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Dance

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Choreography by Tero Saarinen
Westward Ho!
Wavelengths
HUNT
sosnoff theater
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Theater

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theater
two
July 13 – 24

Operetta

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Music and libretto by Noël Coward
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theater
two
August 4 – 14

Imagining Finland
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, Fuchs, 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
program seven
Sibelius: Conservative or Modernist?
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius and Raitio
program eight
Nordic Purity, Aryan Fantasies, and Music
Chamber works by Sibelius, Bruckner, Atterberg, Kilpinen
program nine
From the Nordic Folk
Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula
program ten
Finnish Modern
Chamber works by Sibelius, Melartin, Madetoja, Merikanto
program eleven
Nostalgia and the Challenge of Modernity
Works by Sibelius, Strauss, Respighi
program twelve
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dear readers

have a small favor to ask.

You see, we spend a whole lot of time over here being pretty single-minded about Roll magazine, trying to find out what’s happening around the area in the realm of arts, community, and lifestyle. We’re pretty sure we have a good handle on what we think could be useful information for you, if you’re inclined to experience the cultural possibilities of the Mid-Hudson Valley, and we feel pretty solid about our features, reviews, and highlights, and how we present the artists, groups, and events in the area in positive illumination.

But, we don’t know you very well at all, Roll Reader. I’m fairly certain that you do exist, as you seem to pick up our magazine with the same volume and frequency every month (unless someone’s playing a cruel hoax?!). I just honestly don’t have a real sense of what happens once that stack disappears. Though some readers know or recognize me personally and offer encouragement, comments, and suggestions, I really don’t get much feedback in general, good, bad, or indifferent. So…the favor:

Could you please take 5-10 minutes, and send an email to us—at events@rollmagazine.com—telling us what you think of Roll?

Granted, it’s an informal poll, clearly not designed by experts. I just need to hear something back from you, Dear Reader, doesn’t have to be anything major. Just what you like, what you don’t like, what you miss, how do we look? Do you read the whole thing? Are the listings useful to you? (That one is important, we do work awfully hard on them; we try to make sure everyone is included. Mostly, I hear from those we missed.) And do you like the website?

It would be easy for us to just plow ahead doing the same old thing, thinking everything is cool. But we would prefer trying to improve this magazine, and we could use your help. So, please, think it over, and drop us a line.

Meanwhile, as the last of the salt is rained off the roads and the trees burst with buds and birds….there is music in the air! And we’ve got it. Though we interviewed internationally-known composer George Tsontakis last November, we wanted to get a follow-up on the fruits of his residency with the Albany Symphony, which led to our learning about the amazing artistry of David Krakauer, King of the Klezmer Clarinet! We also have Woodstock’s favorite son, Marc Black, with a new CD, weighing in on the hydrofracking fracas with his timely, “No Fracking Way,” which offsets his more whimsical works like, “Ooh, I Love My Coffee.”

This month we also feature six diverse artists, who have a group show at actress/comedian/artist Denny Dillon’s The Drawing Room Gallery in Stone Ridge: an ideal place to experience the present and future of Hudson Valley art. Young collegiate actors take on The Who’s Tommy at SUNY New Paltz, and we have an interview with the folks at Catskill Mountainkeeper, who have much to say about protecting the water, habitat, and overall life in the region. (Their April 11 anti-fracking rally in Albany was a big success!) All this plus our peerless listings, highlights, CD reviews, Dollars & Sense, and some cool recipes….there’s your May Roll!

So, we do hope you enjoy it. And please, when finished, take a few minutes and drop us a quick note, especially if you appreciate the effort. And if you don’t like Roll, well, we do welcome constructive criticism, but please don’t be a hater. There’s enough of that sort of thing in the world already.

Wishing you all merriment in May! And thanks again for reading Roll.

Cheers,

Ross Rice, editor
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Include date, name, venue, time and location.

EDITORIAL
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TSONTAKIS AND KRAKAUER: Greek Meets Klezmer Music in Troy

By Ross Rice
If there’s one thing composer George Tsontakis would like to make clear right off the bat, is that his new work—soon to be performed by the Albany Symphony this month—is NOT the “Klezmer Concerto,” contrary to the ad campaign. The ad folks can be forgiven somewhat, since the featured performer for George’s new clarinet concerto—David Krakauer, one of the world’s premier clarinetists—is perhaps best known for his klezmer expertise.

George laughs. “I keep correcting that! I would say it’s a hybrid of Greek influence—island music, let’s call it—Crete, where my family is from. And klezmer.” The concerto is the product of George’s second residency with the Albany Symphony—the first ending a few years back with a highly successful performance and recording, in tandem with other composers. Symphony Music Director, David Alan Miller knew he had a sure thing getting George back for a solo reprise.

“David (Miller) told me he loves that I write big narrative pieces, the things that tell a story. One of the pieces we did on the first CD was a percussion concerto called Mirologia (2008), which uses Greek themes and Eastern ideas, and David thought: what a pairing.” There may also have been a subplot. “He also thought he found a way to entice David Krakauer to work with them.”

Well, if that was the plan, it worked. And this concerto and performance are the rewards of a friendship going back over 25 years, when two extraordinarily talented composers/musicians took time to explore their cultural roots together, both finding important touchstones that have defined and informed much of their music ever since. Decades later, a circle is closed as composer and virtuoso unite in this new concerto—working title Anafa, which is Greek for “renewing breath.” And make no mistake, there will be klezmer.

“I’ve just watched one of David Krakauer’s groups—Abraham Inc.—on YouTube, and I feel like busting a move. The rhythm section is laying down a sweet fatback groove, tight horn section, there’s a dreadlocked hip-hop poet—Socalled, from Montreal—working the crowd. And there’s David playing some wild trills, bursts, and cool overtone-y stuff on the clarinet…while standing next to none other than the legendary Fred Wesley, James Brown’s trombone man. And it’s working, this klezmer/old school funk/hip hop mish mash. I could not possibly explain why. Must be because it’s just really good.

David’s on the phone, just back from a couple of weeks in France, Switzerland, and Germany with Abraham Inc. He’s a little jet lagged, but, a seasoned pro, never lets on. He’s understandably jazzed about the tour, and who wouldn’t be, hanging and jamming with Fred Wesley for appreciative European crowds? Still, can’t help wondering, with all the choices, what brought him to an instrument that is—frankly—as somewhat unfashionable as the clarinet?

It started with his violinist mom declaring him “over the hill” for starting the violin—at age 10—and suggesting either the clarinet or flute, instead. In that exact order. “So I started the clarinet, but interestingly enough, when I was about eleven, sort of into it, starting to play at elementary school, I got a record of Sidney Bechet, and when I heard Sidney Bechet I went, ‘Oh my God!’ This guy, he’s telling stories, he’s talking on the clarinet and soprano sax. This was a real voice.” This led to a fascination with jazz that had him out and about in the early 70s, digging Monk, Mingus, Duke…live, in person. Meanwhile, he jammed with his buddy, pianist Anthony Coleman, while studying at the High School of Music and Art.

But later, after college, David went full-time into classical, later joining the Aspen Wind Quintet, performing with them in the early 80s. That’s how he met George Tsontakis, who had written a work for the group, and the two hit it off. “George said it would be really fun to write a piece for me. Because he knew I was sort of searching—this was 1986, approximately. I hadn’t really quite found the klezmer thing yet, but there were these amazing events put on by what is now called the Center for Traditional Music and Arts. It was called the Ethnic Folk Art Center, or the Balkan Folk Art Center back then. They put on great concerts.” George and David were experiencing the real practitioners of Eastern and Southern European folk music and loving it: Greek, Macedonian, Albanian. “I went a couple of times with George; I think we got inspired. Well, he got inspired to write this piece.” George, at the time, was the conductor for the Metropolitan Greek Chorus. The piece David refers to was a work for clarinet and a cappella chorus, performed at Alice Tully Hall. (Not klezmer.)

“The inspiration for that piece came from going to those concerts, but also from going to a Greek nightclub in Astoria, and hearing this guy named Petras Kalivas play. We were both freaking out.” David realized he had been missing improvising, and suddenly he had found a style that could incorporate all of his interests. “I had probably five or six experiences that led me to klezmer music, and this was definitely one of them, in the sense of my looking for this ethnic style, looking for music off the page. I guess I always wanted to find my own authenticity. In that sense, I think I ultimately landed with klezmer because it seemed to me like—well, it was—the music of my ancestry, Eastern European Jewish celebration music. Something about my grandmother’s voice, (the way) she spoke English with a heavy Yiddish accent. There was something that I was finding in klezmer music. I was also just meeting people and really having a chance to explore my own Judaism.”

Couldn’t have timed it better. “In 1987, 88, I was starting to play klezmer music, just for fun. I kind of considered it a musical hobby. And then the group, The Klezmatics, heard about me. I went to Europe with them, and suddenly, there we were, playing for a thousand dancing, screaming, partying Germans—awesome!” Two albums with The Klezmatics, and a multi-group collaboration with Itzhak Perlman followed. After working with the Kronos Quartet in 1996 on a work for klezmer clarinet and string quartet titled Dreams and Prayers of Isaac the Blind, David quit The Klezmatics to work on his own Klezmer Madness, and the gigs kept coming in. He hasn’t looked back since. He can stay as busy as he wants to these days, with numerous projects and performances in the coming years already booked.

“It’s no coincidence that in 1989, the fall of the Berlin Wall, the opening up of Eastern Europe, maybe even enough time after the Holocaust, I think that Jewish people all over the world—and also non-Jewish—we were able to look at this stuff in the face. And suddenly Europeans were going: wow, we used to have Jews here! As Europe struggled with all those kinds of things, we were able to say: Jews were the multicultural Europeans who...
before the war. We (The Klezmatics) were representing them by playing Jewish music. That was a very interesting side of playing klezmer, and continues to be. We can be political without waving a flag, without getting into polemics. Just playing music with this spirit of openness. That has been absolutely amazing."

"Concerning George and the Albany Symphony gig, this has come full circle in that we’d had that experience together in the mid 80s, then 25 years later we’ve come together for THIS piece, which also reflects a kind of meeting of the Greek and Jewish. Then there’s George taking klezmer, and sort of putting it through his own personal crazy blender. And the orchestration is going to be incredible."

"I think it’s about a search for roots, a search for identity, and two people coming together, each one with their individual searches. That feels like a full circle in the sense of our experience.”

George: “The piece is in three sections, over 20 minutes, I don’t know, maybe 23. It begins with a donya, kind of klezmerish with a slow introduction. But then it goes right into a lively kind of Cretan song, with clarinet, and that’s the first movement, mainly Greek/Cretan music.”

“The middle movement, which is the large movement, is slow and very nostalgic, and uses more modern elements. And it’s the centerpiece where I’m most creative. Slow, yearning, using abstractions of Greek and klezmer.”

“The last of the three is totally klezmer, it just breaks out into what you would call the honga, which we think of the “Hava Nagila”—they call that a hora. But actually, honga is a fast klezmer-type of movement, intensifying throughout, just keeps getting crazier. So what you get is a kind of circus, a sandwich where you hear an introduction of fast Greek, ending with klezmer. And, in fact, the last movement is called “Bir-Zirk.” ‘Zirk’ is ‘circus’ in Yiddish. David likes that title..."

George clearly has had a great time trying out his array of melodies on David. “I give him a tune, and he’s enlivening it, filtering it through making it klezmer, making it work. There are some very difficult things that he translates into playable form, using the klezmer sound.”

But does working closely with a certain musician with specialized abilities translate to making a concerto accessible to clarinetists perhaps not so attuned to the klezmer style? “Well, this is the magic of David Krakauer. The music can be played classically straight and work. It could be played in a folkish way, which would add a little color.”

“When David plays it, whether it’s Greek, the abstract middle movement, or the klezmer, he has permission to play it in the klezmer mode. So, it’s not my ‘Klezmer Concerto,” it’s his!”

David Krakauer will be the featured soloist with the Albany Symphony for the premiere of George Tsontakis’ Clarinet Concerto, performing as part of the American Music Festival (May 19-22) at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC), 110 8th St., Troy, www.empac.rpi.edu, 518.276.3921, May 21, 7:30 PM

The Albany Symphony will also be premiering George Tsontakis’ Let the River Be Unbroken, at their debut at Carnegie Hall, New York City, as part of the Spring for Music Festival, May 10, 7:30 PM. Visit www.albanysymphony.com of call 518.465.4755 for info and tickets.
Though rarely the tallest in the room, she’s impossible to miss. And you have seen her before, perhaps locally as the leader of Improv Nation, the spontaneous comedy group that performs at Rosendale and Shadowland Theaters, or at a performance of Actors and Writers at the old Olivebridge Odd Fellows Hall. Possibly it was the ill-fated 1980-81 Saturday Night Live post-original cast season, though it is much more likely one of numerous TV, film, and Broadway appearances over the course of a 30+ year career...all starting with a not-so-subtle come on to John Travolta in Saturday Night Fever.

Denny Dillon is a bundle of buoyant energy that you can’t help but respond to with a grin, and though she may be best known as a comedic actress, she’s also quite an accomplished artist, a successful artist’s representative, and the owner of The Drawing Room, her home gallery in Stone Ridge. Just over a year ago, after a very successful exhibition of large-scale works by sculptor/painter Gillian Jagger, she closed the gallery for renovation and some re-evaluation. (Plus, she was getting more acting work.) But later in May, she plans to reopen the gallery with her first ever group show "6", featuring six diverse Hudson Valley-based artists, each operating in distinctly different formats: painting, woodwork, encaustics, puppetry, and sculpture. "I think each artist has a distinct vision, and they all enhance each other. So the answer is no, no unifying theme, except everyone is an original." Like Denny.

Early April, one of those nice spring days where the sun finally knocks some warmth back into the breeze, lunch at Jack & Luna’s—the delightful lunch spot/jazz club on Rte. 209, in Stone Ridge. And...I’m sorry Denny, but I’m going to bug you just one last time about SNL, because I just recently rented the uncut first season on DVD, and lo and behold, there you were, doing a duet (with Mark Hampton) in a nun’s habit, five years before joining the cast! “We actually auditioned for SNL, they liked us a lot, but you know, most of the company was from (Chicago’s) Second City. They wanted us to guest star on their third show ever, and hired us to do the nuns! It’s interesting because five years later, when the original group left, I kept being submitted by my agent, but the new producer (Jean Doumanian) was not taking any submissions by legit agents, she was thinking she was going to find raw talent in comedy clubs—where they found Joe Piscopo and Gilbert Gottfried.” A chance meeting on the street with someone from the show put her back on the radar. Six auditions later she was cast. Denny is still proud of her time there. “It was (more) extremely political and radical and revolutionary than it is now.”

OK, enough about the distant past, mustn’t let the soup get cold. Denny is on her way down to the City today to audition for a prominent replacement role in a popular Broadway run I wish we could tell you about, but I won’t jinx it. It has, however, been an eventful year away from the gallery, while waiting out the sidewalk construction project in

at the DRAWING ROOM

by M. R. Smith

KALYANI HARRINGTON (DETAIL)
Stone Ridge, which effectively cut off access to the gallery for months. “Last year, mostly, I was an actress. Worked on a new musical based on Roald Dahl’s *James and the Giant Peach*, at Goodspeed Musicals (East Haddon, CT) working with Broadway director Graciela Daniele, and (modern dance troupe) Pilobulus. That was a real high, working with the brilliant song team of Benj Pasek and Justin Paul; they’re very young and on fire!” Denny played James’ evil aunt Sponge. In the meantime, her Improv Nation has stayed busy as well, fueled partially by a recent artist-in-residency at SUNY Ulster, and with upcoming summer performances in Rhinebeck and Maverick Concerts (Woodstock) planned.

But right now, it’s about the art, the gallery. “So, I’ve been making a living for—I don’t know, 30 years—as an actress, when I decided to have a gallery, which is because of my other creative passion for art. I never thought: oh, I know what I’m doing. I’m not professing to be anything I’m not. But, I wanted the gallery to reflect me, which I think is quirky, unusual. That’s the kind of art I wanted to show.”

And so she does. Denny has long been a champion of Hudson Valley artist Chris Hawkins—featured in the reopening show—even helping him make a sale to her good friend Lily Tomlin. “He’s just a complete original visionary, I’m crazy about his work; it’s very whimsical. If I could paint, I would do what Chris does!” Great technique, with real humor, “also kind of subversive and edgy.” Here is the artist’s statement: “In (the) new paintings the dialogue is visceral manipulation of personal icons; the composites ape dream in the gardens of law and religion. Although the characters may be uncertain, they are incisive as villains against tampered knowledge. As the soils are tilled, in innocence they look for mercy in values and essentials.”

“Then there’s Fawn Potash, a really interesting artist, who takes a lot of things from the connection she finds between nature and human anatomy.” Indeed, the Catskill-based photographer/artist, who is also an instructor at the school of Visual Arts as well as Visual Art Director at the Greene County Council on the Arts, readily embraces the natural
form. The artist: “I am attracted to the inter-relatedness of it all, nature’s miracle of co-operation. I allow myself to use a photographic image five times to see what happens each time depending on my internal landscape.” Potash’s recent work blurs the painted and photographic image, resulting in something new and organic.

Which segues nicely to the finely-detailed woodwork of Kalyani Harrington, a recent Hudson Valley resident by way of California, carving bas relief textures into large wood pieces, using acrylic paint to enhance and define plateaus and spaces. The artist (we do like to let them speak here): “These works are a means to strip away false identities placed on me by others and self. My works have to do with the pains and struggles of being a human, my identity as a woman, and essentially, with my existence on this earth plan. ‘Listen’ (new work) was inspired when, moving here last spring. I was intensely moved by the surrounding nature.”

Well, if we’re going to have woodwork, we might as well have….. puppets! When she saw Galen Green’s work, Denny had a light bulb moment, and had to get her into the show. A graduate of Rhode Island School of Design (RISD) in 2004, Green majored in film and animation, always with high-quality “puppet” works (or should we say, kinetic
forms?) that also work beautifully as stand-alone sculpture. Her partner, Thomas Legnon, is also in the show: scenic artist/props person in all major Northwest theaters, worked with LucasFilms, Al Held, Jeff Koons, and the Starn Twins. Now he’s into encaustic painting, using wax-based pigment to achieve unusual color and textural results, often in the abstract. “An artist is a vessel, a conduit to materialize and infuse something with passion, energy, and hopefully, mystery. Otherwise, it’s just an ad, or an easily digested visual snack.”

All well and good, but we certainly must recognize the host’s work in her own show, and her drawings and miniature “Art Inside the Box” pieces are as whimsical as they are well-constructed. “When I first started showing my quirky, weird drawings of little cities, they were seen as odd. I don’t have any training; I just have a style. I got into the Art Inside the Box. I loved Joseph Cornell, miniatures, started going crazy with that stuff.” It’s fun stuff that always rewards the second, or third, and ongoing look. Just like Denny.

Denny Dillon’s The Drawing Room Art Gallery re-opens with the group show “6” Saturday May 21. The Drawing Room, 3743 Main St. (Rte. 209), Stone Ridge, www.thedrawingroomonline.com, 845.687.4466. Gallery hours Fr-Su 11 AM-6 PM and by appt. Artist reception 5-8 PM.
Marc Black
On Fire
By Tad Wise
I used to think of Marc Black as the tie-died troubadour of yore, whose killer band could summon up my misspent youth in three songs. Turns out Black had commercial savvy as well, writing jingles to support the family, while catching the computer wave when it was little more than a swell. The result? Here is one old dog who has indeed learned many a new trick, a hot lick, and a deep groove—while never losing that hippie-dipped sense of wonder.

In a single set Marc can morph from funkaholic to world-beat rant to velvet-voiced folkie. But one thing he wouldn't do—until a few months ago—is get political. I recently caught up with him at Karl Berger's studio (more on that later) where he promptly admitted: "Yeah, I was cynical. Or let's say I worked best with irony. When Three Mile Island happened my song complained: 'I'm so disappointed/ the plant didn't blow/ nothing ever happens no more.'" "So how is it," I inquire, "that you're suddenly leading the charge against the 'un'-natural gas industry's not-so-secret weapon?"

Marc explains: "Six months ago I had the opportunity to play at a small club in North Branch, NY. A few days before the gig I called and they asked me, 'Do you have any songs about fracking?' [High volume hydraulic fracturing, please see this month's Roll Eco for more-ed.] I said, 'What's that?' They said, 'It's the biggest thing in our lives right now.' "So how is it," I inquire, "that you're suddenly leading the charge against the 'un'-natural gas industry's not-so-secret weapon?"

"Now it was instantly obvious that I was touching something deep and powerful. After the show I got to meet with a lot of these people and I learned first hand how—because of the financial temptation—the issue was ripping families apart. The gas company is waving checks in the face of folks with little or no work...they're dividing communities, putting people at each other's throats. And I also learned how hellish the situation is that gets left behind: poisoned wells, poisoned people, animals with fur falling out, people with their hair falling out. It happens fast, too. It reminded me of Bhopal, India [one of the world's worst industrial accidents] where thousands died and thousands more were soon to die and the powers that be...wished them luck."

Not surprisingly, Marc soon recorded "No Frackin' Way" in Woodstock with his band, including John Sebastian and Eric ("Dueling Banjos") Weisberg. Though the song has since been sung at rallies as far away as Ireland and Australia, he wanted to finish it with a group sound indicative of the grass-roots community that first inspired him. So he put out an APB inviting regional protesters to appear in his video. Over a hundred people showed up at the Bearsville Theater with signs and more than enough righteous indignation to do the job. And they showed up, (As of this date a pledge to complete the video can be contributed to at www.pledgemusic.com/projects/nofrackingway.)

Marc is no stranger to public relations—his latest CD Songs From The Highway features the modern media cultural touchstone "I Love You Rachel Maddow", which, no sooner was the video posted on YouTube, than it was tweeted by Keith Olbermann the very day he left the air, and as of today it's enjoyed over 38,000 hits. The equally uplifting Harry Nilsson-esque "Oooh, I Love My Coffee"—complete with playful animated video—is another winner which has yet to be licensed by a franchise. Hopefully the release finds success, enough to counterbalance his more adventurous works like the "Stroke of Genius," project, wherein Marc composed songs to ad man/stroke-survivor Dan Mountain's verse; or the collaboration with the remarkable pianist Warren Bernhardt based on variations by Shostakovich.

But artistically, the most exciting thing about the peripatetic Mister Marc (at present) is the song he just now recorded under the discerning ear of Karl Berger—Creative Music Studio founder, godfather of world music—at Sertso Studios here in Woodstock. In a lyric reminiscent of a Dylan dirge, Marc tells the story of Mohamed Bouazizi, the poor fruit peddler whose self-immolation precipitated the fall of Tunisian President Ben Ali, and "lit the spark" of revolution still blazing across North Africa and the Middle East. Steve Gorn's flute and the oud of Brahim Frigbane embroider the finest filigree on a strange minor-moded verse. The four-on-the-floor, rock chorus nailed down by Don Davis, Eric Parker, Mike Esposito, and the songwriter himself, attests that "Sometimes a spark...will light up the world". Indeed, Marc Black is on fire.

Marc Black and his band performs Saturday May 14, 12 PM at Club Helsinki, Hudson; and Sunday May 15, 2 PM, at the Riverkeeper Festival at Boscobel Restoration, 1601 Rte. 9D, Garrison. Visit www.marcblack.com for more information.
ART LISTINGS

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—Heisel Museum of Art at Bard College, Route 9 G www.bard.edu/ccs/museum, 845.758.7598

Through 5/22—Feast of Feasts, Works from the Marielle Hessel Collection

Through 5/22—Student Curated Exhibitions Group 2


BEACON—Back Room Gallery, 475 Main Street, 845.838.1838

BEACON—Beer Assortment, 161 Main Street, www.beacargallery.com, 845.440.7584

Through 5/8—Group Photography Exhibition

5/14 through 6/6—Kari Feuer

Catskill—Gallery 384 5/14 through 6/5—Aquamarine Mixed Media Solo Exhibit


Gardiner—Brussels Art Gallery and Studio, 1058 Brunswick Road 845.255.5693

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

GARRISON—Garrison Art Center, Garrison’s Landing, www.garrisonartcenter.org, 845.424.3960, 12-5 PM

Through 5/8—Setsuya KOTani Paintings; Enrico Giordano Paintings; Peter CLARK SCULPTURE

5/14 through 5/22—SILENT AUCTION Live Auction 5/14

5/27 through 6/19—Louise DUDIS PHOTOGRAPHS; Martha POSNER SCULPTURE

GREEN—Omi International Arts Center, 1405 Country Rd. 22, www.omih.org, 518.924.7477

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

HIGHLAND—Elsie Pritzker Studio at Casa Del Arte, 257 South Riverside Road www.pritzkerstudio.com, 845.691.5506


Through 5/29—20th Anniversary Exhibition w/ David Paulson, Allison Levy, Louise Laplante, VInce Pomilio, Darshan Russell


Through 5/29—The Emotional Landscape

5/26 through 7/3—Thread, Pixels, Paper by Melinda McDaniels and Melissa Zexter

Sa 5/28—Opening Reception 6-9 PM

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

Hudson—Opera House, 327 Warren Street www.hudsonoperahouse.org, 518.822.1438

5/7 through 6/5—Industrial Devolution by Alain Bourgeois

Sa 5/7—Opening Reception 6-8 PM


Through 5/22—Leticia Ortega-Cortes Paintings

5/26 through 6/19—Works by David Hornung, Pamela J. Wallace, Stephen Reynolds, Dale Emmart and Robert C. Morgan (See Highlight)


5/5 through 5/28—Arte NATURA Works inspired by the Natural World

Sa 5/7—Opening Reception 5-7 PM


Hudson—The Orange House, 416 Columbia Street, 518.822.8448

Hudson—Time and Space Limited, 634 Columbia St., www.timeandspacelimited.org, 518.822.8448

Katonah—The Katonah Museum of Art, 134 Jay St., 914.232.9555, www.katonahmuseum.org

Kingston—a.i.r. studio gallery, 200 Hurd Road and Route 17B

Kingston—battledore limited (art gallery devoted to presenting the art of Maurice Sendak), 600 Broadway, 845.339.4889

Kingston—Cellar Studio and Gallery, 69 Esopus 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, 845.388.5580, Mo, Tu 10 AM-5:30 PM

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**NEW PALTZ—**Unison gallery at Water St. Market, www.unisonarts.org, 845.255.1559

**NEW PALTZ—**Water Street Market, 10 Main Street, www.waterstreetmarket.com, 845.255.1403

**NEW WINDSOR—**Walkill River Gallery (Works Of John Creagh And Pat Morgan) www.walkillriverschool.com, 845.689.0613, Mo–Fr 9:30 AM–6:30 PM

**PAWLING—**Gallery On The Green, 3 Memorial Avenue, www.gotgpawling.com, 845.855.3900

**PEEKSILL—**Bean runner Cafe, 201 S. Division Street, www.beanrunnercafe.com, 914.737.1701

**PEEKSILL—**Flat Iron Gallery Inc., 105 So Division Street, flatiron.qpg.com, 914.734.1894

5/5 through 5/29—**Seasons by Anne Johann**

Su 5/15—Opening Reception 1-5 PM

**PEEKSILL—**PARAMOUNT Center for the Arts, Upper Art Gallery, 1008 Brown Street www.paramountcenter.org, 914.739.2333

**PEEKSILL—**The Hat Factory, YAMET Arts, Inc., 1000 N. Division Street Suite 4 www.yametonarts.org, 914-757-1646

5/7 through 5/28—**Women of RED Hook artists w/ Elizabeth Davis,**

and

and

and

through 6/11—**Thomas Rowlandson: Pleasures and pursuits**

through 7/24—**After the Fall: Emerging artists from East and Central Europe**

5/15 through 6/13—**The Congressional Art Competition**

5/3 through 5/30—**Derek Erdman solo exhibition**

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**PEEKSILL—**One Mile Gallery, 60 Main Street, 2nd Floor, www.onemilegallery.com, 845.686.2142

5/1 through 5/14—**That’s the way I see it exhibition**

**PHOENICIA—**Arts Upstairs, 60 Main Street, www.artsupstairs.com 845.686.2142

**PHOENICIA—**Cafe Bocca, 14 Mt. Carmel Place, www.cafebocca.net, 845.483.7300

**PHOENICIA—**Hissho Gallery, 3 Factory Lane, www.hisshogallery.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

**POUGHKEEPSIE—**Cunneen-Hackett Arts Center, 9 Vassar St., www.cunneen-hackett.org, 845.486.4571

**POUGHKEEPSIE—**Dutchess Community College, Mildred Washington Art Gallery 53 Pendell Road, www.suny-dutchess.edu, 845.431.8916, Mo–Th 10 AM–9 PM, Fr 10 AM–5 PM

**POUGHKEEPSIE—**Gallery 45, 45 Pershing Ave., www.millstreetloft.org, 845.471.7477

**POUGHKEEPSIE—**The Frances Lehman Loeb Art Center At Vassar, 124 Raymond Avenue, illac.vassar.edu, 845.437.7745

**POUGHKEEPSIE—**The Hat Factory, YAMET Arts, Inc., 1000 N. Division Street Suite 4 www.yametonarts.org, 914-757-1646

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**POUGHKEEPSIE—**The Hat Factory, YAMET Arts, Inc., 1000 N. Division Street Suite 4 www.yametonarts.org, 914-757-1646
RED HOOK—Taste Buds’ Cafe 40 W Market St. www.tastebudds.com
845.758.6500

RED HOOK—The Arts Center of the Greater Hudson Valley
7392 S Broadway (Route 9), 845.758.8708

RHINEBECK—Albert Shamian Fine Art • upstairs Galleries, 22 East Market Street Suite 301, 845.876.5278

RHINEBECK—Gallery LoDo, 6400 Montgomery Street, www.gallerylodo.com
845.876.6331. Open 11-6 PM, except Tu

RHINEBECK—Hammertown Rhinebeck, 6420 Montgomery St, www.hammertown.com, 845.876.1450

RHINEBECK—Montgomery Row, 6423 Montgomery St., www.montgomeryrow.com, 845.943.0373

Through 5/27: Growing Ideas, Artwork by Bulkeley Middle School and Rhinebeck High School Students

ROSENDALE—Lifebridge Sanctuary, 333 Mountain Rd., www.lifebridge.org, 845.338.6418

ROSENDALE—Ros arts, 449 Main Street, www.rosarts.com, 718.755.4726
Through 5/21: Enclosure Group Exhibition

ROSENDALE—The Rosendale Café, 434 Main Street, www.rosencafe.com, 845.658.9048

ROSENDALE—Woman’s Studio Workshop, 72 Binnewater Lane
www-wsjworkshop.org, 845.658.9133
5/6 through 5/31: Toby Millman Artists’ Book Resident

Saugerties—Central Armory, 5/21 through JunE: “6”

Saugerties—Dutch Ale House, 253 Main St., www.dutchalehouse.com, 845.247.2337

Saugerties—Half Moon Studio, 18 Market Street, 845.246.9114

Saugerties—Inquiring Minds, 65 Partition St., 845.246.5757

Saugerties—LoveLock Museum/Justin Love Painting Gallery and Studio
4 Churchland Road, www.justinlove.com, 845.246.5520

Saugerties—Muddy Cup/Inquiring Mind Coffeehouse & Bookstore, 65 Partition St., 845.246.5775

Saugerties—The Doghouse Gallery, 429 Phillips Rd., 845.246.0402

STONE RIDGE—Center for Creative Education, 3588 Main Street, www.cce-kingston.org, 845.667.8890

STONE RIDGE—The Drawing Room, 3743 Main St., www.thedrawingroomonline.com, 845.667.4466
5/21 through June: “6” group show featuring Chris Hawkins, Fawn Potash, Denny Dillon, Galen Green, Tom Leghorn, and Kalyani Harrington
Sa 5/21: Opening Reception 5-8 PM

STONE RIDGE—Pearl Arts Gallery, 3572 Main Street, www.pearlartsgallery.com, 845.667.8888

STONE RIDGE—Sunny Ulster, Morristown Kotel Gallery, Cottekill Road www.sunnyulster.com, 845.667.5113

TIVOLI—Tivolit Artists Co-op and Gallery, 60 Broadway www.tivolitartistscoop-op.com, 845.757.2667, Fr 5-9, Sa 1-9, Su 1-5
Ongoing: Rochelle Redfield solo show
Through 5/22: Alan Rech solo show of furniture and photographs
5/27 through 6/19: Peace and Conflict Twenty artists reflect on current world struggles
Sa 5/28: Opening Reception 6-8 PM


West Hurley—Soho West Gallery, Route 28 at Wall Street, 845.679.9944


Woodstock—Center for Photography at Woodstock, 59 Tinker Street www.cpw.org, 845.679.0676
Through 5/30: Photography Now 2011

Woodstock—East Village Collective, 8 Old Forge Road, 845.679.2174

Through 5/29: Dancing with the Dark Retrospective Exhibition of Prints by Joan Snyder 1963-2010

Woodstock—Fletcher Gallery, 40 Mill Hill Road, www.fletchergallery.com
845.679.4411, Tb-Su 12-6 PM

Woodstock—Forster Gallery and Studio, 72 Rock City Road www.forsterstudio.com, 845.679.0676

Woodstock—Gallerie Bmg /contemporary Photography
12 Tannery Brook Road, www.galleriebmg.com, 845.679.0027
(Open by appointment only through 4/8)

Through 5/25: Panopticon by Jessica M. Kaufman
5/27 through 7/4: Contemporary Bromoil by Joy Goldkind

Woodstock—Hawthorn Gallery, 3 Elwyn Lane, 845.679.2712

Woodstock—James Cox Gallery at Woodstock, 4666 Route 212 www.jamescoxgallery.com, 845.679.7608

Woodstock—Kleiner/James Arts Center, 34 Tinker Street
www.woodstockguild.org, 845.679.2079, Fr-Su 12-5 PM
5/6 through 5/29: Gun Show Mixed media Group Show
Sa 5/7: Opening Reception 5-8 PM

Woodstock—Lily Ente Studio, 153 Tinker Street, 845.679.6604, 212.924.0784


Through 6/5: Joyce Washor Paintings

Woodstock—Orion’s, 17 Tinker St., 845.679.5763
5/10 through 6/7: The Dance Continues Charcoal Paintings by Wendy Shuster

Sa 5/14: Artists’ Reception Call for time

Woodstock—Sweethart Gallery, 8 Tannery Brook Road www.sweethartgallery.com, 845.679.2622

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

Woodstock—The Colony Cafe, 22 Rock City Road, www.colonycafe.com, 845.679.5342


Woodstock—Willow Art Gallery, 99 Tinker Street, 845.679.5319, Tb-Mo 12:30-6 PM

Woodstock—Woodstock Artists Association & Museum, 28 Tinker Street www.woodstockart.org, 845.679.2940
Through 5/8: Far and Wide Second Annual Woodstock Regional Exhibition
5/14 through 6/5: Group Show Mixed Media Juried Art Show; Small Works w/ Juror Carol March
Sa 5/14: Opening Reception 4-6 PM

Woodstock—Woodstock School of Art, 2470 Rte. 212 www.woodstockschoolofart.org, 845.679.28818
Through 5/7: Carolyn Habeberlin
5/14 through 7/2: Instructors’ Exhibition
When one tugs at a single thing in nature, he finds it attached to the rest of the world.
—John Muir
<table>
<thead>
<tr>
<th>Date</th>
<th>Venue and Details</th>
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<tbody>
<tr>
<td>Su 5/15</td>
<td>GARNET ROGERS w/ SHAWN TALYOR 7:30 PM</td>
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<tr>
<td>Fr 5/20</td>
<td>BLUE CHICKEN 8:30 PM</td>
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<td>Su 5/21</td>
<td>POPA CHUBBY BAND 8:30 PM</td>
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<td>Su 5/22</td>
<td>ERIC ANDERSEN w/ JOE FLOOD 7:30 PM</td>
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<td>Fr 5/27</td>
<td>UNCOMMON GROUND w/ TIM &amp; SYLVIA 8:30 PM</td>
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<td>Sa 5/28</td>
<td>LIPBONE REDDING &amp; THE LIPBONE ORCHESTRA w/ GLENNNA BELL 8:30 PM</td>
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<td>Su 5/29</td>
<td>NENAD BACH BAND w/ MARK COHEN 7:30 PM</td>
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<td>PEEKSKILL—12 Grapes Music &amp; Wine Bar, 12 North Division Street, <a href="http://www.12grapes.com">www.12grapes.com</a>, 914.737.6624</td>
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<tr>
<td>Su 5/1</td>
<td>JULIE CORBALIS 6 PM</td>
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<td>We 5/4</td>
<td>FAMILY FUN NIGHT w/ KIDS’ OPEN MIC 7 PM</td>
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<td>Fr 5/6</td>
<td>THE HAHNBONE BAND 9:30 PM</td>
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<td>Sa 5/7</td>
<td>STONEFLY 9:30 PM</td>
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<td>Su 5/8</td>
<td>MOTHER’S DAY DINNER w/ THE CALLEN SISTERS 6 PM</td>
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<td>Th 5/12</td>
<td>OPEN MIC NIGHT w/ PETEY HOP 8:30 PM</td>
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<td>Sa 5/14</td>
<td>DUTCHESSIDIO &amp; THE DISTRACTIONS 9:30 PM</td>
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<td>Su 5/15</td>
<td>GREG WESTHOFF &amp; THE WESTCHESTER SWING BAND 5:30 PM</td>
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<td>Fr 5/20</td>
<td>E’LISSA JONES 9:30 PM</td>
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<td>PEEKSKILL—BeanRunner Café, 201 S. Division Street, <a href="http://www.beanrunnercafe.com">www.beanrunnercafe.com</a>, 914.737.1701</td>
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<td>EvEry 2nd &amp; 4th We-</td>
<td>latin Jazz w/ SKIN AGAINST METAL 7 PM</td>
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<td>Sa 5/7</td>
<td>PETER CALO 7 PM</td>
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<td>Mo 5/9</td>
<td>JAMES DURST w/ DAVID FERRARD 7 PM</td>
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<tr>
<td>Fr 5/13</td>
<td>THE STEVE FRIEDER QUINTET 7:30 PM</td>
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<td>Sa 5/14</td>
<td>MIDNIGHT SLIM &amp; THE STRANGERS 7:30 PM</td>
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<td>Su 5/15</td>
<td>SWING 4 4 PM</td>
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<td>Fr 5/20</td>
<td>PHINEAS &amp; THE LONELY LEAVES w/ TIM FEENEY 7:30 PM</td>
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<td>Sa 5/21</td>
<td>RICHIE GOODS &amp; NUCLEAR FUSION 7:30 PM</td>
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<td>Fr 5/27</td>
<td>LIGHT RIDERS AKA PREMIK AND FRIENDS 7:30 PM</td>
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<td>Su 5/28</td>
<td>TONY PASTRANA &amp; MY LATIN JAZZ</td>
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<td>PEEKSKILL—The Division Street Grill, 26 North Division Street, <a href="http://www.divisionstreetgrill.com">www.divisionstreetgrill.com</a>, 914.739.6380</td>
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<td>PEEKSKILL—PARAMOUNT CENTER FOR THE ARTS, 1008 Brown Street, <a href="http://www.paramountcenter.org">www.paramountcenter.org</a>, 914.739.2333</td>
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<tr>
<td>Fr 5/6</td>
<td>RALPH STANLEY &amp; HIS CLINCH MOUNTAIN BOYS w/ CROOKE STILL 8 PM</td>
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<tr>
<td>Fr 5/13</td>
<td>PRISONERS OF SECOND AVENUE</td>
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<td>Sa 5/14</td>
<td>THE FAB FAUX 8 PM</td>
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<td>Fr 5/20</td>
<td>ROOM ON THE BROOM: A MUSICAL 12 PM</td>
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<tr>
<td>Fr 5/27</td>
<td>ROSANNE CASH 8 PM</td>
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<td>PEEKSKILL—PEEKSKILL COFFEE HOUSE, 101 S. Division St., 914.739.1287</td>
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<td>PHOENICIA—Arts Upstairs Gallery, 60 Main St., 845.688.9453</td>
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<td>Fr 5/6</td>
<td>PHOENICIA PHIRST FRIDAY w/ DHARMA BUMS AND SETH DAVIS 7:30 PM</td>
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<td>PHOENICIA—Empire State Railway Museum, Lower High St., 845.688.9453</td>
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<td>PORT Ewen—Reformed Church of Port Ewen, 160 Salem St., <a href="http://www.hudsonvalleydance.org">www.hudsonvalleydance.org</a>, 845.452.2483</td>
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<td>EvEry Su-</td>
<td>WST COAST SWING WORKSHOP AND DANCE                Workshop at 5:30 PM, Dance at 7 PM</td>
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<tr>
<td>Fr 5/13</td>
<td>ZYDECO DANCE w/ ZYDEGROOVE 8 PM</td>
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<td>POUGHKEEPSIE—Arlington Reformed Church, Rt. 44/55 and Main St., <a href="http://www.hudsonvalleydance.org">www.hudsonvalleydance.org</a>, 845.452.2483</td>
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<tr>
<td>EvEry 1st Su-</td>
<td>SWING DANCE TO RECORDED MUSIC 8 PM</td>
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<td>Sa 5/21</td>
<td>CONTRA DANCE w/ FOLIAGE 8 PM</td>
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<td>POUGHKEEPSIE—Bull and Buddha, 319 main st., <a href="http://www.bullandbuddha.com">www.bullandbuddha.com</a>, 845.337.4848</td>
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<td>EvEry Sa-</td>
<td>PIANO BAR AT ORIENT ULTRA LOUNGE 7-9 PM</td>
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<td>EvEry Tu-</td>
<td>TUESDAY MUSIC SERIES 7-9 PM</td>
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<td>POUGHKEEPSIE—CHRIST CHURCH, 20 Carroll St., <a href="http://www.hvbluegrass.org">www.hvbluegrass.org</a></td>
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<td>Fr 5/13</td>
<td>THE TONY RICE UNIT PRESENTED BY THE HUDSON VALLEY BLUEGRASS ASSOCIATION 7 PM (See highlight)</td>
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<td>POUGHKEEPSIE—Clifton Cafe, 189 CHURCH ST., 845.486.4690</td>
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<td>POUGHKEEPSIE—CUNNEEN-HACKETT ARTS CENTER, 9 Vassar St., <a href="http://www.cunneen-hackett.org">www.cunneen-hackett.org</a>, 845.486.4571</td>
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<td>POUGHKEEPSIE—Cafe Bocca, 14 Mt Carmel Pl., <a href="http://www.cafebocca.net">www.cafebocca.net</a>, 845.483.7300</td>
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<td>Fr 5/20</td>
<td>BIG JOE FITZ 5:30 PM</td>
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<td>POUGHKEEPSIE—Dutchess Community College, 53 Pendell Rd., 845.431.8916</td>
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<td>Sa 5/7</td>
<td>ANN OSMOND &amp; DENNIS YERRY JAZZ CABARET DUO 7:30 PM</td>
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<td>POUGHKEEPSIE—Juniors Lounge, 504 Salt Point Turnpike, 845.452.6963, <a href="http://www.juniorsloungesaltpoint.com">www.juniorsloungesaltpoint.com</a></td>
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<td>POUGHKEEPSIE—Platinum Lounge, 367 Main Street, <a href="http://www.thechancetheater.com">www.thechancetheater.com</a></td>
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POUGHKEEPSIE—POUGHKEEPSIE TENNIS CLUB, 135 S. Hamilton St.,
www.hudsonvalleydance.org, 845.454.2571
Fr 5/27- SWING DANCE W/ THE LUSTRE KINGS 8:30 PM
POUGHKEEPSIE—THE CHANCE, 6 Crannell St. www.thechancetheater.com
845.486.0223
Mo 5/2- MAC MILLER 6 PM
We 5/4- THE AP TOUR W/ BLACK VEIL BRIDES, DESTROY REBUILD
UNTIL GOD SHOWS, I SEE STARS, VERSAERGHE AND CONDITIONS 6 PM
Fr 5/6- UFO W/ REMEDY AND STARSTRUCK 7 PM
Sa 5/14- CORE W/ DEVAIRIA 7:30 PM
Fr 5/20- AIDEN W/ EYES SET TO KILL, VAMPIRES EVERYWHERE!,
GET SCARED, DR. ACULA AND ASMARA 7 PM
POUGHKEEPSIE—THE LOFT, 6 Crannell St., www.thechancetheater.com,
845.486.0223
Su 5/1- THE BUNNY THE BEAR 4 PM
Tu 5/5- HIT THE LIGHTS W/ YOU ME & EVERYONE WE KNOW,
WITH THE PUNCHES AND STATE CHAMPS 6 PM
Fr 5/6- CARRIDALE W/ THE TIRED AND TRUE AND LATIN FOR TRUTH 6 PM
Sa 5/7- AIDEN W/ EYES SET TO KILL, VAMPIRES EVERYWHERE!,
GET SCARED, DR. ACULA AND ASMARA 5 PM
Th 5/19- MAYLENE & THE SONS OF DISASTER 6 PM
Fr 5/20- I CAN MAKE A MESS LIKE NOBODY’S BUSINESS
W/ MANSIONS 7 PM
Sa 5/21- BLOODFEAST W/ LICH KING, CANDY STRIPEP DEATH ORGY
AND SKULL HAMMER 7 PM
Tu 5/24- THE RISE RECORDS TOUR W/ MEMPHIS IN MAY FIRE,
THAT’S OUTRAGEOUS!, DECODER, TEN AFTER TWO, VELA
AND FIGURES 6 PM
We 5/25- AIDEN W/ EYES SET TO KILL, VAMPIRES EVERYWHERE!,
GET SCARED, DR. ACULA AND ASMARA 6 PM
Th 5/26- THE COLOR MORALE W/ FOR ALL THOSE SLEEPING 6 PM
Su 5/29- THE MORNING OF W/ JONAS SEES IN COLOR, EDDY BAYES,
ABANDONED INTERSTATE AND AZTECS 4 PM
POUGHKEEPSIE—SKINNER HALL OF MUSIC, VASSAR COLLEGE,
124 Raymond Avenue, music.vassar.edu, 845.437.7319
Fr 5/6- VASSAR COLLEGE JAZZ ENSEMBLE 8 PM
Sa 5/21- COMMENCEMENT CONCERT FOR THE CLASS OF 2011 3 PM
POUGHKEEPSIE—THE BARDAVON, 35 Market Street, www.bardavon.org
845.473.2072
Sa 5/7- HUDSON VALLEY PHILHARMONIC 8 PM
Sa 5/14- BERNIE WILLIAMS BENEFIT CONCERT FOR GOOD COUNSEL 8 PM
We 5/25- ROOM ON A BROOM 10 AM, 12 PM
RED HOOK—COMMUNITY MUSIC SPACE, 54 Elizabeth St. - 2F,
www.communitymusicspace.com, 845.444.0607
Sa 5/14- BEN SENTEFIT & FRIENDS 8 PM
RED HOOK—TASTE BUD’S CAFE 40 W Market St. www.tastebuds.com,
845.758.6500
Every Sa & Su- LIVE AT TASTE BUD’S LIVE MUSIC
Su 5/1- DAVID REED 1 PM
Fr 5/6- 5/13- BENJAMIN SELFRIDGE 1 PM
Sa 5/7- LUCIAR 1 PM
Su 5/8- JAMES SERA 1 PM
Sa 5/14- GRASS FED BLUEGRASS 3:30 PM
Su 5/15- KATHERINE SMITH 1 PM
Sa 5/21- SANDY BAILEY 1 PM
Su 5/22- JOE TOBIN 1 PM
Su 5/28- JIM PARADIS 1 PM
Su 5/29- CONNOR KENNEDY 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 We- 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
RHINEBECK—CENTER FOR THE PERFORMING ARTS, Route 308,
www.centerforperformingarts.org, 845.876.3080
theatre/cinema listings

STONE RIDGE—SUNY Ulster - QUINNY THEATRE. Cornick Road (Route 209)
www.sunyulster.edu, 845.687.5000, 800.724.0833

TIVOLI—Kaatsbaan International Dance Center, 120 Broadway,
www.kaatsbaan.org, 845.757.5106

TIVOLI—Watts de Peyster Hall, 1 Tivoli Commons, Tivoli, www.tangents-arts.org,
845.230.7020

TIVOLI—The Black Swan, 66 Broadway, 845.688.9453
Su 5/1 - 5/3  | PROOF public theater play reading 6 PM

WAPPINGERS FALLS—County Players, 2681 West Main Street
www.countyplayers.org, 845.298.1491
5/6 through 5/22: ALAN LERNER’S MY FAIR LADY
directed by ANNA MARIE PAOLERCI

WOODSTOCK—Brycliffde Art Colony/Theater, 3 Upper Byrdcliffe Way,
www.woodstockguild.org, 845.679.2079
5/27 through 5/29: SHAKESPEARE’S HAMLET
produced by new genesis productions YOUTH THEATRE (See highlight)

WOODSTOCK—Kleinhert/James Arts Center, 34 Tinker St.,
www.woodstockguild.org, 845.679.2940

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

WOODSTOCK—Upstate Films in Woodstock, 132 Tinker St., www.upstatefilms.org,
845.679.4406

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

WOODSTOCK—Woodstock Community Center, 56 Rock City Rd., 845.679.7420
Sa 5/14: WOODSTOCK POETRY SOCIETY FESTIVAL
hosted by PHILLIP LEVINE 2 PM

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

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SA 5/7 - JAMES COTTON and MATT “GUITAR” MURPHY, at COLUMBIA-GREENE COMMUNITY COLLEGE, HUDSON—Forgive me folks, but I am one of those dreaded “blues snobs.” Not an aficionado or expert, mind you—just a straight-up snob. Not proud of it, but neither am I ashamed. See, living half your life in the Delta, mere miles from the plantations worked by Charley Patton and B.B. King, seeing the real guys in the real Mississippi joints, you get to the point where young eager white Boston cats with just the right guitar/amp combo just don’t cut it, no matter how talented or reverent of the genre they are. So if you’re a blues snob like me, or you just like great blues, run—don’t walk— to Hudson for this show. Mississippi-born James Cotton is the undisputed master of the blues harmonica, learning the instrument from none other than Sonny Boy Williamson, and spending years on the road with Howlin’ Wolf and Muddy Waters before stepping out as bandleader in the 60s. Thirty solo releases, a Grammy Award, induction in the Blues Hall of Fame, and a harmonica in the Smithsonian: you’d think those are laurels enough to rest on. But no, he’s on the road again, touring his most recent Giant, this time with fellow legend Matt “Guitar” Murphy. With one of the biggest full-time smiles in the biz, it’s hard to believe Murphy gets the blues, until of course he lets fly on his Telecaster. Then you soon see why Howlin’ Wolf, Junior Parker, Memphis Slim, and Bobby Blue Bland had to have him aboard, and why the Blues Brothers immortalized that fierce grin—and tasty picking—in their popular movies. Columbia-Greene Community College, 4400 Rte. 23, Hudson, www.sunycgcc.edu, 518.828.4181, ext. 3344. 7 PM

TH 5/12, SA 5/14 - NEKO CASE w/ Y LA BAMBA (5/12); CORAZON DE DAHILIA benefit featuring SONANDO (5/14), at BEARSVILLE THEATER, WOODSTOCK—Making up for a weather-cancelled gig in February, American (and part-time Canadian) Neko Case passes through during a more reasonable season, bringing her distinctive indie “country-noir” for a night (Th 5/12) to Bearsville. Case has forged a singular musical path over the last decade, starting with straight-up country on her debut The Virginian (1997), and what was supposed to be a one-off side project with Seattle’s The New Pornographers in 2000, which has since gone on to record five CDs and frequently tour. Case left Seattle for Chicago, continued her parallel career (with and without band, a.k.a. “Her Boyfriends”), recording seven acclaimed and well-received releases, and even snagged “Sexiest Babe of Indie Rock” in a 2003 Playboy online poll, while turning down Hef’s offer of a photo spread. The concentration of effort is paying off: her most-recent 2009 Middle Cyclone debuted on the Billboard charts at #3. With Y La Bamba opening. Then it’s a special (and lately rare) performance of the Hudson Valley’s premier Latin band Sonando (Sa 5/14), benefitting Corazon de Dahlia, a non-profit group raising funds to build a Community Development Center in Peru. Food and desserts will be courtesy of Culinary Institute of America-trained chefs, and silent auction and raffle items include contributions from Elliot Landy, Michael Lang, Bistro-to-Go, Bread Alone, and New World Home Cooking, among others. Bearsville Theater, 291 Tinker St., Woodstock, www.bearsvilletheater.com, 845.679.4406. Both shows 8 PM
Fr 5/13- THE HUDSON VALLEY BLUEGRASS ASSOCIATION PRESENTS THE TONY RICE UNIT, AT CHRIST CHURCH, POUGHKEEPSIE—He’s like the Eric Clapton of bluegrass guitar. OK, maybe not the greatest analogy, but get a roomful of knowledgeable bluegrass folks talking guitar, and if this guy’s name isn’t on just about everyone’s top five list, clear the room. Virginia-born Tony Rice grew up in California with music in the family, moved back to Kentucky to form the Bluegrass Alliance in 1970, and J. D. Crowe’s New South shortly afterwards, a progressive bluegrass group with drums and electric instruments. (The band included major firepower: Ricky Skaggs, Jerry Douglas, Bobby Sloane). Rice moved back to California to join the David Grisman Quintet, blending in jazz and classical into the mix, before starting his own projects in 1979, reaching his stride with Cold on the Shoulder, a collection of bluegrass vocals. Rice has stayed busy, recording six volumes of music with the Bluegrass Alliance Band, albums with Norman Blake and his brother Wyatt (as the Rice Brothers), and experimental “spacegrass” with The Tony Rice Unit, which he brings here to Poughkeepsie. All in all, just an amazing acoustic flatpicker, all round musician, one of the very best in the business. Christ Church, 20 Carroll St., Poughkeepsie, www.hvbluegrass.org. 7:30 PM

Fr 5/20- RICHARD BARONE WITH DENI BONET AND SPECIAL GUESTS, AT THE ROSENDALE CAFÉ, ROSENDALE—Now this guy has one hell of a cool backstory. Age seven: “The Littlest DJ” on a Tampa Top 40 radio station. Meets Tiny Tim at sixteen, the Monkees two years later, starts getting into pop music production, forms The Bongos in Hoboken NJ in the early 80s, debut Drums Along the Hudson becomes a trans-Atlantic classic. Signed by RCA, Numbers With Wings hits on MTV soon after with eponymous single. Band splits in ’87, Barone continues with chamber-pop solo nugget Cool Blue Halo, three more solo releases, production work for Jill Sobule and The B-52’s Fred Schneider, musical director work with the New York Theatre Workshop, and producer of The Nomi Song (2005), the award-winning documentary film on new wave counter-tenor Klaus Nomi. Also, a cool memoir, FRONTMAN: Surviving the Rock Star Myth (a must-read for all aspiring and retiring “rock stars,” Backbeat/Hal Leonard Books, 2007). And in 2010, a benefit concert for the cleanup of the BP oil spill, with The Roches, Freedy Johnston, and Pete Seeger. Barone even recorded a BP spill- inspired song by Seeger, while on the Sloop Clearwater. Now that’s seriously cool. Presently, he’s touring his new release Glow (Bar None, 2010), produced by legendary producer/arranger Tony Visconti (Bowie, T. Rex, Morrissey), coming to the cozy room of the Rosendale Café. With singer/songwriter/blue violinist Deni Bonet and special guests. Rosendale Café, 434 Main St., Rosendale, www.rosendalecafe.com, 845.658.9048. 8 PM

Su 5/22- BENEFIT FOR MARBLETOWN MULTI ARTS (MaMA) WITH THE TRAPPS AND BLUE DOLL WITH SARAH PERROTTA, AT MARBLETOWN MULTI ARTS, STONE RIDGE—There’s a wealth of good community things going on at Marbletown Multi Arts (MaMA) year round: yoga, karate, dance, Pilates, Tai Chi, Chi Qung, even acupuncture lessons. Also in the house is the Center for Creative Education, with music performing and recording programs geared primarily toward young people. But during late spring through the fall, MaMa’s Cliff Rockmuller makes the space a music venue with his “One World” concert series, attracting talented regional and national—sometimes even international—artists to Stone Ridge (upcoming shows feature Carrie Rodriguez, Terri Hendrix & Lloyd Maines, and Pat DiNizio). For this particular show benefitting those programs at MaMA, two of the more popular musical groups in the region have donated their time and talent. New Paltz/Kingston-based The Trapps bring a rootsy Americana-based sound, fueled by the earnest singing and rhythm guitar by main songwriter Sean Schenker. Their latest independently released CD Cheap Seats (2010) has garnered critical acclaim and local airplay, and recently they’ve been on tour in the opening slot for Assembly of Dust. And though her most recent release was 2008’s The Well (with guest stars Garth Hudson and Tony Levin), singer/songwriter/keyboardist Sarah Perrotta has kept a steady presence performing in the interim with her neo-pop trio Perrotta, and here presents her new project Blue Doll. Marbletown Multi Arts (MaMA), 3588 Rte. 209, Stone Ridge, cceconcerts.com, 845.687.4143. 6:30 PM

Fr-Su 5/13, 14, 15- THE WOODSTOCK MUSIC TRADE SHOW, AT THE KINGSTON HOLIDAY INN CONFERENCE CENTER, KINGSTON—Though the focus on Woodstock is often on the music, there is also a vibrant community of luthiers, electric stringed instrument and percussion makers, and amplifier/effect designers in the Hudson Valley. If you’re a fan of the NAMM (National Association of Musical Manufacturers) show, this is along those lines: a modest entry fee allows you access to the products of Spector, Tobias, Babicz, Citron Guitars, Mancuso Guitars, LaBella Strings, Veillette Guitars, Champtone, Vincitore’s, Planet Woodstock, and U.S. Custom Drums, to name but a few. Musical performances by John Platania and Friends, featuring Phelouis Funk (with Gov’t Mule’s Danny Louis, Machan, Randy Carlante, and Charlie Knieceley), Marshall Crenshaw, The Erin Hobson Compact, Nik Rael, Interphonic, Johnny Marnell, Sasha and The Vocal Soul, Swear and, Michael Dimin, Todd Mihan & Downside Joyride, Mr. Roper, The Drive, Antidote 8, Sarah Kyles, and more. Clinics, product giveaways, career discussion panels: if this industry stuff rocks your world, check it out. Holiday Inn Conference Center, 503 Washington Ave., Kingston, www.woodstockmusictradeshow.com. Trade show hours Sa 5/14 10 AM-6 PM, Su 5/15 10 AM-5 PM. Music Fr 5/13 8 PM-1:30 AM, Sa 5/14 10:30 AM-1:30 AM, Su 10:30 AM-7 PM
BILL BACHMANN—
FOLK-N-ROLLER
(Flight of the BumBill B Records)

Sometimes you know exactly what you’re going to get just by looking at an album’s cover. And one glance at Folk-N-Roller, with its friendly picture of singer-songwriter/multi-instrumentalist Bill Bachmann tucked under the blanket beside an acoustic guitar with an electric guitar in his hands, or at song titles like “Kill That Other Beer” or “The New Hip Song” and you know you’re in for some irreverent fun.

 Barely stopping to catch his breath from track to track, Bachmann serves up a collection of wry tunes that may put the listener at risk of injury from persistent toe-tapping or air guitar plucking.

LAURENCE JUBER—
LJ PLAYS THE BEATLES
VOL. 2
(Acoustic Music Resource Records)

Laurence Juber was a member of Wings, though not until 1979 and only briefly as Paul McCartney split up the band two years later. It’s likely Juber played a bunch of Beatles songs with McCartney during his time with Wings, though it’s still a little strange that he’s just released a second volume of amiable acoustic versions of their music.

Juber is a skilled musician, and his nuanced approach to songs like “You Can’t Do That” and “Dear Prudence” are more enjoyable than not. But the whole thing sort of smacks of cheapness, and it’s a shame. If you broke up with a significant other, and they kept showing up and singing your favorite songs, would you give them a pass just because they did it proficiently, or would you close the blinds and pretend you weren’t home?

Putting that aside, LJ Plays the Beatles Vol. 2 is still an interesting listen for two reasons: the songs of the Beatles are still the songs of the Beatles, and they’d sound great if played by an orchestra wielding nothing more than shotguns and kazooos. The other reason the album works, at least a bit, is that Juber is so damn good on the guitar.

BREAKFAST IN FUR—
BREAKFAST IN FUR (EP)
(Analog Edition Records)

Let’s say for the sake of argument that Breakfast in Fur laid a total stinker with their self-titled EP, filled it with unlovable and unlistenable crud and walked off scot-free. They’d still be the only band in the short history of the chillwave movement to release music that didn’t use a snapshot found in the bottom of a shoebox at a yard sale as its cover art. So that’s good news.

And the other good news, the best news actually, is that Breakfast in Fur is really quite good. Full of gauzy vocals, found sounds and samples, and kitchen sink melodies, the EP is a hopeful sign of very good things to come.

“Shine” sees the New Paltz collective in interplanetary Phil Spector mode, while they spill deeply into the shoegaze realm of My Bloody Valentine with the shimmering “A Quiet Place.”

If there’s anything negative to be said about Breakfast in Fur, it’s that it’s just much too short. Hopefully the band has a full album in them and will get around to it sooner than later.

Breakfast in Fur is available to download for free on Bandcamp, and can also be purchased on CD. —Crispin Kott

www.breakfastinfur.tumblr.com

www.billbachmannmusic.com

www.laurencejuber.com

www.laurencejuber.com
Sitting just west of New Paltz on Mountain Rest Road—which leads up the ridge to Mohonk—the non-profit Unison Arts Center has served the greater arts community for well nigh 35 years now, offering performance and visual arts programming, personal growth workshops, and recreational, arts and educational activities for children and families.

It’s become a vital local cultural venue, its intimate stage a nice place to enjoy a musical or theatrical performance, and often the musicians grant permission to have the concerts recorded. To celebrate their 35th anniversary, Unison has compiled some of the most memorable performances—recorded between 2004-2010 at Unison, as well as at the Studley and McKenna Theatres of SUNY New Paltz—for this special 16-song selection, dedicated to three artists on the CD who are no longer with us: Odetta, Artie Traum, and Betty MacDonald.

The CD starts off, appropriately, with one of Odetta’s last recorded performances (2008), a frisky, decidedly non-folky version of Sippie Wallace’s “You Got To Know How”, making the McKenna Theater sound like a rowdy saloon for a few minutes. This segues into the pristine Celtic tones of Patrick Street, the Irish “supergroup” of Kevin Burke, Andy Irvine, Ged Foley, and John Carty, and you suddenly realize: this is not your average fundraising release of quick-mixed singer-songwriters, guitar plugged into the board. There is some real music here, played by world-class musicians. Patrick Street’s “The Rich Irish Lady” weaves the spell delicately; the story unfolds like a novel in miniature.

Jay Ungar and Molly Mason bring the “Celto-klezmer” sound—with full band, and Molly on piano—on “Slippery Slope, Hobby Horse, & Screaming Memes,” a melodically multi-cultural romp featuring the boisterous double fiddle work of Ungar and Peter Ostroushko. This leads well into a full band performance of Lila Downs’ Oscar-nominated “La Llorona” (from Frida), a rich tapestry of Mexican song and rhythm, enhanced by the bird-like vocalese of the singer. And then, it’s the incomparable Howard Levy (Bela Fleck and the Flecktones), who plays the most oh-my-god solo harmonica version of “Amazing Grace.” I know, I know, you could probably live without hearing yet another version of that song, but really, you’ve got hear this one.

“Violets of Dawn” by Eric Anderson tips a cap to the Dylan tradition of rolling guitar and solo balladry, sung with warmth, and just a little grit. The young Canadian duet Dala—with Sheila Carabine and Amanda Walther—bring their crystal-clear harmonies to the Irish classic “Red is the Rose”, which I always thought was the melody to “Loch Lomond.” Then, it’s a pair of performances from Unison’s 30th Anniversary: Artie Traum leads a sweet slow doo-wop, singing with a nice Mose Allison-like ease on “Rusty Iron Bridge”, with full band, including Jay Ungar on mandolin, and what a fine solo. That same evening also marked the reunion of popular duet Amy Fradon and Leslie Ritter, who perform the reflective “Hymn to Her” —“her” being the Earth—with simpatico backing by Scott Petito and Beth Reinecke. Their voices blend and intertwine so naturally; duets like these are rare and special.

Pete Seeger, John Lithgow, and even the Muppets have covered “The Garden Song (Inch By Inch)”, but here, you get to hear the originator, David Mallett, perform it, and it sounds great hearing the audience sing along, at Unison. John Gorka captures the plight of the hardworking American poor in “Mill Town”, with a tempered Springsteen-like honesty, and then it’s Brazil, baby! The Assad Family—eight members in tow—chose Unison to be their first concert of their first US tour as a family, as Oscar and Sergio Assad usually tour as the Assad Duo. Their buoyant “Brazilian Medley” here is a celebration of plucked guitars and family voices: lead, chorus, beatbox. (Unfortunately, the mix falls a little short here.)

Crossing the Atlantic, it’s the solo vocals of Uganda’s Samite, performing “Ndere”, with the help of modern live looping, creating a compelling one-man Ladysmith Mambazo. But then it’s straight back across to Argentina with Pablo Ziegler’s Quintet for New Tango, for a 2007 concert by “the reigning king of Argentine Tango”, playing “La Fundicion.” It’s worth it for the CD for this alone, a delightful eight-minute travelogue—featuring each talented quintet member—that feels like you are being introduced to new friends in exotic places. Then, Betty MacDonald makes you miss her even more with her winsome vocal on the Billie Holliday tribute “Sweet Gardenia”, accompanied by Peter Tomlinson (piano) and Jim Curtin (bass). Singer/pianist Susan Werner closes the set magisterially with her richly rolling “May I Suggest”, as she suggests “this is the best part of your life,” and makes you damn near believe it.

Unison’s 35th Anniversary Compilation gives you something to think about while listening to (literally) the world-class music on this CD. Like, why weren’t you there? Personally, I’ll take this over just about any compilation out there, and look forward to the next. —M. R. Smith
Spring Clean Your Financial Life  By Beth Jones, RLP®

Spring is in the air. As the flowers come into bloom and the temperature ticks upward, you may experience a feeling of renewal. That’s often what spurs people to do their spring cleaning—a great idea. But while you’re at it, why not do some cleaning in your financial life as well? Even if you recently took a look at your finances as you prepared for tax season, there may be some items that could use attention. The following are some commonly neglected areas:

**EMERGENCY FUND**
If you don’t have one, starting an emergency fund should be on the top of your spring cleaning to-do list. Some say you should have three months of expenses readily available in case you and your family encounter the unexpected such as a job loss or large expense. It may take longer to find employment or to recover from a financial setback in the current economic environment, so you may want to increase your savings to six months of expenses.

I don’t like “formulas” and recommend you take a look at your life to determine what is the appropriate amount for your emergency fund. What are your fixed expenses, excluding discretionary spending? Are there any expenses that you pay once a year? Do you expect to replace any large ticket items in the next year? By planning ahead, you are better off having an emergency fund and never needing it than to experience the reverse scenario. This really paid off in 2008 when the economy took a dramatic nosedive.

**CREDIT CARDS**
Review the terms and conditions of your credit cards. Legislation that took effect in July 2010 caused credit card companies to alter their business practices. Across the board, interest rates have increased and some credit limits have dropped. In addition, some card companies have begun to charge additional transaction fees and implemented new service charges. These seemingly small changes can add up to real money, so you want to be aware of them.

You were likely notified of changes impacting your cards, but if you’re like many people, you probably didn’t pay attention to the notice you received. While card companies must disclose changes to their terms prior to enactment, it’s your responsibility to review the terms to stay informed. You may also find them on your bank website or obtain them by calling its Customer Service department.

You may discover that you’re not happy with the new terms of some cards. Your first instinct may be to terminate the agreement, but be careful about hastily closing accounts. This can lower your credit score, especially if you close older accounts with lengthy credit histories. Rather than close an account, use the card for small purchases and pay off the balance quickly. This will maintain your credit score and keep the card company from closing your account for nonuse. In some instances, you may be able to negotiate better terms. Check with your bank to find out.

**BANK FEES AND SERVICES**
Banks have new rules limiting what they can charge for certain services (e.g., overdraft protection and fees). As a result, many have instituted new charges or increased others to make up for potential profit loss. Your bank may have quietly announced some new or higher fees that you may not be aware of. Of course, it’s a good practice to read all bank notifications carefully, but you can catch up now by looking into whether your bank has instituted or increased monthly maintenance charges, check and deposit return charges or ATM/electronic fund transfer fees.

Review every account, even if they all reside with the same bank. The terms can vary from institution to institution and from account to account within the same institution.

“The secret of getting ahead is getting started. The secret of getting started is breaking your complex overwhelming tasks into small manageable tasks, and then starting on the first one.” ~Mark Twain

**CREDIT REPORT AND SCORE**
A good credit rating can be critical. Businesses inspect your credit history when evaluating your applications for credit, insurance, employment, and even leases. With so much in the balance, it is important to check your credit report for accuracy at least annually and to watch for credit fraud.

Fortunately, it’s easy to check your report, as you are entitled to one free annual report from each of the three major credit reporting agencies—Equifax, TransUnion, and Experian. You may consider using a website such as www.annualcreditreport.com to gather this information, but be sure you choose a site that doesn’t charge you for the report itself. You may also use a credit monitoring service or site, but be wary of the terms of service. Read the fine print!

**INVESTMENTS AND INSURANCE**
Take the pulse of your financial accounts regularly. This includes reviewing your investments, insurance policies, annuity contracts, retirement plans, and educational savings accounts. Are you on track to achieve your goals? Do you need to make adjustments? Discuss your investment allocation, risk tolerance, and objectives with your trusted professional advisor.

Review your beneficiaries once a year to be sure they are up to date. Financial life spring cleaning may take some effort, but checking these off your list will free you up to enjoy the season. You’ll feel relieved, knowing that you’ve taken important steps to secure your 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.
Earlier this year, the Catskill Mountainkeeper—a not-for-profit 501c3 advocacy organization dedicated to preserving and protecting the long term health of the region’s six counties—opened its new High Peaks office in Woodstock, with Dr. Kathleen Nolan as director. Roll caught up with Nolan and Program Director Wes Gillingham for a quick chat recently, shortly after Ian Urbina’s eye-popping series in The New York Times on the natural gas harvesting technique known as hydrofracking, and the undue influence of the oil industry on research being done by the Environmental Protection Agency to determine whether or not the practice is safe.

Needless to say, Wes and Kathy had something to say about it.

How did the Catskill Mountainkeeper organization come to be? And how did you find yourself involved with it?

Wes: Basically, there was a group of folks involved with the campaign issue of casinos in the Catskills. There was a coalition of people from different organizations, and at one point somebody said: what we really need is a “Mountainkeeper,” like the Hudson (River) has a Riverkeeper. We started talking about who we wanted to get on the board, who would be our supporters, and it looked to us like a really good fit. There were a lot of organizations working in the Catskills, but there wasn’t one really strong advocate—Catskill Center for Conservation and Development was always straddling the fence on things—we really wanted a group that could come out and take on some of these bigger issues.

Kathy: I had been working with several grass-roots environmental groups in the Catskills over the past decade or so, and saw that Mountainkeeper was doing very good work in relationship to the casino gambling issue, and in relation to gas drilling. I began to work with Mountainkeeper as a volunteer. When I found out they were interested in having a presence on the Eastern side of the Catskills, with the focus on the Catskill Park, I was very happy to suggest Woodstock as a place where we could start a new office, and where I could begin working with them in a more formal way.

One of the prime issues the organization confronts is the controversial technique known as hydrofracturing, or “hydrofracking.” Can you explain a bit about the hazards of this practice, and why further study is needed of a technique that has been used for years, apparently without reports of serious long-term environmental damage?

Wes: Well, although the technology of hydrofracking and horizontal drilling has been around for many years, the combination of the two, along with the new mix of chemicals that they’re using, is a very new technology. It makes these shale deposits and tight sand deposits available now for production. By using this combination, you break up these formations, and release the gas that’s trapped in tiny pores and cracks within the rock. And you put this mix of chemicals down into a high-volume drilling bore hole that’s created by drilling horizontally.

The difference that scares most people, scares agency folks, doctors, lawyers, everybody, is the volume, and the industrialization of the landscape. Because it’s a sheet formation in the source rock, there will be hot spots which are most attractive to industry. You’re talking about
a grid work across the entire landscape. And once the industry comes in and goes after the shale deposit, there are other formations out there under the Catskills—there are five target formations that will become attractive. They might not have brought up the trucks from Oklahoma (yet), but after the pipelines are in, and the industry is here, they will continue to go after those formations.

That’s the biggest issue; what we’re talking about here is cumulative impact. And the regulations in the state of New York are outdated and inadequate for these new combinations of technologies. The old GEIS (Generic Environmental Impact Statement) put into law in 1992, said ‘due to the nature of gas drilling, there is no environmental impact.’ That’s obviously wrong and outdated. We’ve gone through this regulatory process over the last two years, and the best that the DEC could come up with a year ago—the last draft that anyone has seen—was ‘the cumulative impact was too difficult to predict.’ And that’s not good enough for the state of New York.

Basically what we’re talking about is that New York State is not prepared for this kind of development. We’re talking about impacting our air, our water, the health of our communities, even the health of our ecosystem.

**Will the practice of hydrofracking in Southwestern New York have any dire effect of the environmental health of the Catskill Mountains—and consequently, the watershed for New York City—and surrounding areas? How so?**

**Wes:** Well, the Marcellus basically runs under the whole Allegheny Plateau, everything west of an imaginary line drawn from Port Jervis to Kingston. Then, if you include the Utica shale, you’re talking about a formation that goes up to Albany and Rochester. That’s a large swath of the state.

Also, the Catskills and the southern tier contain some of the most important agricultural producing regions, and some of the most intact ecosystems in the state. And there are fragmentation issues around where they put the (gas) pipelines in. This isn’t just the main line (the Millenium Pipeline), but the gathering lines that then go out, the compressor stations you have to put on these gathering lines that keep the gas moving, transmission lines. And with all of that, there are issues of air pollution. Then there’s the truck traffic involved with bringing in the water for the fracking operations—three to five, sometimes eight million gallons of water for an individual fracking operation. And that’s for one individual well! Each wellhead can have up to around 16 wells on an individual pad. We figured out at one point that actually equaled (using some of the higher numbers from the industry), somewhere around 560 tractor-trailer loads of toxic waste that then has to go from that site to a waste treatment facility. And as we’ve seen with the recent New York Times articles, there isn’t really a waste treatment facility in the state that’s equipped to handle anything like the radioactivity that would need to be dealt with.

Recent well-researched and thorough articles in The New York Times on the subject of hydrofracking illustrate how hamstring the EPA and DEC are in monitoring water quality, and presenting accurate information to lawmakers, thanks to oil industry pressure and political contributions. The lawmakers don’t even get the necessary information they need to legislate, do they?

**Wes:** Well, that was very revealing, especially given the fact they’re talking about editing the letter that was already very strong against fracking, and the way it’s being proposed. The letter that the EPA sent to New York State, in terms of their comments to the GEIS, said it shouldn’t go forward without a formal rule-making package, and that the Department of Health should be co-lead agent as part of that rule-making process. And they left some really important pieces out, especially concerning New York City’s watershed.

**Do you think it’s possible to prove the potential hazards of hydrofracking to the satisfaction of the public and legislatures, and if so, stop the practice completely?**

**Wes:** Right now, before you allow something like this to go forward, you need to get a lot more answers. Whether the political will is there to actually stop it remains to be seen, depending on how aware people become. In my experience, as soon as people learn about this, and get good science on the information, they’re pretty horrified.

**Does harvesting this gas help the region in any way, other than enriching select landowners and oil companies? Does our region benefit from an increase in good jobs, more tax revenue?**

**Wes:** There are some preliminary studies that are being done by Cornell University about the economic piece (of the puzzle). One of the preliminary pieces of information that came out that I get a chuckle over
is that they talk about jobs that are created in the Marcellus Shale. 53% of them are created in Texas! So in terms of the long term economic benefits, the question is really out there, and you have to weigh those benefits against some of the problems that would be created in terms of infrastructure damage, truck traffic and all this stuff.

There will be jobs for diners and hotels….you know, you go out to Tonawanda (Western NY), and its hard to get a hotel room on any given night, there are so many workers from Oklahoma staying in the motels.

It’s good for the motel owner, but over the course of time, is that really a benefit to the region?

KATHY: We don’t have the same kind of landscape in terms of available open land they have out in the Western states. So in terms of overall social benefits, community benefits, you have to also look at what we’re already using this land for, and whether this is compatible. And that’s why some of the communities are starting to enact regulations to prevent these activities from coming in. What they’re saying is that there is not a community benefit.

There was also a mention in the Times article that some of the “produced” water from fracking—full of salt and chemicals—is evaporated to make road salt, to be sold to municipalities, some in New York State. Do you know if there is any chance of some of this product being used in this region?

WES: That has definitely happened in New York State. That’s been, in the past, kind of a standard practice, to take the brine water and use it in the wintertime. Or even use it on dirt roads to control the dust. Some of that may have been OK, depending on whether that production water is coming from shallow formations that are basically just highly saline water. But once you get down into the Marcellus where you have exposure to heavy metals and arsenic, and other things such as benzene, there will be frack fluid that will need to be tested intensively for toxicity. At present, there is no protocol for testing but it’s unlikely to be safe enough to be spread on roads. We think it would be highly toxic.

The DEC has told us they’ve stopped spreading the “salt” on roads, but I still hear reports to the contrary. It’s definitely happening in Pennsylvania. When I’ve talked to some people out in Colorado, I’ve heard they’ve actually gone back and tested the soil on the side of the road, and found some of the toxins in the soil in the ditches there. Colorado has been “salting” there for many years.

Another issue of concern is the New York Regional Interconnect project, building a powerline from Utica to Orange County, cutting right through the Catskill Mountains. How concerned need we be about this project from an environmental point of view, and is the outcome worth the price?

WES: This is one of those situations where a company is trying to put in this powerline because they basically want to compete with (New York Power Authority transmission corridor) Marcy South, which is another main powerline that runs through the Catskills, and is actually under utilized. It’s not that Marcy South is at capacity, or near it and we need to find another source of electricity. This is just a competing company that wants to come in and provide electricity, and try to outbid Marcy South. It’s one of those situations where we have to decide whether to just let industry build this infrastructure to provide money for themselves, or do we make some really good choices about what our energy policy is for the state.

Though the organization has strong roots in environmental issues, Mountainkeeper is also “pro-sustainable development, pro-local economy and pro-arts,” favoring open space preservation, town and village center revival, and recreational opportunities over land exploitation and casino gambling. What are some of the things you are doing on these fronts?

KATHY: Concerning the recent Stockbridge-Munsee casino initiative (opposed by Mountainkeeper), the Department of the Interior ruled that (Native American) tribes from out of state couldn’t go forward with their plans to come instate, and start their casinos. Communities reach for this solution in desperation, and it often just makes their situations worse. I think the temptation is the same as what hydrofracking holds out. But for now, the Catskills are not likely to see a proposal in front of us that looks like it has any chance of going forward.

We have a couple of initiatives coming out of the Woodstock office, that include the Trailkeeper initiative, which will encourage use of existing trails and expansion of the trail networks linking the hamlet centers. We hope that the Woodstock office can get the word out about sustainable practices that people are already using in their residences or in their workplaces.

Despite industrial factors, do you feel like the Catskills are in “good health?”

KATHY: I think we have a mixed review. The nitric oxides are up, and with the gas drilling you may actually see an increase in the sulphuric acids again. The Catskills have several areas that are very marginal, in terms of their air quality, and have been threatened with being declared non-attainment areas (meaning out of compliance with federal air quality standards, as enforced by the Federal Transportation Bureau) for many years. And we may see that we actually go into non-attainment with increasing activities that release harmful gasses and chemicals into the air.

The planning and transportation councils in each of the counties have attainment scorecards. And Ulster County is—I think—a ‘D’ on an A to F kind of scorecard.”

Seems like in these difficult economic times, New York defenders of clean air/water, healthy food, and sustainable lifestyles are beset with enemies: hydrofrackers, land-exploiting developers, the gaming industry, large-scale corporate farms. What can we ordinary citizens do against this money and power?

KATHY: Well, I think any one individual alone is going to feel isolated and disempowered. But when you put all the people who live here together, in large enough numbers, and if we make ourselves visible enough, the elected government must pay attention to that. Our new Governor: I don’t know all his positions; we’re all getting to know him. I do believe he wants to do what the people who are potentially going to re-elect him want him to do.

I think the main thing ordinary citizens can do is keep themselves motivated, not get depressed, and stay connected and informed. Be as visible as possible with letter writing, speaking out to local community governance. We’re very strongly in favor of communities using their town boards and other governmental agencies to send messages on these issues.

Visit www.catskillmountainkeeper.org to find out more about the grass-roots organization, upcoming events, and membership.
May/theatre/cinema highlights

Fr 5/6/ Thin Edge Films and Club Helsinki presents a benefit performance for the film Thirsty, featuring Thirsty Burlington, with Musty Chiffon and Stephen Bluhm, at Club Helsinki, Hudson—Some people absolutely must be filmed; such is surely the case of anyone who can be said to impersonate Cher “better than Cher does Cher.” Scott Townsend is the versatile drag celebrity impersonator and performance artist Thirsty Burlington, who has inhabited—along with his iconic Cher—Michael Jackson, Edie Beale, and a sloshy latter-day Judy Garland, playing to full houses coast to coast for the last 20 years. Thin Edge Films’ Margo Pelletier and Lisa Thomas (Freeing Silvia Baraldini) have in mind a film they refer to as a “Post Queer Musical,” exploring and celebrating the fluidity of gender exemplified by Thirsty’s performance, employing the all-important music, comedy, and dance elements, to “move the story line forward, and enliven the more educational themes of resilience, self-invention, and gender.” But alas, independent film ideas like these need to utilize innovative fundraising techniques, so Thin Edge Films—with Club Helsinki Hudson—features a performance by none other than Thirsty herself, with very special guests Hudson’s own “performance artist/rockstar” Musty Chiffon, and 1920’s cat Stephen Bluhm. Should be a wild night, with all proceeds going to the making of Thirsty, the film. Club Helsinki, 405 Columbia St., www.clubhelsinki.com, 518.828.4800. 9 PM

Fr/Sa 5/6 & 7- Starling Productions presents Too Much Information (original theatre), at Shadowland Theatre, Ellenville—If there is one sure thing in the Hudson Valley of New York, it’s that we have a pretty powerful female presence in the regional theatre and cinema scene (can you say Academy Award-winner Melissa Leo?). Funds have been raised in recent years for women’s causes by some of these extraordinarily talented women, thanks to performances of Eve Ensler’s The Vagina Monologues, the amorphous collection of up-close-and-personal autobiographies that has become something of a feminist phenomenon over the last decade. After two successful TVM fundraisers for Hope’s Fund (a grass-roots organization empowering women in Ulster County), Starling Productions decided to develop a new work in a similar vein last year. Their original Too Much Information employed the same concept of intimately personal stories, though generally not quite as lower chakra-driven, recounted by the writers themselves...who incidentally are not always actors. This year, Starling’s Eva Tenuto and Julie Novak—who recently staged a dynamic all-female Glengarry Glen Ross, by David Mamet, at the Rosendale Theatre—have again assembled a fascinating group with their wide range of stories, bringing the show to the venerable Shadowland Theatre in Ellenville, whose 2011 season fires up in early June. Shadowland Theatre, 157 Canal St., Ellenville, www.shadowlandtheatre.org, 845.647.5511. 8 PM

5/6 through 22- Johnny Dell presents The Full Monty (musical), by Terrence McNally and David Yazbek, at The Center for Performing Arts at Rhinebeck, Rhinebeck—When the 1997 film version of The Full Monty first came out, with its gritty portrayal of unemployed steel workers in the U.K.—complete with harsh language, controversial subject matter, and (gulp) male nudity—it should be seriously doubted that ANYONE was thinking “hey, this could make for great musical theatre.” But the movie turned out to be a major comedy hit with a great story: six unemployed Sheffield steel men, all with their share of difficulties with money, family, and identity, decide to form a Chippendale-style dance show in which the finale is going “the full monty.” Or if you will, no loincloth. The film’s success made the premise hard to resist for the stage, and in 2000 the musical version—book by Terrence McNally, score by David Yazbek—premiered at the Old Globe Theatre in San Diego before making its triumphant run on Broadway, garnering Tony and Drama Desk Awards galore. Though Americanized, substituting Buffalo for Sheffield, the musicals’ story is pretty much the same, although film fans may miss the finale number not being underscored by Tom Jones’ randy version of Randy Newman’s You Can Leave Your Hat On. And will they go all the way? The Center for Performing Arts at Rhinebeck, 661 Rte. 308, Rhinebeck, www.centerforperformingarts.org, 845.876.3080. Fr/Sa 8 PM, Su 3 PM

Fr-Su 5/27 through 29- New Genesis Productions Youth Theatre presents Shakespeare’s Hamlet, at the Byrdcliffe Theatre, Woodstock—Full disclosure: I do not personally love Hamlet. (Though not a hater, mind you.) God knows I’ve seen it a billion times, heck, even sat through the Mel Gibson movie, for reasons I can’t adequately explain. But truly, it’s downright agonizing to watch sometimes: great language, moments and flashes of plot bound with constant dithering, self doubt, inaction. Like being a….teenager! Hey wait a minute, Hamlet IS a teenager, right? Woops, sorry, I meant young person. Anyway, it makes sense to have the principals in Hamlet played by young people, helps you realize it is actually more of a strange coming of age story, albeit with some odd Oedipal twists. And of course, everybody dies. But hey, I like the idea of this upcoming New Genesis Productions Youth Theatre performance, up at the scenic and historic Byrdcliffe Theatre, just up the hill a ways from Woodstock. The location lends itself nicely to the brooding nature of the play and it’s a select group of young talent that has been studying and exploring the work since last November. And for those interested, New Genesis has an upcoming 2011 Summer Shakespeare Intensive, in two groups running from July 10 through August 4, covering A Midsummer Night’s Dream and A Comedy of Errors (see website). Byrdcliffe Theater, Upper Byrdcliffe Rd., Woodstock, www.newgenesisproductions.org, 845.657.5867. Fr 5/27 7 PM, Sa 5/28 2 & 7 PM, Su 5/29 4 PM
Forty years on, it appears that the world can still learn life lessons from a boy who is deaf, dumb and blind.

But then the musical *Tommy*, hubristically billed as the world’s first rock opera, always has had more on its mind than the intention to bruise eardrums. As envisioned by The Who’s Pete Townshend—and first committed to vinyl in 1969—*Tommy* is a big, brash allegory about false messiahs, featuring a score of dazzling musical complexity. After several re-imaginings—including the audacious, deliciously bloated 1975 Ken Russell film—*Tommy* made it to Broadway in 1993. The collaboration between Townshend (music-lyrics) and Des McAnuff (book) ran for two years and 899 performances. *Tommy* garnered five Tony Awards, transforming a tuneful, if strident, cautionary tale into a streamlined crowd-pleaser.

But when the show is staged at SUNY New Paltz in May, director Jack Wade plans to divest Townshend’s dystopic vision of any residual cuddliness incurred during its Broadway run. He aims to restore the elements that *Tommy* shares with more conventional operas: soaring emotions and inevitable tragedy.

“In a great deal of this play is a dark play,” said Wade, a veteran lighting and scenic designer, who joined the faculty in 1999. “And it’s a creepy play.”

Wade has seen several theatrical stagings of the musical that allowed the propulsive score to dominate the story, which takes place between World War II and 1963 around London. Those versions, he said, “were too much like a rock concert—too much rock, maybe not enough opera.” While a seven-piece orchestra will perform the mammoth score, it will not subsume the story.

Working closely with costume designer Brittany Merola, set designer Ken Goldstein and, especially, musical director Stephen Kitsakos, Wade plans to emphasize the high-pitched dramatics of the saga, grace notes that include murder, sexual abuse, avarice and pinball games. *Tommy* has less in common with its successors like *Jesus Christ Superstar* and *Rent*, Wade pointed out, than it does with 19th-century ancestors like Richard Wagner’s clanging, relentless *Ring of the Nibelungen* cycle.
In fact, Wade is shaping the production according to the principles of Gesamtkunstwerk, which translates variously as a "total work of art," "universal artwork," or a "synthesis of the arts." First introduced in an 1827 essay by German writer and philosopher K. F. E. Trahndorf, Gesamtkunstwerk appeared again in print in 1849, when Wagner cited it as an apogee of aesthetic ideals.

"It’s not just about the singers and the performers, but it’s the total graphic nature of the piece," Wade said, "where the scenic design and the lighting ... are equally part of the entire flow of the piece." Translation: all of the elements of the show play off one another for optimum juxtaposition and dissonant harmony. In Tommy, this heady mix of concepts simply means that actor movement, dance steps and set design alike mesh in seamless rhythm for dramatic visual effect. As the sets glide quickly across the Wade stage, they will echo the primacy and fluidity of modern dance.

"There’s been a lot of discussion between the designers and choreographer and musical director to ensure that things flow together." One slight miscalculation would have the same result of a male dancer arriving tardily at center stage to catch his prima donna in mid-flight. To convey the anxiety within the sensory-deprived boy, Wade’s crew shot nearly six hours of video capturing moving Mylar images which conjure the mirror that becomes Tommy’s only solace.

“This [musical] has taken me longer to block than anything I’ve ever done because of that,” Wade said.

Rock opera, history lesson, or psychodrama, Tommy ultimately pivots on the rogue’s gallery of characters that Townshend created. As the lead, Kevin Berger is a third-year transfer student able to handle both the emotional rigors and musical duties of the role. The Theatre Arts major with a Theatre Arts minor, Kalogeras belongs to the campus a cappella group, Male Call. As the ultra-sadistic Cousin Kevin, Ian Whitt celebrates his third SUNY Mainstage production with Tommy.

Previous SUNY performances include Twelfth Night, Red Masquerade, Feed Me All Night Long, Fresh Dance, and Fresh Act. Since opera has the freedom to present concepts writ large, Townshend and McAnuff’s Tommy takes the opportunity to telegraph ideas with force over subtlety. Seen through present-day eyes, Tommy easily be a narcissistic reality TV star or a fallen evangelist.

“Where it could have just been a rock and roll concert," Wade said, “This particular play captures the idea of what happens in this age of instant celebrity," Wade said. In the musical’s central coup de theatre, Tommy escapes his psychosomatic prison and is devoured by a fawning public. They feed his ego to a fearsome level, only to revolt when he has gained too much power.

In the Broadway dramatization of Townshend’s tale, instances of bilious black comedy are often swapped for grand slapstick. But Townshend and McAnuff went too far in rejiggering the finale. On the 1969 Decca album, Tommy ended his journey a broken man, abandoned by his followers. In the 1975 movie, director Ken Russell gave the faux savior a resurrection, when a shirtless, well-built Roger Daltrey greets the rising sun at film’s end. However, in its journey from the La Jolla Playhouse in California to the St. James Theatre on Broadway, Tommy regretfully offers a saccharine eleventh hour change of heart. The newly-minted guru suddenly curbs his egotism and begs forgiveness of his wronged family and inner circle. Critics balked at the dubious narrative detour; Wade and his crew are “still struggling” with it.

“I think it was a way to get to a sense of hope at the end of the play," Wade said. "I think it was probably a device to satisfy the audience, as much as anything else.”

Because Tommy is a SUNY New Paltz production, students will not only learn to build sets, stitch together costumes and project their voices, they also receive a crash course in World War II British history. A faculty scholar has explained to the cast the show’s socio-cultural context, recounting an era in which every day life ranged from greengrocer rationing to sleepovers in the tube stations as German bombs rained down.

"Where it could have just been a rock and roll concert," Wade said, “[Tommy has] become this great educational vehicle for all of them." Because Tommy is a SUNY New Paltz production, students will not only learn to build sets, stitch together costumes and project their voices, they also receive a crash course in World War II British history. A faculty scholar has explained to the cast the show’s socio-cultural context, recounting an era in which every day life ranged from greengrocer rationing to sleepovers in the tube stations as German bombs rained down.

"Where it could have just been a rock and roll concert," Wade said, “[Tommy has] become this great educational vehicle for all of them.”

The SUNY New Paltz School of Fine & Performing Arts presents
The Who’s Tommy, at McKenna Theatre, SUNY New Paltz campus, May 5, 6, 7, at 8 PM, May 1 & 8 at 2 PM. Box Office: 845.257.3880. See www.newpaltz.edu/theatre for information.
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MAY 1 - 6 French films: Potiche & Queen to Play l 7:15 PM
May 10 Dance Film Sundays: Swan Lake performed by the Mariinsky Ballet
$10/$5 students l 2:00 pm
May 14 E.T.: The Extra-Terrestrial
$3 Rated PG l 11:00 am & 4:00 pm; 11:00 show with modifications for sensory issues, sponsored by the Autism Society
May 15 Opera in Cinema: Carmen from the La Scala Opera House $20 | 2:00 pm
May 21 Actors & Writers presents Laura Shaine’s BITE: The Culinary Comedies by donation | 8:00 pm
May 24 The Economics of Happiness $10 | 7:00 pm

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www.rosendaletheatre.org
5/7 THROUGH JUNE  DEREK ERDMAN SOLO EXHIBITION, AT ONE MILE GALLERY, KINGSTON—It’s really quite the modern cyber-cottage industry going on here. For a mere $17 you can have Rap Master Maurice hit your victim with a “vigilante rap phone call.” For $15—per head, mind you—you can have a photograph hand-drawn into a cartoon portrait by the artist. Also for $15: a Burger Bomb, a hamburger sent through the mail: kersplat. Derek Erdman clearly has a twisted sense of humor and a distinctively skewed style. From his website: “Over the last decade Erdman has developed an increasingly efficient method for producing batches of art that he can make quickly, duplicate easily, and sell cheaply. According to this method his energy is concentrated in the plan (selecting source materials from which he will ‘borrow’ imagery), and the execution of each piece becomes semi-automatic, a series of choreographed tasks that he can carry out much like an assembly liner or a tap dancer might perform his job. The subjects of his paintings—second-tier celebrities, flash-in-the-pan current events, obsolete advertisements—are almost always borrowed from the moving spotlight of popular attention, and so the pieces themselves take on the form of commercial debris, relics of the recent surface-past.” Erdman has deftly appropriated the Factory ethos of Warhol, and applied it to the internet, where he provides a wide variety of (sometimes just barely) artistic services, such as those above, and much more. The Bummys perform for the opening reception (Sa 5/7). One Mile Gallery, 475 Abeel St., Kingston, www.onemilegallery.com, 845.338.2035. Sa 12-5 PM, Su 12-4 PM or by appt.

5/14 THROUGH 6/5- “AQUAMARINE”, NEW WORKS BY CARLA GOLDBERG, AT BAU GALLERY, BEACON—One of the more prominent stops on Beacon’s Second Saturdays (for Arts Along the Hudson), Beacon Artist Union’s Bau Gallery features the work of eight regional artists—Tom Holmes, Gary Jacketti, Carol Flaitz, Michael Gaydos, Carla Goldberg, Kirsten Olsen, Grey Zeien, and Lisa Zukowski—on a semi-regular basis, with occasional guest and exchange artists. This month the featured artist is Goldberg, who takes the subject of “Aquamarine” to its full potential, using paint, ink, and resin on plexiglass to achieve liquid and reflective possibilities. From her press release: “When I was a little kid...I was endlessly fascinated by the cool aqua colors and weird patterns of light dancing on the surface and just below, bouncing off the bottom of the pool walls. I’ve always been drawn to bodies of water and shimmering, moving light. That was the essence of water for me growing up in the deserts of Palm Springs, California. I had no idea I would end up living near the Hudson River. I remember the day I first saw the Hudson and was thunderstruck by how beautiful it was and realized I wanted to live by this real body of water. I found myself obsessed. ‘Aquamarine’ plays with the idea of light and shadow, frozen water and thawing, raining and dripping and hinting of summer’s cool aqua ease. They are a play of water surface, of deep shadow, of light dancing, of memories of reflection and time spent happily spacing out
5/26 THROUGH 6/19- WORKS BY DAVID HORNUNG, PAMELA J. WALLACE, STEPHEN REYNOLDS, DALE EMMART, AND ROBERT C. MORGAN, AT JOHN DAVIS GALLERY, HUDSON—Hudson’s John Davis Gallery celebrates the full change of season with wide-ranging medley of exhibitions: four solo shows, covering sculpture, painting, and installation. In the Main Galleries, David Hornung’s small paintings—gouache on handmade paper—depict innocent scenes, images taken from his surroundings at his home in the Catskills. Yet a closer look reveals odd incongruities: why is a rowboat in a field? Why is the sky so orange? Why does the fence stop there? Artist quote: “I’m preoccupied by the distinction between fact and fiction in what is largely an artificial enterprise. You could say that I am compelled by a pictorial truth, not realism.” Pamela J. Wallace contributes several sculptural works in the Carriage House, including the pair of nine foot-high metal works in the Sculpture Garden titled “Water Capture”—a collaboration with Stephen Reynolds—as well as more contained efforts. The artist: “I combine hard durable industrial materials such as iron and concrete with organic ephemeral materials like paper, thread, fabric and wax. Both my installations and sculptures are made up of a continuum of objects, where patterns are often mapped out like constellations. Upon first looking, one sees a distribution of objects mimicking non-linear geometries where order comes and goes. Approaching the work, it becomes clear that the smallest detail is essential, as with the tiny insect pin as it can pierce and display, exposing awkwardness and vulnerability as when a bug is pinned up and studied. Closer inspection reveals unexpected details.” The Carriage House also features Dale Emmert’s organic abstracts in oils, stretched paper pulp, and watercolors; and Robert C. Morgan’s juxtaposition of representational works from 1984 with recent geometric forms painted in 2011. John Davis Gallery, 362 Warren St., Hudson, www.johndavisgallery.com, 518.828.5907. Gallery hours Th-Mo 11 AM-5 PM. Artist Reception Sa 5/28 6-8 PM
It’s the time of the year when the weather is warm, yet a soft cool breeze still lingers. To many people, the smell of Spring’s crisp air alone evokes the well-awaited season for ramps, morels, and soft-shell crabs. May marks the beginning of the season for the beloved crustacean across the East Coast, which typically lasts until September.

Contrary to belief, soft-shell crab is not a species of crab; rather, it is the crab after it sheds its exoskeleton, or shell. As the crab grows, it needs a bigger shell, so it molts its smaller one. The time to tear into these sea creatures is before the new shell hardens. At this stage in its molting period, soft-shell crab can be eaten in its entirety—that’s right, the whole crab is edible. Not all species of crab are edible in this form. In fact, soft-shell crabs are primarily blue crabs, as they are larger in size and therefore have more meat to savor. The blue crab’s technical name is *callinectes sapidus*, which translates to “beautiful savory swimmer”—a truly fitting name for these tasty crustaceans.

Over 100 years ago, the watermen of Crisfield, Maryland, introduced the soft-shell crab to the seafood industry, and eventually the world of adventurous eaters. Experienced watermen know exactly what to look for and when it’s the peak time to catch the crab—the hue of the line on the back fin of the crab indicates where the crab is in the molting process. If the line is white, the crabs will shed their shell in seven days. And if the line is pink, the crab will molt in two to seven days; and if the line is red, the crab could shed its shell at any moment.

A little known fact: There is a large and continuously growing population of blue crabs in the Hudson River. And although Maryland is famous for blue crabs (seasoned with Old Bay, of course), many of their crabs actually come from the Hudson Valley area. (However, it’s doubtful the crab industry will admit to that fact!)

Soft-shell crab is favored deep-fried, often as the highlight of sandwiches, as well as other dishes around the world. But the crab is carefully rolled into the Spider Roll at Bull and Buddha.

If you opt to cook soft-shell at home, it is best to eat the day you purchase them. Have your fishmonger clean them for you, which will save you some time and mess. If you want to clean them yourself, all you will need is a pair of scissors: Simply cut the head behind the eyes, then cut the apron off (the back flap under the tail) and the gills. Rinse the crabs under running cold water and pat dry.

### Spider Roll Recipe (makes 6)

| Ingredient                                                                 | Quantity          |
|                                                                           |                   |
| 3 sheets of nori seaweed                                                  |                   |
| ½ cup sushi rice (see process below)                                      |                   |
| 3-4 soft shell crabs                                                      |                   |
| Oil for deep frying (canola or peanut are best)                          |                   |
| Tempura batter (see process below)                                        |                   |
| 1 avocado, cut in thin slices                                            |                   |
| 1 cup warm water with 2 tbsp. white vinegar                              |                   |
| Bamboo mat for sushi rolling                                             |                   |

**To prepare the sushi rice, you need:**

| Ingredient                  | Quantity          |
|                            |                   |
| 2 cups water               |                   |
| 4 tbsp. rice vinegar       |                   |
| 4 tbsp. granulated sugar   |                   |
Rinse the rice well in cold water until water runs clear. Drain and let rice sit for 30 minutes. Combine vinegar and sugar in non-metal bowl. Combine water and rice in a saucepan, and bring to a boil uncovered. Cover, reduce heat to simmer and cook for 15 minutes. Remove from heat, keep covered for 10 more minutes. Transfer rice to glass or other non-metal dish to cool. Gently stir with wooden spoon while drizzling in sugar/vinegar mixture.

**FOR THE TEMPURA BATTER:**

- 1 LARGE EGG
- 1 CUP ALL-PURPOSE FLOUR
- 1 CUP ICE WATER
- 1 TSP. SALT

Beat egg well, add ice water. Slowly sprinkle flour and salt in, whisk until just combined. Don’t over mix.

**NOW, FOR THE SUSHI:**

Heat oil in large pot, filled to halfway. Test the oil temperature with a sprinkle of tempura batter; if it bubbles, the oil is ready. Dip crabs into batter, and gently slide one by one into oil. Don’t let crabs sink to bottom; hold each up for at least the first five seconds before leaving. Cook until crabs are golden brown, using wooden chopsticks to separate and keep legs straight. Remove crabs from oil, gently pat dry on paper towel-lined plate.

Cut each nori sheet in half. Place nori shiny side down, horizontally, on bamboo mat. Dampen fingers in vinegar water (keeps rice from sticking), and spread ¼ cup of sushi rice evenly on nori. Cut crabs into halves or thirds, whatever is manageable for the roll. Line up crab piece(s) and a few avocado slices near center of rice, grab mat and start rolling plank over onto itself, keeping the roll compact. When the first cycle of the roll is complete, gently squeeze roll with fingertips to keep firm, and continue rolling. Remove roll from mat, place on cutting board, and with a sharp knife cut roll in halves until pieces are the desired size. Serve with wasabi paste, pickled ginger, and soy sauce.

_Bull and Buddha Restaurant fuses an urban interior with exotic design elements of the East nestled in Poughkeepsie’s revitalized downtown. Served under the watchful eye of a hand-carved two-ton Buddha, the Asian-themed menu reflects the bounty and diversity of the Hudson Valley: an inspired dining experience in a chic yet casual setting. Bull and Buddha is located at 319 Main St., Poughkeepsie, www.bullandbuddha.com, 845.337.4848. Open Mo-Th 11:30 AM-10 PM, Fr/Sa 11:30 AM-1 AM, Sunday Brunch 11 AM-8 PM. Closed 3-5 PM daily except Su._
Since New York was first colonized by the Dutch before the English and French arrived, it is only fitting to honor that by enjoying “Dutch treats” here from time to time. Here are some easy and popular goodies I like to prepare—some of these are on the menu at Oriole 9, in Woodstock.
For breakfast or late night dinner: The Uitsmijter! (Pronounced outs-my-ter), which is Dutch for “bouncer.” The story goes that this dish was served to café patrons late at night, just before they were kicked out at closing time. It’s still a popular breakfast and lunch dish in the Netherlands, with plenty of variations. But the most standard version is simply white bread, ham and eggs, with cheese optional. We also make it with rare roast beef instead of the ham.

**WHAT YOU NEED:**

- 2 slices of toast, buttered
- 2 slices of ham: Black Forest, Virginia, country style...whatever you like
- 2 slices of cheese: Nice creamy medium-aged cheese best
- 3 eggs

Top toast with ham and cheese slices. Fry eggs sunnyside up, over low heat to keep the eggs white and firm, and place cooked eggs on top. Sprinkle with parsley.

Here’s a classic Dutch way of preparing white asparagus (this can be done with green asparagus as well, but white is preferred). Once looked down upon as peasant food, the Dutch now refer them as “white gold.” And for those who would point out that Hollandaise is French, well, some historians believe it was invented in the Netherlands, then taken back to France by the Huguenots. In fact, a recipe for Hollandaise appears in a Dutch cookbook by Carel Baten, written in 1593! This recipe serves four.

**WHAT YOU NEED:**

- 8–10 asparagus spears per person (32–40 total)
- 4 whole eggs
- 4 egg yolks
- 8 slices boiled ham
- 4 tbsp. white wine (e.g. Pinot Blanc d’ Alsace)
- 1 cup melted butter
- Pinch of nutmeg
- 1 tsp. lemon juice
- Salt and white pepper to taste
- 2 tbsp. finely chopped flat leaf parsley
- 1 tsp. mace

Soak the asparagus in cold water as soon as you get home from the market. (If preparing later, wrap stalks in damp tea towel, and store in the vegetable drawer of your fridge.) Rinse and peel with potato peeler, starting from the head and working down, cut off woody bit at end. Place asparagus in large pot, add pinch of salt, and cover with cold water. Bring to a boil, add ½ tsp. lemon juice, a pinch more salt, and mace. Lower heat and simmer for 10 minutes. Remove from heat, leave asparagus in hot water for another 15-20 minutes, until tender. While waiting, hard boil the eggs, and chop finely. Slice ham into narrow strips.

**FOR THE HOLLANDAISE:** using metal mixing bowl, beat egg yolks and wine until foamy. Place on low heat (over saucepan of hot to boiling water), and continue whisking until sauce thickens (don’t let the eggs curdle). Remove from heat and add melted butter, in a thin trickle, while continuing to whisk. Add nutmeg, remaining lemon juice (½ tsp.), and salt and white pepper to taste, whisk again, and set aside.

Gently drain cooked asparagus, don’t damage the heads! Plate stalks facing same direction, and top with ham, eggs, and Hollandaise. Scatter parsley over the top, and serve with a nice chilled white wine. It’s also not uncommon for the Dutch to substitute melted butter for the Hollandaise, for a lighter texture.

And now, dessert—or breakfast—if that’s how you like it. The “Stroop waffle” is best cooked with a pizzelle iron, which is really just a shallow waffle iron with round forms. (If you don’t have a pizzelle iron, these can be baked on a cookie sheet until golden brown, about 15 minutes, or until golden brown. Leave a little spot for the filling though.) “Pizzelle” literally means “little pizzas”; what we usually refer to as pizzelles, are thin wafer-like crispy cookies made with eggs, sugar, flour, and anise (licorice) flavoring. Feel free to add flavoring as you wish.

**WHAT YOU NEED:**

- 4 cups all-purpose flour
- ½ cup white sugar
- 1 cup butter
- 2 eggs
- 1 package of active dry yeast (.25 oz.)
- ½ cup warm water

**FILLING—**

- 1½ cups brown sugar (packed)
- 1 cup butter
- 1 tsp. ground cinnamon
- 6 tbsp. dark corn syrup

First, the waffle. Dissolve yeast into warm water. Meanwhile, cut and mix butter into the flour. Mix in sugar, eggs, and yeast/water well, and set aside to rise, 30-60 minutes. Roll dough into little balls, and cook with pizzelle (or waffle) iron until golden brown, and a little crispy.

**FOR THE FILLING:** In a saucepan, bring brown sugar, cinnamon, and corn syrup to a boil, until it reaches the “soft ball” stage, at 240°F. Split waffles in half and spread sides with warm filling, replace sides. If you like these waffle/cookies, and you ever find yourself in Amsterdam, check out the waffle maker on the Aelbert Cuyp Markt, in the De Pijp area. He is the best!
ARIES (MARCH 21-APRIL 19): To convey my vision of how best to proceed in the coming weeks, I’ll offer the following metaphorical scenario: Imagine that you are not a professional chef, but you do have a modicum of cooking skills. Your task is to create a hearty, tasty soup from scratch without the benefit of a recipe. You will need a variety of ingredients, but on the other hand you don’t want to just throw in a welter of mismatched ingredients without regard for how they will all work together. To some degree you will have to use a trial-and-error approach, sampling the concoction as it brews. You will also want to keep an open mind about the possibility of adding new ingredients in the latter stages of the process. One more thing: The final product must not just appeal to you. You should keep in mind what others would like, too.

TAURUS (APRIL 20-MAY 20): Many artists want “to aim for the biggest, most obvious target, and hit it smack in the bull’s eye,” says Brian Eno, a Taurus genius renowned for his innovative music. He prefers a different approach. He’d rather “shoot his arrow” wherever his creative spirit feels called to shoot it, then paint the target around the place where it lands. That’s why his compositions don’t resemble anyone else’s or fit into any traditional genre—it’s Brian Eno-like music. Can I talk you into trying a similar strategy in the coming weeks and months, Taurus? I’d love to see you create a niche for yourself that’s tailored to your specific talents and needs.

GEMINI (MAY 21-JUNE 20): When World War I ended in 1918, the victorious nations demanded crushing financial reparations from the loser, Germany. It took 92 years, but the remaining $94 million of the debt was finally paid last October. I hope this story serves as an inspiration to you, Gemini. If entities as notoriously inflexible as governments can resolve their moldering karma, so can you. In the next few weeks, I’d love to see you finally clean up any messes left over from your old personal conflicts.

CANCER (JUNE 21-JULY 22): I know how secretive you Cancerians can be because I’m one of your tribe. Sometimes the secrecy is a bit neurotic, but more often it serves the purpose of sheltering your vulnerable areas. I’m also aware of how important it is for you to be self-protective. No one is better than you at guarding your goodies, ensuring your safety, and taking care of your well-being. I would never shame you for expressing these talents and I would never ask you to downplay them. Having said that, though, I want to make sure that in the coming weeks they don’t interfere with you getting the blessings you deserve. It’s crucial that you allow yourself to be loved to the hilt. You simply must let people in far enough so they can do that.

LEO (JULY 23-AUG. 22): With a fortune of $27 billion, business tycoon Larry Ellison is the sixth richest person in the world. His monumental sense of self-importance is legendary. One of his colleagues says, “The difference between God and Larry is that God does not believe he is Larry.” Ellison seems to be what astrologers call an unevolved Leo—an immature soul whose ego is a greedy, monstrous thing. Evolved Leos, on the other hand, are very different. Are you one? If so, you do a lot of hard work on your ego. You make sure that in addition to it being strong, it’s beautiful and elegant. It’s not just forceful; it’s warm and generous. It gets things done, but in ways that bless those who come in contact with it. For you evolved Leos, this is Celebrate Your Ego Month.

VIRGO (AUG. 23-SEPT. 22): Seventy-five percent of all adults confess they would like to have sex in the woods at least once in their lives, and yet only 16 percent say they have actually enjoyed that thrill. If you’re one of the 59 percent who would like to but haven’t, the coming weeks will be an excellent time to make it happen. Your capacity for pleasure in wild places will be at a peak, as will your courage for exotic adventures. In fact, I suggest that between now and May 21 you consider carrying out three fantasies that have been marinating in your imagination for many moons.

LIBRA (SEPT. 23-OCT. 22): It’s time for the Big Squeeze. All the contradictions in your life are coming up for review. You will be asked to deal more forthrightly with enigmas you’ve been avoiding, and you will be invited to try, try again to unravel riddles you’ve been unable to solve. Does all that sound a bit daunting? It could be. But the end result should be evocative, highly educational, and maybe even exhilarating. The scintillating play of opposites may caress you with such intensity that you’ll experience what we could refer to as a metaphysical orgasm.

SCORPIO (OCT. 23-NOV. 21): In the coming weeks, I would love to see you get excited about many different people, places, animals, and experiences. And I hope you will shower them with your smartest, most interesting blessings. Do you think you can handle that big an outpouring of well-crafted passion? Are you up for the possibility that you might blow your cover, lose your dignity, and show how much you care? In my opinion, the answer is yes. You are definitely ready to go further than ever before in plumbing the depths of your adoration for the privilege of being alive.

SAGITTARIUS (NOV. 22-DEC. 21): Here’s poet James Schuyler: “It’s time again. Tear up the violets and plant something more difficult to grow.” In my opinion, that’s almost the right advice for you these days. I’d prefer it if you didn’t actually rip out the violets to make room for the harder-to-grow blooms. Would it be possible to find a new planting area that will allow you to keep what you already have in the original planting area? One way or another, I think you really should give yourself a challenging new assignment.

CAPRICORN (DEC. 22-JAN. 19): “Dear Dr. Brezsny: For five years my wife and I have been married but still have made no children. We have consulted uncountable physicians with no satisfying result. Please predict a happy

Dear Desperate: I’m happy to report that you Capricorns have entered a highly fertile period. It’s already going strong, and will culminate between May 16 to May 23. I suggest you jump on this sexy opportunity. You couldn’t ask for a better time to germinate, burgeon, and multiply.

**AQUARIUS** (JAN. 20-FEB. 18): “Welcome home, beautiful!” I hope you hear those words or at least experience those feelings very soon. In my astrological opinion, you need to intensify your sense of belonging to a special place or community. You’ve got to grow deeper roots or build a stronger foundation or surround yourself with more nurturing—or all of the above. And that’s not all. As you bask and thrive in your enhanced support system, you also deserve to feel better appreciated for the wonderful qualities you’re working so hard to develop in yourself. Ask and you shall receive.

**PISCES** (FEB. 19-MARCH 20): Whatever you have been trying to say, it’s time to say it stronger and clearer. You can no longer afford to hope people will read your mind or guess what you mean. Your communications must be impeccable and irresistible. A similar principle holds true for the connections and alliances you’ve been working to ripen. It’s time to raise your intensity level—to do everything you can to activate their full potentials. Starting today, you’d be crazy to tolerate shaky commitments, either from yourself or others. Be sharp and focused and unswerving, Pisces—keen and candid and to the point.

To check out my expanded audio forecast of your destiny go to RealAstrology.com.
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WEKEND ONE

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, Fuchs, 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, Grainger, Ravel, Kuula

PROGRAM SIX
To the Finland Station: Sibelius and Russia
Chamber works by Sibelius, Tchaikovsky, Glazunov, Rachmaninov

WEKEND TWO

FRIDAY, AUGUST 19

PROGRAM SEVEN
Nordic Purity, Aryan Fantasies, and Music
Chamber works by Sibelius, Bruckner, Atterberg, Kiplinen

SATURDAY, AUGUST 20

PROGRAM EIGHT
From the Nordic Folk
Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula

PROGRAM NINE
Finland Modern
Chamber works by Sibelius, Proper, Maaloumian

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
Works by Sibelius, Strauss, Respighi

PROGRAM TWELVE
Silence and Influence
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius, Barber, Vaughan Williams

Sibelius: Conservative or Modernist?

Jean Sibelius: National Symbol, International Iconoclast
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius

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