



The Philipstown.info Paper



Todd Reynolds among musicians playing at Manitoga concert
See page 7

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Town Inspector to Work on Butterfield

More spirited debate over Garrison fire district

By Liz Schevtchuk Armstrong

Local building departments moved closer to a merger Wednesday night (Sept. 9) when the Philipstown Town Board agreed to allow Cold Spring to hire the town code enforcement officer to act as village building inspector on the Butterfield redevelopment.

The Cold Spring Village Board had discussed the proposal last week.

The Town Board's 5-0 vote on the Butterfield inspections permits town Code Enforcement Officer/Building Inspector Kevin Donohue to function, for \$50 an hour, as the village building inspector for the Butterfield project.

This frees village Building Inspector Bill Bujarski to concentrate on ongoing tasks. The village building department is only staffed part-time, while the town's department operates on a full-time basis. Consisting of two office-retail-commercial buildings, 55 condominiums for retiree-age buyers, and three single-family homes, the Butterfield redevelopment is much larger than the usual construction project in Cold Spring, where renovations of old homes and porches are more common.

Town Board members described the move as a precursor to consolidation.

"It's a good way to wade into it, said Richard Shea." However, he also emphasized that the agreement "is solely limited to the Butterfield project."

Garrison fire district

About 40 attendees, including GVFC members, turned out for the resumed fire district public hearing, whose first session occurred in August at Town Hall in Cold Spring. Among other things, audience members questioned the likelihood of true public involvement in fire district matters; the \$821,204 budget proposed for the fire district by the GVFC Aug. 19; whether the firehouse and equipment would be owned by the GVFC or its supervisory district if a district is indeed established; and the timing of the move toward a district.

Shea defended the proposed change as a way for "the community to have a direct involvement in aspects of the fire department" by approving "any large expenditure of capital" and electing fire commissioners — after the first year: The commissioners serving the first 12 months would be appointed by the Town Board.

Councilor John Van Tassel noted that with a district, the officials in charge, fire commissioners, would all be Garrison residents, unlike the current GVFC overseers — Town Board members — none of whom lives in Garrison. "You're going to have five people directly affected by the Garrison [fire department] budget" and other issues, he said.

Stan Freilich, who monitors fire department finances as a concerned resident, questioned (Continued on Page 3)



Made in Philipstown tables and place settings

Made in Philipstown Strikes a Chord

Local food, music and community volunteers

By Michael Turton

After months of planning that took care of everything but the weather, *Made in Philipstown* unfolded as the "perfect storm" of community events — albeit under brilliant blue, late summer skies. An estimated 425 local residents attended the Sept. 5 soiree held at Garrison's Landing and co-chaired by Philipstown artist and longtime resident Stacey Farley and Carinda Swann, executive director of the Garrison Art Center, and supported by an extensive cast of community volunteers. The riverfront banquet lived (Continued on Page 16)



Tyler Mell, left, was one of several volunteers who served up local food at the Sept. 5 event.

Photos by M. Turton

Doubt Cast on Beacon Theatre Plans for Housing

Critics want a review of past and future

By Brian PJ Cronin

Beaconites breathed a collective sigh of relief after learning that although the Beacon Theatre had been sold, the space would continue to be used as a performance venue in some capacity. As former owners (and current tenants) 4th Wall Productions and new owner Brendan McAlpine told *The Paper* in the Aug. 21 issue, a plan had been drawn up to forgo restoring the original 800-seat main performance space and convert it instead into a multiuse complex consisting of apartments and a 200-or-so-seat flexible venue.

"This is sustainable now," said 4th Wall Productions' Managing Director Patrick Manning, referring to 4th Wall's current status as a theater company mounting smaller performances within the Beacon's restored lobby. Manning said that 4th Wall had decided to abandon plans to restore and reopen the main theater for fear of what it would have meant for the company going forward. "We are

one of the few theater companies around here that runs in the black. But it would have become unsustainable if we had continued on the path we were going, both financially and artistically. We don't want to be stuck having to do *My Fair Lady* every other year in order to pay the bills. So we said that in order to keep doing good quality theater, we have to always be able to pay our bills."

But Cabot Parsons, chair of the City of Beacon's Arts and Cultural Development Committee, has a differing opinion.

"Gutting that theater and stuffing it with apartments is like gutting a mermaid and stuffing it with sawdust," said Parsons. "Sure, you've got the shell. But you've killed a soul that is magical. And a theater in a small town has that degree of magic. Like our mountain and our river, it's a resource for the community. And we're at the point in the development of our local economy in which the establishment of a real theater space could push Beacon over the top."

(Continued on Page 3)



Cabot Parsons and Scott Tillitt are leading a community effort to come up with alternate plans for the Beacon Theatre.

Photo by B. Cronin

Small, Good Things

Perfectly Peared

By Joe Dizney

“It is, in my view, the duty of an apple to be crisp and crunchable, but a pear should have such a texture as leads to silent consumption.”

~ Edward Ashdown Bunyard,
The Anatomy of Dessert

Edward Ashdown Bunyard, the British food writer quoted above from his 1929 masterwork (called by one reviewer a “fetishistic handbook of fruit exaltation”) is known as an “apple enthusiast,” yet he manages to work up a similar high epicurean fervor for the apple’s fragile French cousin, *la poire*.

He reflects that a span of 2,000 years was necessary for humankind to arrive at the *perfect* pear, referring to hundreds of years of Gallic horticultural innovation and cultivation. (Some orchards are dated to the second century A.D.) This pursuit led to literally hundreds of varieties — like the colorfully named Cuisse-Madame (lady’s thigh) or Bon Chrétien (Good Christian, also known to us as the William or more familiarly, Bartlett) — not to mention exotic-but-gentlemanly gardening techniques such as the espalier (in which trees are trained to grow flat against a wall or trellis for shelter and warmth and to facilitate harvesting).

The perfect pear is a rare and fragile thing. Picked firm, it is easily bruised. Pears are best ripened off-tree — kept cool and wrapped in tissue or newspaper for protection (for upwards of two weeks). The fruit is then brought to room temperature to finish ripening, with the only indication that they are indeed ready being a gentle yield to a sensitive, deliberate caress. A fine pear is indeed a work of art, meant to be eaten with the proper respect. The reverent and conscientious consumer is rewarded with a fully bacchanalian silent slurp of soft, fragrant and exotic sweetness.

Poetically, Bunyard lamented that he was not present to taste that first perfect fruit from the first perfect tree, and one must wonder if such profound melancholy did not in fact contribute to his eventual suicide.

I have no science to back up this opinion, but it seems that this summer’s late drought may have contributed to a bumper crop of fruit, particularly in the pome family. Perhaps the lack of rain saved us from the more common afflictions and diseases. It seems even the birds were on their best behavior, leaving much on the trees. Consequently, the pears have been prolific.

Our last “Small, Good Things” column touched briefly on gastrophysics and food pairing and in passing made note on one of the less “exotic” combinations — apples and lavender — which I haven’t been able to shake. While waiting for the grapefruit-sized apples to ripen on the trees, I decided to experiment with some logical substitutions and sympathetic additions.

First, caveat emptor: lavender. Too much and it can make a recipe taste “soapy.” In addition to cautioning a light hand, I suggest the corrective addition of crystallized ginger, a natural pairing for both the fruit and herb. (It also occurs to me that little vanilla would not be completely out of place here, either, and might be worth experimenting with.)

And despite Bunyard’s exhortation as to the textural difference between apples and pears, what better way to counter the spicy sweetness of baked pears than with a crisp, nutty topping?

My go-to topping for crumbles is a combination of ground oats and nuts, but that mixture seems a bit heavy for the delicate pears, so I settled on unseasoned Japanese panko bread crumbs (readily available at Foodtown and elsewhere), which are light, relatively flavorless and undeniably crispy and maximize the crunch factor.

Hazelnuts, almonds or walnuts are all natural additions to the general fla-



Pear-lavender crisp Photo by J. Dizney

vor “formula,” with hazelnuts leading by a hair. Raw sugar and a pinch of salt add basic seasoning and sweetness. (You might want to experiment further by adding a pinch of the lavender-salt blend or a bit of the chopped, crystallized ginger to the panko topping.) Butter was added to optimize browning, but a compatible nut oil would work just as well.

This is a forgiving recipe and obviously doesn’t require “perfect” pears: Bruised fruit won’t show, and less-than-

ripe pears can even be used, requiring just a touch more sugar and a longer cooking time. I also suggest that this recipe might work as well with apples (or maybe even a combination of apples and quinces?) once they’re in season.

Serve topped with freshly sweetened-and-whipped cream or a good quality vanilla ice cream. As with apples, blue-veined cheeses (Roquefort or Stilton) or cheddar served as an accompaniment wouldn’t be out of place. Just *try* to be quiet about it.

Pear-Lavender Crisp

Serves 8 to 10

- | | |
|--|---|
| Salt | 1/3 plus 1/2 cup raw sugar |
| 1/4 to 1/2 teaspoon dried lavender | 1 ½ cups unseasoned panko bread crumbs |
| 6 to 7 cups chopped ripe pears (Bartletts preferred) | 1/2 cup finely chopped nuts (hazelnuts, almonds or walnuts) |
| 1 tablespoon crystallized ginger, chopped fine | 1/3 cup melted butter |

1. Preheat the oven to 350 degrees. Grind a pinch of salt and the lavender together in a mortar and pestle or spice grinder until fine. Place chopped pears in a medium bowl and sprinkle lavender-salt mixture, ginger and 1/3 cup sugar over pears; toss lightly to mix. Transfer pears to a buttered 2 ½- to 3-quart casserole.
2. In another bowl, mix the panko, 1/4 cup sugar, a pinch of salt and the chopped nuts. Add melted butter and mix to combine and reserve.
3. Place casserole on lower rack in preheated oven and bake for 30 minutes. After 30 minutes, remove and evenly top with the panko mixture. Return to oven, check and bake for another 30 minutes, checking every 10 minutes so that the topping is not browning too quickly. Tent loosely with foil if it’s browning too fast. If the raw pears were slightly green and hard, you may need to bake the crisp 10 to 15 minutes longer, until fruit in the center is soft when pierced with a fork.

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Doubt Cast on Beacon Theatre Plans for Housing (from Page 1)

Parsons, along with Scott Tillitt, the founder of Beacon’s coworking space BEAHIVE, are leading a group of concerned citizens and local arts organizations who are looking at the current plans for the theater — as well as the status of the theater in the past — with skepticism.

“They say that they’ve always operated in the black, but they’ve defaulted on their mortgage,” said Parsons.

4th Wall bought the building from developer William Ehrlich in 2010 with grand plans of renovating it, via an unconventional deal in which Ehrlich retained the note to the building and 4th Wall paid the mortgage to him. “Ehrlich had foreclosure proceedings against them that were almost done when McAlpine bought the space from Ehrlich,” said Parsons. Also at issue was a lien on the building issued by McAlpine Construction as a result of work that the company

did to renovate the lobby. “McAlpine Construction was retained by 4th Wall for about \$220,000, give or take,” said Parsons. “4th Wall paid about \$20,000 and then stopped making payments. So McAlpine got a default judgment against them on July 7, 2014. So I’m not sure how they can say that they’re in the black.”

While this may seem to be all water under the Newburgh-Beacon Bridge now that the building has been sold, Parsons said it still raises the thorny issue of what happened to the money that 4th Wall had been raising for the past five years in order to renovate the Beacon Theater’s main space if the plan is now to turn the space into residential units.

“They raised a lot of money from the public to renovate the theater itself,” said Parsons. “Obviously, there weren’t any renovations. So where did that money go? The public has a right to know. Peo-

ple want that theater to be a theater. They want it to be a vibrant and bubbling addition to the local arts economy. And even when it was neglected it was serving a purpose. Because it had that sense of potential.”

And Parsons and Tillitt claim that if the building is converted into one that is primarily residential, that potential to benefit the City of Beacon will be lost forever. In their opinion, Beacon needs a large venue in order to host performances and community events.

“I’ve done a number of community events here in Beacon and I’ve been approached about doing many, many more,” said Tillitt. “Large ones. But there aren’t any spaces. When I did the TEDx Talks in Beacon a few years ago, I had a hell of a time finding a space.”

“There’s a lot of reasons why Beacon needs that space,” continued Parsons. “The dance studios in Beacon all have to

go to Poughkeepsie and have their recitals at the Bardavon because there’s no place in town they can use. The Beacon Independent Film Festival could really take advantage of being able to use multiple venues at the same time. The Towne Crier could use it for when they bring in really big acts. When Ani DiFranco played there, they were bursting at the seams because they’ve only got 200 seats. Hudson Valley Shakespeare could come in and do shows over the winter.”

Parsons and Tillitt have reached out to McAlpine, who plans to meet with them in order to discuss the plan. Parsons also hopes to facilitate a public forum at some point in the future so that McAlpine can present his plans to the general public — and the public can let their voices be heard.

“I hope that he can hear the community, revamp the plan and come with a space that will make that theater work,” said Parsons.

Town Inspector to Work on Butterfield (from page 1)

the likely depth of public involvement, citing the “virtually nil” participation in elections for fire district commissioners in New York.

“You know this” about low voter turnout, “but you say over and over this will allow direct involvement of the public,” Freilich objected to Shea.

The supervisor also portrayed creation of the district as a way to eliminate endless Town Board hours spent in fire company oversight “at the expense of other things that should be higher on the priority list.”

When audience members criticized the \$800,000-plus proposed fire district budget — a sum not subject to the New York State 2 percent tax increase cap and more than \$200,000 above the 2015 GVFC budget set last fall by the Town Board — Town Board members suggested the figure is not viable.

“The budget that was produced really wasn’t a budget for the Garrison Volunteer Fire Department. It was more or less a laundry list of what the fire company sees coming in the near future,” Van Tassel said. “That is not the actual budget that — I’m sure — would go to the public.”

Joe Regele, a frequent critic of fire department financial management, informed the board that “I’ve come around 180 degrees — I think a fire commission is a good idea.” But he urged the Town Board to slow down, be thorough and deal with potential difficulties first. “What is the rush?” He suggested the Town Board handle the GVFC budget again this fall and establish the fire district in January. This autumn, “if you do the budget the way you always do it, what is the downside?” Regele asked.

Shea conceded that “there’s not an in-

credible amount of downside,” but it lets more months pass when “we’re ready to act” now. He also acknowledged that various questions await resolution but said, “I don’t think these are insurmountable.”

Allusions to hurt, disenfranchisement and lack of trust entered the debate, too.

Resident Marc Kemeny said, “The 20 years I’ve lived here, I’ve never felt welcome in this building ... even on Election Day” when the firehouse serves as polling place. With establishment of a fire district, “it seems what you’re doing is putting us one more step removed from our fire department,” he told the Town Board.

“That’s not our intent,” Shea responded.

Sandra Bohi, an interior firefighter, recalled joining the GVFC three years ago. “As a woman in the fire department, I’ve always felt welcome,” she said.

Shea himself at one point observed that “it just feels like there’s so much resentment here” against the board for proposing a district.


Should a fire commission be set up, “I hope there’s more trust in the commission than you guys have for us,” Montgomery commented, at another juncture.

“I don’t personally believe it’s a matter of trust” but of different approaches, Regele said, assuring the board that overall “I think you’re trying to do the best job you can.”


GVFC Chief Jim Erickson read a statement thanking the firefighters and seeking better treatment from residents. “We do the best for our community and serve you honorably,” he said. “I ask the community to stop hurting our pride and our honor and give us the respect we deserve as volunteers who give up countless hours”



As Marc Kemeny, second from left, and other audience members listen, Stan Freilich, center, discusses issues related to a Garrison fire district. Photo by L.S. Armstrong



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Tina Merando Cites Experience, Service and Love of Job in Seeking New Term as Clerk

Republican incumbent talks with The Paper

By Liz Schevtchuk Armstrong

On Tuesday (Sept. 8), *The Paper* spoke with Tina Merando, the Republican Party candidate for town clerk. The questions and Merando's answers appear below, edited slightly for conciseness.

What qualifies you to be town clerk?

Experience. I'm very familiar with all the guidelines for the role of town clerk prescribed by the State of New York. I've done it for a while. I was deputy town clerk for 10 years and town clerk for 12. [Along with handling other duties] I prepare the Town Board's agendas. That's an important task — just preparing everything. Whether it involves writing the resolutions or [other items], it involves a lot of stuff. I am the grant writer and administrator for the town. ... And I am the tax collector.

What are your three priorities as clerk, if you are elected?

1. I've always been mindful of spending tax dollars. We've initiated a lot of different things through our office — central purchasing. Before, everybody would just arbitrarily order things. Now, it's done differently. That's important. We went on Staples' Advantage program. At one point we were getting items for a penny and now we get items at less cost.
2. Of course, records, because maintaining records is very important. It's the

history of our town; it's the actions of the Town Board. I'm very proud of the fact we've digitized so many records. It's desktop retrieval. You put in a key word, you can usually find it [information], be it planning, zoning and Town Board.

3. Outreach to the public. I've done it through the website, email blasts, the [biannual] newsletter. I want to continue that. And of course the town clerk's office does the municipal [cable TV] channel programming, the announcements, which is also a part of outreach.

I'm there every single day [in Town Hall] and as it hits my desk, I get it done. The Town Board funds the town clerk's office; they have nothing to do as far as how the office runs.

What immediate, low- or no-cost steps can be taken to improve the town website?

The website has never been funded. It's all done manually and I do it. And that's all very important to me. Would I like the Town Board to fund the website? I would [but] it's very costly. We're getting, approximately, between 5,000 and 6,000 hits a month. There's thousands of files up on the website. There's a lot of information on there. I'm on it almost every day updating something. It works right, now, with no cost to the taxpayer.



Tina Merando Photo courtesy of Merando campaign

If the website is currently working and serving people and their needs, then maybe we can wait and down the line improve on it.

As clerk, what would you do to help Philipstown comply with state demands that municipalities operate more efficiently, consolidate or share services, and save taxpayer money? Or maybe you're already doing things?

Really, we are. Relatively speaking, we don't overspend. We're very mindful of what we do and what and how we order — supplies — and it's hard. And if ever I can help the other clerks in the villages [Mary Saari in Cold Spring and Pauline Minners in Nelsonville], I'm more than willing. I've even covered her [Nelsonville's] office for a couple of hours. A lot of back and forth [with the other clerks] is information on FOIL [Freedom of Information Law]. I know the FOI Law relatively well.

Should town clerk run in a partisan election as a Republican or Democrat every four years? Or should the clerk be hired by the town as a professional employee?

I believe it was in 1988, the town clerk was appointed. The town changed the law so it would be an elected position. In the office of town clerk, I don't think "appointed" is a good idea. You don't want someone put in office just based on an agenda by either party. The role of the town clerk and the office of town clerk is not partisan. My job is strictly by the laws ... I don't care what party you're in, if you come to the office you're going to get the same treatment as anyone else, be treated with respect. That's my job, no matter what. You come in, you need information, I'm there, I'm going to help you. I don't think party plays any role in the office of town clerk.

Why should voters pick you over your opponent?

I have the experience. I'm accessible, really, 24 hours a day, seven days a week. I've instituted the evening hours on Tuesdays. During tax collection in January, I open up at 7:30 in the morning so people going to the train can come in and pay their taxes. I hope everyone would vote for me based on my record and my dedication. And I love my job.

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Democratic Challenger Ann Gallagher Seeks Town Clerk’s Office

Cites diverse work experience and people skills

By Michael Turton

Ann Gallagher is seeking the office of town clerk for the Town of Philipstown in the upcoming November election. *The Paper* recently sat down with her to discuss her qualifications and a range of issues related to the position. The interview has been condensed and edited while staying true to Gallagher’s responses.

What qualifies you to be town clerk?

I have background in several different areas. I have worked in banking, education, legal and corporate. For the last 18 years I have worked as secretary for the Philipstown Planning Board, working from home and at the Town Hall. I’ve had the opportunity to see all the operations, every one of the offices within the Town Hall. It gave me the opportunity to see what works and what could be improved. And I have always loved working with people. It’s just my personality. I like to guide people, to help them.

What would be your top priorities if elected as clerk?

First and foremost it would be to bring the office up to date. We desperately need to focus on our website, to update and expand it, to offer several things through it, such as being able to download applications. The website is very minimal right now. My understanding is that in 2009 volunteers updated it and just put the minimal amount of information on it. Also in 2013, I understand that the



Ann Gallagher has served as Planning Board secretary for 18 years. Photo by M. Turton

present town clerk was thinking of hiring a consultant to actually take some information off the website, thinking that it was too much. My feeling is that you can’t have enough information. And it’s important to make it easy and functional for everybody.

We could also use a central phone system, so that if you walk into Town Hall and the clerk happens to not be there, or one of her deputies or any one of the other offices, if you have a question for any one of those offices you should be able to get an answer. If not, you should be able to contact somebody and know that your needs will be met at least within the following day, without having to go through the clerk. It’s a small enough office that everybody should be able to find the answer for anybody who walks in.

One of the things I look forward to is the Dahlia House — the construction and adding more room to Town Hall to help both the Planning Board and the Building Department with their files.

I would like very much for it to be a

friendly, welcoming, relaxed place that people actually look forward to going to — not dreading it. It should be a place that encourages you to come in to find what you’re looking for.

As clerk, what would you do to help Philipstown comply with state demands that municipalities operate more efficiently, consolidate or share services, and save taxpayer money?

I think it’s a wonderful idea. In this community where you have Cold Spring, Nelsonville, Philipstown, I think it would save a tremendous amount of money. I think it would be good for

everybody — the municipality and residents. It’s important to work together. I think people feel threatened when there is change, they don’t know the end result. We’ll never know the end result — whether it works or it doesn’t — but just like any other thing in life, you really have to go in full force and give it a shot.

Should the town clerk run in a partisan election as a Republican or Democrat every four years? Or should the clerk be hired by the town as a professional employee?

I believe that the position should be elected, that residents should have input as to who will be town clerk. I don’t necessarily believe that it should be Republican or Democrat. I don’t believe that it is a political situation. I believe the goal

as clerk is to be the pivot for the town, to get out and give out as much information and to be as helpful as possible when someone needs guidance.

Why should voters pick you over your opponent?

Background-wise, I have worked in and have experience in several different areas. As Planning Board secretary I worked in the Town Hall keeping records, as the town clerk does. It’s imperative that you have that experience and know-how. I’m a people person. I’ve loved working with people in every job I’ve had. I’m sincere, I’m hardworking and I’m friendly. I believe I can do the job as town clerk in a very efficient way but at the same time be very warm.



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Pidala Family Honored by Putnam History Museum

Family to receive ‘Historic Family of Philipstown’ award

By Alison Rooney

Perhaps because it is attached to so many essential service businesses in Philipstown, the name Pidala is one of the town’s most recognizable, and the assumption is that the family has been rooted here for generations. Although they can’t lay claims to antecedents as far back as, say, the Dutch settlers in the Hudson Valley, or even the Italian post-Civil War foundry workers, the first Pidalas to settle in Cold Spring arrived just after World War II and immediately put their stamp upon the village. On Saturday, Sept. 20, the Pidala family will be honored with the “Historic Family of Philipstown” award at the Putnam History Museum’s annual gala, taking place this year at the Highlands Country Club in Garrison.

Originally hailing from the Sicilian towns of Mirto and Longi, members of the Pidala family emigrated to the United States soon after World War I, as economic hardships drove many across the Atlantic at that time. Settling first in Brooklyn, family patriarch Salvatore Pidala continued in a line of work he had practiced in Sicily: making violins and mandolins. One of his sons, Francesco, became an accountant. During a visit to Cold Spring to visit friends and relatives, Francesco met Antonina Ricevuto, who was living on Parsonage Street, then considered Cold Spring’s “Little Italy.” They eventually married and settled in Queens, raising their family there. Soon after World War II, one of his sons, Salvatore, came up to Cold Spring, along with his uncle, Sebastian “Buster” Ricevuto, to go to a dance. There, Salvatore met his future wife, then Josephine Frisenda. Family legend has it that after meeting her, he took out a coin, handed it to her and said, “Here’s a nickel — give me a call when you turn 18.”

Their ensuing marriage, in 1948, prompted Salvatore to move to Cold Spring, and three of his brothers followed, first Joseph, then Richard and later on Frank. Other family members remained in the city. More weddings followed, as Joseph and Richard married two sisters, Jo-

sephine and Mary Giachinta. The fourth Pidala brother, Frank, moved to Cold Spring around 1963 and married Chickie Lamartina. In this way, unions took place among the Pidalas and some of Philipstown’s long-established families. The new families lived all over Cold Spring: Morris Avenue, Hamilton Street and Main.

The post-WWII GI Bill afforded them the opportunity of taking out a loan with which to buy an existing clothing manufacturing business, S & A togs, located in a large structure at the corner of Railroad Avenue at Depot Square. S & A produced clothing for fashion labels largely sold in department stores. Many family members were involved with the business, with Josephine and Mary running many aspects of it, while Joseph and Richard attended to other sides. The business did well, and they were able to bring over others from their hometowns in Sicily, sponsoring them for their green cards. At its height, there were between 30 and 40 people (almost exclusively women, except for the business owners) working there, sewing, pressing and finishing, then loading the garments onto trucks for delivery to New York City.

Philipstown’s Frank Pidala (of the generation of children of the four sons), who recently retired from decades working at IBM, recalled his childhood helping out in the factory: “My father, Sal, was a presser, my uncle Rich a master stitcher, and my other uncle, Joe, pressed and helped run the business side of things. I filled the bins up, snipped threads off and helped package the goods up for the trucks. I got a nickel for every belt I pressed, drinking Yoo-hoos while I did.”

Frank’s cousin Nina recalled just how hard people worked: “My mother [Josephine, married to Joe] worked very hard, until 3 a.m. some days — because she had to.”

“In wintertime,” recalled Frank, “there was a potbelied stove. On weekends we would have functions in there, with card tables we set up. It was all about family. The money helped, of course, but it was really all about family.”

The once-thriving business began to decline in the 1970s, with the advent of overseas garment manufacturing. In 1983, after four very tough years, the business closed. Even before that point, not all the Pidalas worked in that industry. Frank’s father Sal, who had worked there, became first a railroad conductor and then

a postman, delivering mail “from Constitution Drive up to Town Hall.” Others worked at West Point and for Putnam County; some continue there today.

Though there are Pidalas in many walks of life in this area, the name Pidala is now first associated with the essentials of home ownership: oil, electrics, landscaping. As family members describe it, the transition to these trades occurred when it became clear that the clothing business would not be a viable future employer for the next generation. It became important to become trained in businesses that could sustain them. With the population of Philipstown experiencing the first of many growth spurts, it became evident that the new residents, along with those who had settled earlier, would require this expertise, and so the training was done and the shift was made.

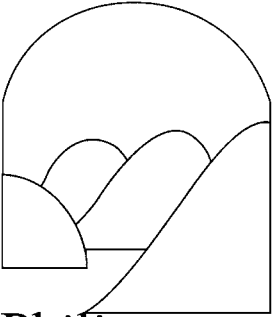
There are an estimated 41 or so Pidala family members currently living in Philipstown.

The Putnam History Museum gala will also honor Lila Acheson Wallace posthumously with the Gen. Israel Putnam Award. The Highlands Country Club is located at 955 Route 9D in Garrison. Cocktails and a silent auction begin at 5 p.m., with dinner at 6 p.m. Visit putnamhistorymuseum.org for more information and to order tickets.

Editor’s note: Background material for this article was supplied by several Pidala family members, as well as the Putnam History Museum.



A studio photographer’s portrait of Antonina Ricevuto Pidala and Francesco Pidala
Image courtesy of Nina and Brandon Pidala



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James Keepnews, left, Theo Metz, Ben Neill, Sara Labriola, David Rothenberg, Carole Rowley, Julianne Heckert, Tom McCoy, Gwen Laster, Joe Dizney and Damon Banks rehearse to perform Terry Riley’s “In C” at Manitoga Sept. 26.

Photo by Dan Rigney

An Alfresco Mashup of Modern Classical Masterworks

Manitoga’s 2015 annual performance

Joe Dizney

Saturday, Sept. 26, composer-musician Ben Neill leads an ensemble (highlighting violinist-technologist Todd Reynolds) in a program of contemporary music at Manitoga/the Russell Wright Design Center in Garrison. This second annual performance was created in response to *Sanctuary*, Stephen Talasnik’s sculptural installation in Manitoga’s quarry pool for the 2015 artist’s residency.

Manitoga’s External Affairs Manager Dan Rigney explained: “The Artist Residency Program is *new* work — when we invite artists to participate in the program, we want them to be inspired by the site ... it doesn’t necessarily have

to be *about* the site but should come out of their *experience* of the site.”

Rigney and Neill, who was himself responsible for last year’s groundbreaking *Manitoga*, a composition for brass quintet and electronics performed from the woods and plateaus surrounding the pool, were in accord about what they wanted to accomplish for this annual performance.

Rigney said: “We have a very unique instrument here — the quarry isn’t just a venue, it’s something that can actually be ‘played.’ ... People who were here for *Manitoga* had an extraordinary experience.” He added, “I think we’re going to see — *hear* — something *very* unique here again.”

In that spirit, the proceedings open with an “appetizer” — a short performance of John Cage’s *Five* (1988), one of his so-called “Number Pieces,” terse musical fragments of frequently just one



Eclipse by Stephen Talasnik

Photo by Don Pollard

note (with or without dynamics), and indications (in minutes and seconds) of when the fragment should start and end, the sparseness of which will surely echo Neill’s *Manitoga*.

But bookending the performance, and central to the program’s overall aesthetic, is the closing presentation of Terry Riley’s *In C* (1964).

Universally considered a seminal work — perhaps the spiritual ground zero — of the musical school known as

minimalism, both Rigney and Neill jointly perceive and selected the piece as a “designed work” — individual performances mixing to ultimately produce an organic “whole,” itself a living response to Manitoga (the place), the floating-woven *Sanctuary* installation, this specific musical ensemble and ultimately Russell Wright’s democratic design process and legacy.

The “score” for *In C* consists of 53 musical “modules” and a (To Page 8)

Lucille Tortora Reconstructs Her Photographs, Architecturally

‘Words have always been difficult; seeing has always been easy.’

By Alison Rooney

Lucille Tortora takes photographs, deconstructs and reconstructs them, carefully considering how to connect and set them in the photo-collages she



Lucille Tortora

Photos by A. Rooney



Collage of stairwell images, all by Lucille Tortora, on exhibit at Buster Levi Gallery

makes by combining three or four separate images. Tortora, whose solo exhibition *Reflections* runs at Cold Spring’s Buster Levi Gallery through Sept. 27, came to photography after years spent studying and working in

other creative forms: fashion design, art history. But, “the minute I started in photography — I knew,” and she’s been toting her Hasselblad camera around the world ever since, decades now, shooting thousands of square images, often of architectural details and textures, and developing them herself, using contact sheets to determine her choices. This exhibit gathers together 10 gelatin silver print collages, all featuring images taken while traveling in Asia and Europe from 1992 to 2005.

In an artist statement relating to the exhibit, Tortora quoted Julia Margaret Cameron: “I longed to arrest all beauty that came before me, and at length the longing has been satisfied.”

Tortora then noted that she “sees” the beauty in all views around her: “Words have always been difficult; seeing has always been easy, but until I found photography images flew through my mind never caught ... beauty is a very fragile ingredient in life, fleeing quickly. To be able to capture one moment is a treasure.”

Initially deciding on a career in fashion design, Tortora went to the Fashion Institute of Technology and became a children’s wear designer. After a break staying home raising her children, she returned to school, at Hofstra, this time intending to study art and art history and planning on becoming a curator, but she was foiled by (Continued on Page 9)

An Alfresco Mashup of Masterworks (from Page 7)

page of process instructions for its unspecified instrumentation. Individual performers each have the freedom to play the piece as they see fit — beginning each motif when and repeating each phrase as many times as they desire — so long as all the motifs are played through in order to the end.

A single instrumentalist or percussionist plays an eighth-note pulse to rhythmically bind the piece. (For the original San Francisco performance, a 28-year-old Steve Reich suggested this pulse as an organizing principle and played it as a high C on electric piano.)

The modules are all tailored within the notes of the C-major scale (with a smattering of F-sharps and B-flats), and this harmonic consonance was seen as a radical reaction to the atonality and dissonance of 12-tone serialism prevalent in the academy at the time.

A music critic for the *San Francisco Chronicle* described the 1964 premiere in words that remain cogent: “Climaxes of great sonority and high complexity appear and are dissolved in the endlessness. At times you feel you have never done anything all your life but listen to this music and as if that is all there is or ever will be.”

The random way in which the musical motifs weave in and out echoes Riley’s experiments with tape loops and phase shifting, celebrating the chance events and movements within the larger piece. This attitude of “open instrumentation” and “open composition” assures a work both different *and* authentic every time it is performed.

Musicians for this performance of *In C* are Neill, Reynolds, Damon Banks, Stephen Clair, Julianne Heckert, James

Keepnews, Sara Labriola, Gwen Laster, Tom McCoy, Theo Metz, David Rothenberg, Carole Rowley, John Charles Thomas, Peter Zummo, and — full disclosure — this writer.

Reynolds’ *Casual Lines*

If *In C*, and its crossbreeding of technology, Western and world music, process thinking and the experimentation that shaped it, was a harbinger of the infinite strands of music and culture that confront and entertain us today, the work of featured performer, composer-violinist-technologist Reynolds firmly anchors these strands and the center of this program with the premiere performance of his solo piece, *Casual Lines*.

Asked about his compositional aesthetic, he said: “Although I come out of the classical tradition — the larger-scale forms — my language tends to be more rhythmic and less harmony-driven

The Calendar

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than jazz. But, it has influences from everything but the kitchen sink ... it’s an improvisatory, live response to the space in real time.

“I look to composers who are *really* looking forward rather than backward, who are writing music for ears that are listening *now*,” he said, citing Pascal Le Boeuf, Andy Akiho, “and of course all my Bang on a Can counterparts — Michael Gordon, David Lang, Julia Wolfe” as references. (Reynolds’ recurring

musical alliances include Bang on a Can, Reich’s ensemble and Meredith Monk; he is also a founder of the string quartet Ethel.)

Reynolds is a self-identified proponent of a movement he labels “present music” — a hybrid-musician outcrossing of old and new technology, multidisciplinary aesthetics and cross-genre composition/ improvisation.

“Present music’ actually comes out of a defiance for all these labels for contemporary music ... they all mean something different to different people. ‘Present music’ is just my own, very personal *commitment* to saying that the music that I play and the music that I choose to make with *other* people is really occurring *in the moment*,” synthesizing everything from classical music to jazz, rock and EDM. He posited, “The concert hall and clubland are undeniably intertwined territories.”

A territory that now also solidly includes Manitoga and the Hudson Highlands.

Doors open 3:30 p.m.; the program begins at 4. Seating is on a first-come, first-served basis. Wear suitable shoes for uneven terrain. The rain date is Sunday, Sept. 27. For details and tickets, go to visitmanitoga.org.



Todd Reynolds

Photo by Lynn Lane

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Lucille Tortora Reconstructs Her Photographs (from page 7)

her inability to master foreign languages. “I think visually,” she noted.

She attempted to work for her husband, an engineer in the heating and air conditioning field — “that didn’t work out,” she said wryly. “Let’s just say we excelled in different things.” Tortora then got into photography “on a fluke. I decided to go back to school *again*, this time thinking of going into advertising, because I preferred working on the flat, not design work,” she explained. Attending a conference in Aspen, she was asked where her camera was and became quickly aware that photography was becoming an integral part of advertising. Told she should take a class, she enrolled in a basic course at a local community college. The class encompassed both technical shooting and darkroom skills, and Tortora was hooked.

“The beauty of working in a darkroom is that you’re a human being, and you don’t come up with the same exact colors or tones every time,” she said. Working under a “wonderful mentor,” noted photojournalist Arthur Leipzig (who told her, “I don’t have to teach you anything about taking a photograph, but boy do you need help technically”), Tortora wound up getting a master’s degree in photography from Long Island University.

Tortora’s husband was pleased by it all. “Because of his engineering side, he was so excited that he built me a darkroom, thinking I’d forget about it, like I did with the other things I had done, and he’d get it! It didn’t work out that way.”

In the years that followed, Tortora served as staff photographer, then curator of photography, at the Fine Arts Museum of Long Island in Hempstead, all the while pursuing her own photography. She then opened up a gallery in



Photographs by Lucille Tortora, on exhibit at Buster Levi Gallery

Photo by A. Rooney

Bellport, where she showed the work of other artists, all photographers, but found that people on Long Island preferred to head into New York City to purchase art. She and her husband relocated to the Hudson Valley to be closer to one of her daughters, Suzi Tortora, who was by then bringing up her own son in Philipstown.

Tortora has never crossed over into digital. She originally worked with a 35mm camera but quickly shifted to her Hasselblad — “an incredible camera. You look down into it; it has a hood. I do all my photography without a tripod — I’m the tripod, standing perfectly still,” Tortora enthused. She makes maquettes (small models) from contact sheets; the Hasselblad’s rolls contain 12 images each. “I made a special kind of a holder, [on which] I can fit the 12 negatives ... I cut them up and think about them [combining them in the collages]. I then make quick, inexpensive prints the size I’m going to print them to see if I like them.”

The images in *Reflections* were shot in Spain, Germany, China and Tibet, largely on trips Tortora has made over the years

with a photographers’ group she has belonged to for many years. The group meets about once a month to discuss work and goes on trips, with photography as the focus. Although the trips and the photographing took place a while ago, all of the artworks on display are new, as Tortora re-examined her many contact sheets to find images she had never printed before and wound up having a very busy couple of months in the darkroom assembling these. “This show represents my love for architecture,” she said.

Although the exhibition entailed a lot of work done at a rapid clip, that’s OK by Tortora, who said, “I feel very grateful as a person to have had a wonderful family and

to find an art form that I still love.” And, as her statement concluded, “I see this capturing as a never-ending process that fills my need to communicate with others.”

Tortora’s work has been featured in solo exhibitions and group shows throughout the country. Her photographs are included in several museum collections and in private and corporate collections. Full details can be found on her website, lucilletortora.com.

The Buster Levi Gallery is located at 121 Main St. in Cold Spring. Gallery hours are Friday to Sunday, noon to 6 p.m., or by appointment. For more information, visit busterlevigallery.com or phone 845-809-5810.



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Lac-Megantic, Quebec, 2013



West Point, NY, 2015

Carolyn Copeland Produces *Amazing Grace* on Broadway

Actor, interested in why the seats weren't filled, became a producer

By Alison Rooney

Garrison's Carolyn Rossi Copeland waited a while to become a professional actress. Her Italian immigrant parents wouldn't let her pursue the field when she was very young. Despite participating in high school and college theater, after attending Tulane University, she headed to Washington, finding a job working on Capitol Hill for Congressman Peter Rodino. Yet she still performed in community theater there, and one of those shows was written up in the *Washington Dossier*, where it was noticed by her boss. "He asked me what this was all about, and after I told him, he said, 'You're 24; go do it.'" With that fuel, Copeland left and spent about a year on the road, touring in shows.

Although finally pursuing what she thought was her dream, she realized it wasn't, exactly. "I found myself more interested in why the seats weren't filled," she explained, "and I thought to myself, 'I'm a good actress, but I'd be a better producer.' It's the top focus — to get to put together the whole team."

Soon thereafter, Copeland changed course and founded the off-Broadway Lamb's Theatre in 1978, serving as producing director there for 19 years and producing over 50 plays and musicals. She then became vice president of creative affairs for Radio City Entertainment/MSG, overseeing several

Broadway productions before returning to reopen the Lamb's, where she produced the successful play *Freud's Last Session*, which enjoyed a two-year run. Now, as head of CRC Productions, a production and general management company, Copeland has applied her years of experience to a large-scale project: developing, nurturing and producing a brand-new Broadway musical, the 32-cast-member *Amazing Grace*, which opened in July at the Nederlander Theater after an eight-year development period.

With a top-flight design and creative team, including multiple Tony Award-winners Eugene Lee (scenic design) and Ken Billington (lighting design), a 15-member orchestra and \$16 million budget, all resting on a book, lyrics and score by a Broadway first-timer, it's an enormous risk. But Copeland's deep belief in both the historic importance of the story being told, as well as the stirring qualities of the script and score and, perhaps most importantly, how these all translate into a message more important today than ever, has emboldened her to take that risk.

Amazing Grace (the musical) had a very providential beginning. Christopher Smith, a former Philadelphia police



Laiona Michell, left, and Rachael Ferrera perform in a scene from *Amazing Grace*. Image by Joan Marcus courtesy of Boneau/Bryan-Brown

officer, pulled a book about John Newton, slave trader turned abolitionist, from a library shelf. He came to the last sentence, which read, "and he wrote the hymn 'Amazing Grace.'" With no background but impassioned, he began working on the play and the music and invited Copeland to come to a concert of the work back in 2007.

Copeland receives many such invitations and initially declined, but Smith was persistent, and eventually she attended and found herself very impressed. "I thought, boy, this could be great," she recalled. Still, much revision was in order. "He had done an excellent job, but there were no slaves in it. I knew it was a much bigger narrative than just him in his boat — I knew we had to go to Africa. The message really motivated me."

Newton was born in London in 1725, and his story, replete with avarice, tumult and redemption, is the stuff that epics with a heart propelling them are made of. A sailor, he served in the Royal Navy and later was involved in the slave trade, captaining ships. The tables turned and he found himself a slave under the rule of an African duchess when deserted by the crew of his ship in West Africa. Rescued, Newton converted to Christianity during a storm on the voyage back home to England. In later years, further altering his views, he became an ardent voice against slavery, playing a large role in the English abolitionist movement, mentoring William Wilberforce, leader of the Parliamentary campaign to abolish the African slave trade. Eventually he became ordained as a priest in the Church of England and wrote "Amazing Grace" and other hymns in later years.

Copeland called developing new shows her strength: "They're like children, still in their infancy. I love this type of work." Although it took her years to raise the financing and otherwise devote her time and energy to this project, Copeland feels the story is really important. "It's a great musical first and foremost. It's an incredible story for the African-American community, and it also includes social justice along with historical interest," she said. "It is for people of any faith and no faith — it's about transformation and redemption most of all, and everyone can relate to that."

It's been a tough sell on Broadway, something Copeland is honest about. "We've had audiences crying and cheering every night, but we faced a



Amazing Grace producer Carolyn Copeland Image courtesy of CRC Productions

summer opening because of theater availability. But word of mouth is fantastic." Copeland strongly believes in the future life of the show and plans an extensive tour, beginning in 2017. As for tackling another show this large, it's a quick "No," though

she's already at work developing another musical, albeit one with a seven-person cast, adapted from a solo play.

Copeland and her architect husband, Jamie, moved to Philipstown in 1989, after visits to Jamie's brother, who ran a photography studio in Peekskill. After first renting in Cold Spring, they bought a two-family house in the village of Cold Spring, intended to rent half, live in the city and come up on weekends with their two small daughters. But, as Copeland described it, "In 1991 I got the biggest surprise of my life and found out I was having twins." Those twins brought the tally to four girls, and the need for larger quarters to the category of immediate. They purchased the home in Garrison where they still live, moved in while her husband renovated it and raised their girls in the country, with Copeland commuting back to the city.

Over their years bringing up the girls, now in their 20s (see sidebar story on Beatrice, a filmmaker), Copeland was able to apply her professional experience to local institutions, for example directing shows at Garrison School for years. At the time, though, Philipstown lacked a community theater. So Copeland and Jean Marzollo created one, transforming a part of the St. Philip's Church parish house into a stage, putting it up every Thursday and taking it down each Sunday in time for the arrival of the nursery schoolers. Their first and apt production was *Godspell* — borrowing costumes from a production Copeland had mounted in the city — and featured 20 kids. The next season they had double that number. For three years, they used St. Philip's. Then, after a series of negotiations, Philipstown Recreation began to lease the Depot Theatre, and Copeland continued her involvement there as it expanded.

As her daughters grew up, went to college and embarked on their lives as young adults, Copeland has gone through the natural progression of less involvement in these local activities — something she is wistful about. When it was mentioned that the Depot is doing a concert version of *Jesus Christ Superstar* later this fall, one could definitely detect stirrings of interest. No doubt, however, that her energies will continue to be focused at a theater about 18 times larger, as *Amazing Grace* continues its run on Broadway.

Visit amazinggracemusical.com for more details and to purchase tickets.

Beatrice Copeland Shoots Second Short Film

Olivia Blaney and Hudson Lovell lead an ensemble of local kid actors

By Alison Rooney

Garrison local Beatrice Copeland just completed her second short film. This one, shot in Cold Spring, features 25 kids from Beacon, Cold Spring and Garrison and 90 Christmas trees from last winter. The film, *Evergreen*, is about a young girl (Beacon's Olivia Blaney) who starts stashing discarded Christmas trees in her backyard with the help of her brother (Cold Spring's Hudson Lovell). Youthful imagination and a gaggle of neighborhood kids take over and transform the backyard into a bustling city of tree forts.

Copeland adapted a short story, *Christmas Trees*, by her father, James Copeland, based on a similar event that took place in his backyard in Charlotte, North Carolina. *Evergreen* will premiere at the Beacon Independent Film Festival on Sept. 20.

The kids featured in the film, along with Blaney and Lovell, are Noah Bingham, Anna Cenicola, Lizzy Cenicola, James D'Abruzzo, Alex Danilov, Lucas Garnier, Amanda Johanson, Conor McMahon, Luke Parrella, Justin Roffman, Charlie Schaffler, Aria Shahbodaghi, Zack Shannon, Will Speziale, Tomas Struck, Estella Struck, Sofia Wallis, Jasmine Wallis and Freya Wood-Gallagher.



Cast members of Beatrice Copeland's *Evergreen*: Will Speziale, left, Justin Roffman, Olivia Blaney, Hudson Lovell, Noah Bingham and Conor McMahon

Image courtesy of Beatrice Copeland

COMMUNITY BRIEFS

Hoot on the Hudson at Little Stony Point

Free annual music fest on Sept. 13

Little Stony Point Citizens Association is once again sponsoring its Hoot on the Hudson music fest, Sunday, Sept. 13. This annual event, over 20 years running, hosts some of the Hudson Valley’s finest musical talent.

Music runs from 1 to 6 p.m. and includes performances from Stacy Labriola, Kathleen Pemble, the Monday Men, Open Book, the Edukated Fleas and many more.

The 25-acre park offers spectacular views of the Highlands and the Hudson. Bring a blanket or lawn chair or sit in the grass on the west-side flats of the old quarry. Bring a picnic or purchase fresh sandwiches and snacks from the Taconic Outdoor Education Center.

The Hoot is free and open to the public, with free parking. Donations to the 501(c)(3) LSPCA are welcome and are used to continue its mission of making the park a better place and to inform the public of its beauty and charm.

For more information, visit littlestony-point.org.

Depot Theatre Presents *Simply Streisand*

One-night only performance Sept. 26

The Philipstown Depot Theatre will present New York City’s long-running hit revue *Simply Streisand* in one performance only, Saturday, Sept. 26, at 8 p.m.

Simply Streisand is a celebration of Barbra Streisand, her legendary career, from the tunes she belted out in the small nightclubs of New York, to her ’70s disco-infused period, straight through to the mega ballads that have come to define her work.

The production will star award-winning vocalists from Broadway and the world of NYC cabaret Carole J. Bufford, Alexis Cole, Natalie Douglas, Molly Pope and Lucia Spina, and featuring the Barry Levitt Trio. The evening is hosted by director Phil Geoffrey Bond, who will fill the audience in on special Streisand facts, tidbits, video clips and gossip. Musical direction is by Barry Levitt, who will lead a trio of piano, bass and drums.

The Philipstown Depot Theatre is located at 10 Garrison’s Landing in Garrison. Parking is available in the Garrison Metro-North lot. Tickets are \$30 and available through philipstowndepottheatre.org or by calling 800-838-3006.

Visit www.philipstown.info for news updates and latest information.

Fishkill’s Revolutionary War Weekend Sept. 19–20

Van Wyck Homestead hosts colonial demonstrations

The Sixth Annual Revolutionary War Weekend will take place at the Van Wyck Homestead, 504 Route 9 in Fishkill, on Sept. 19 and 20 from 10 a.m. to 4 p.m.

At 1 p.m., the Fishkill Historical Society (FHS) and Friends of the Fishkill Supply Depot (FOFSD) will unveil official National Park Service (NPS) display panels marking the Fishkill Supply Depot’s inclusion in the Washington-Rochambeau National Historic Trail, known commonly as the W3R.

Research conducted by the two groups over the past few years has uncovered Fishkill’s clear connection to the French forces that served in the Revolution: Fishkill’s bake ovens and stores provided the French Army with food during its march toward Yorktown, and French soldier Jean Bonnaire, a fusilier of the Saintonge Regiment of Infantry, died in the hospital in “Phisquil” on Oct. 31, 1781.

Additionally, visitors can expect a multitude of colonial-era activities, including blacksmithing and musket-ball fabrication, candle making and cannon/artillery demonstrations. Musician Linda Russell will entertain the crowds with a variety of colonial-era instruments, and Founding Father Benjamin Franklin is rumored to make an appearance. Tours of the Van Wyck Homestead, herb garden and regimental encampments are provided all day and interpretive walking tours to the burial ground at select times on both days. All are free to the public.

Aery Theatre’s 20/20 One-Act Plays Begin

Festival starts Sept. 11 at Depot Theatre

The Ninth Annual Aery Theatre Company 20/20 One-Act Festival and Competition will kick off the weekend of Sept. 11, with a lineup of 13 original plays by area playwrights. Two plays from Friday, three plays from Saturday and two plays from Sunday will be selected by a combination of audience and judges’ voting to move on to the semifinals on Friday, Sept. 18, and Saturday, Sept. 19, from which four plays will be chosen to perform in the finals on Sunday, Sept. 20.

Tickets are available on the Philipstown Depot Theatre website through Brown Paper Tickets. Order early, as tickets go quickly.

The first round lineup begins with *Head Case* by Peter Andrews, *Bear Trap* by Peter Zillo, *The Rub* by Albi Gorn and

Small Talk by Evelyn Mertens on Friday, Sept. 11, 8 p.m. On Saturday, Sept. 12, at 8 p.m. will be *No Privacy* by Diana Hird, *Is Nothing Sacred* by Evelyn Mertens, *Welcome to Norway* by Robin Anne Joseph, *The Truth About Ernst* by Christopher Lukas and *Once More the Butler* by Bruce Pearl. On Sunday, Sept. 13, at 4 p.m. will be *Doctor, Doctor* by Ward James Riley, *Pieces of Panic* by Stephen Hersh, *Ping Pong* by Melissa Jane Martin and *Dad’s Day* by Pat O’Connor.

Newburgh Open Studios on Sept. 26 and 27

Self-guided tour of artists’ studios and galleries

Newburgh celebrates the arts with 60 artists participating in Newburgh Open Studios 2015, the fifth annual studio tour, on Saturday and Sunday, Sept. 26 and 27, from 11 a.m. to 5 p.m. each day. It is a free self-guided tour. Maps will be available at Newburgh Art Supply, 5 Grand St. in Newburgh, starting at 10 a.m. both days.

Visitors will have the opportunity to meet and talk with artists and craftspeople in spaces rarely open to the public. Much of the self-guided tour is walkable and includes Atlas Industries, the Foundry, Ann Street Studios, Newburgh Mercantile, Thornwillow Institute, Yellowbird Gallery, Space Create, GlenLily Manor, as well as home studios in the historic district.

Part of the Newburgh Open Studios will also be GlenLily Grounds 2015, organized by Lacey Fekishazy: 14 artists participate in an exhibition of outdoor site-

specific art and sculpture on the GlenLily Manor estate, over 11 acres of field, hill, and wood. GlenLily Manor, 532 Grand Ave., is in the hamlet of Balmville on the west bank of the Hudson River.

A special launch event takes place Friday, Sept. 25, from 6 to 9 p.m., at Thornwillow Institute, 7 S. Lander St. in Newburgh. Artist Ruedi Hofmann will present *Pivotal, Faces of Change: Newburgh*, a photography exhibit of large-scale black-and-white still and motion portraits of people in Newburgh whose contributions are helping to rebuild the city. *Pivotal* will be on display through Oct. 25 and during Newburgh Open Studios.

For participating artists images and info, visit newburghopenstudios.org.

HSF Announces \$22,320 in Enrichment Grants

New trustees appointed; plans for Fall Ball

The Haldane School Foundation (HSF) recently finalized \$22,320 in enrichment grants for fall that will fund such student offerings as model United Nations, Farm-to-School and chess programs, computer tablets and educational field trips to Albany, Teatown and New York City.

The \$22,320 in fall grants bring the total in HSF 2015 enrichment grants to \$67,220.

“The money that funds these grants comes entirely from the individuals and businesses of our community, which supports the foundation and Haldane students with incredibly generous contributions of time and resources,” said new HSF President Shannon Keegan.

The community will have another opportunity to support Haldane students at the upcoming HSF Fall Ball, which will be held on Friday, Nov. 6, at the Highlands Country Club. Attendees will enjoy cocktails, food and dancing. Tickets will be on sale soon at haldaneschoolfoundation.org. Parents and any other members of the community who would like to help with HSF’s biggest fundraiser of the year can donate silent auction items or become a volunteer “Friend of the Foundation.” For more information, contact Cecily Hall at marketing@haldaneschoolfoundation.org.

The HSF, which welcomed the Haldane Class of 2028 at HSF/PTA Kindergarten Orientation Social with GoGo Ice Pops and Tshirts, (To next page)



Artwork by Jean Marc Superville at GlenLily Manor

Photo courtesy of Newburgh Art Supply

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COMMUNITY BRIEFS



On Friday, Sept. 4, the Manitou School, an independent bilingual school in Cold Spring, celebrated the start of the 2015–16 school year with an ice cream social for incoming students. Parents, students, siblings and teachers mingled on the school grounds exchanging greetings. In its second year of operation, the school welcomed 56 students when school started on Sept. 8. A recent renovation included creating additional classroom spaces for fifth grade.

Photo provided

(from previous page) also announces the appointment of three new HSF trustees: Lori Powers, Kevin Gaugler, Melany Campanile and Heidi Stephens. The new HSF Executive Board includes Shannon Keegan (president), John Hedlund (VP), Roman Danilov (treasurer) and Cecily Hall (secretary).

Chamber of Commerce Mixer at Dance Studio

Networking event Thursday, Sept. 17

The Cold Spring Area Chamber of Commerce will hold its first Network Mixer of the fall season on Thursday, Sept. 17, from 7 to 9 p.m. The mixer will be held at the new Fred Astaire Dance Studios at 3182 Route 9 (Philipstown Square Plaza) in Cold Spring. All who attend will be able to participate in the sample dance instruction. This business mixer is open to chamber members and nonmembers alike, in the hope of forging new relationships and the sharing of ideas within the business community of the Philipstown area.

The cost for this event will be free for chamber members, \$10 for nonmembers and guests. Nonmembers can pay at the door. For reservations, RSVP to rand_otten@putnamarc.org or 845-278-7272, ext. 2287.

The chamber actively promotes the Cold Spring and Garrison area as both a tourist destination and a thriving community in which to live and work. Throughout the year the current chamber, now under the direction of Alison Anthoine, provides opportunities for local businesses to network and learn from

one another, and engage in many projects and activities designed to make the community a better place. Learn more about the chamber by going to explore-coldspringny.com.

Dance Studio Grand Opening on Oct. 10

New Cold Spring business celebrates

Fred Astaire Dance Studio of Cold Spring welcomes the public to join them in celebrating their grand opening on Saturday, Oct. 10, from 4 to 7 p.m. Admission is free.

Join the studio for food, drinks, a ribbon-cutting ceremony and dance performances, as well as general dancing. There will also be a silent auction, with all proceeds from that and the sale of introductory specials for the day going to the Michael J Fox Foundation for Parkinson's Research.

Call 845-424-6353 to RSVP, as space is limited. The studio is located at Philipstown Square Plaza, 3182 Route 9 in Cold Spring. Visit fredastairecoldspring.com or the Fred Astaire Cold Spring Facebook page for more information.

Beacon

Ballet Arts Studio Has New Faculty and Classes

Classes start Sept. 14; registration open

Beacon's Ballet Arts Studio announces a new addition to its ballet faculty, Eve Chan, who will be teaching additional technique classes at the studio,

including an advanced leaps and turns class on Fridays.

Chan began her ballet training in the Royal Academy of Dance method in Hong Kong. At age 17, she was selected into the professional training program at the Hong Kong Academy for Performing Arts, majoring in classical ballet. Upon graduation, she became a ballerina with the Hong Kong Ballet, where she performed for nine years, rising to demi-soloist and becoming resident choreographer. While with the company, Chan performed throughout Europe, the United States, Canada and China, and danced many featured roles in classical and contemporary ballets. Chan's choreography has been presented in the U.S., Europe and the Far East.

Upon retirement as a professional dancer, Chan received an MFA in dance from SUNY Purchase, where she taught ballet, pointe and variations classes at the Conservatory of Dance, and taught ballet classes at the School of the Arts. Chan currently teaches ballet in New York City and throughout the Northeast.

In addition to the new ballet technique classes, Ballet Arts Studio will be adding an additional musical theater class, taught by Katie Bissinger, on Fridays at 5:30. Classes for the 2015–16 season begin Sept. 14. Registration is now open. For information and to register for classes, visit the website at balletartsstudio.com or contact Ballet Arts Studio at 845-831-1870 or info@balletartsstudio.com.

Howland Library Presents Talk on Saving Energy Sept. 22

Joint program with Cornell Cooperative Extension

Camille Marcotte, environmental community educator for the Cornell Cooperative Extension Dutchess County will provide energy efficiency information and easy-to-do tips in a Save Energy, Save Dollars Workshop at the Howland Public Library, 313 Main St. in Beacon, on Tuesday, Sept. 22, from 6:30 to 7:30 p.m. Topics covered will include



Eve Chan

Photo courtesy of Ballet Arts Studio

weatherizing a home or apartment and the energy assistance programs that are available. At the end of the workshop, everyone will receive free compact fluorescent light bulbs.

This program is free and registration is required. Register by contacting Marcotte at 845-677-8223, ext. 138.

This workshop is a joint collaboration between the Cornell Cooperative Extension

Dutchess County and the New York State Energy Research and Development Authority (NYSERDA.)

To learn more about all events taking place at the Howland Public Library, go to beaonlibrary.org and click on "Calendar."

Sentimental Animal Opens at Hudson Beach

Sept. 12 reception for Khara Gilvey exhibition

Hudson Beach Gallery presents *Sentimental Animal*, a show of new paintings by Khara Gilvey, in the upstairs gallery. The opening reception takes place on Second Saturday, Sept. 12, from 6 to 9 p.m.

The Hudson Beach Gallery, at 162 Main St., is one of Beacon's contemporary art galleries. Located above the main showroom and exhibition space of Hudson Beach Glass, the upstairs gallery presents a continuous series of exhibitions by artists living in and around the lower Hudson Valley. The galleries are open seven days a week, Monday through Saturday from 10 a.m. to 6 p.m., and Sundays from 11 a.m. to 6 p.m.



Kathleen on Vacation by Khara Gilvey

Photo courtesy of Hudson Beach Gallery



Genealogy 102

with Sarah Johnson,
Putnam County Historian
Saturday, September 12, 5pm



Missed the August 1st Genealogy 101 lecture, or would like to learn more? Join us September 12th as Chip Rowe gives a recap of his Genealogy 101 lecture. Sarah Johnson, Putnam County Historian, will discuss unique collections and archives available at the Putnam County Historian's Office in Brewster. Learn how the county office can assist you in genealogical research.

Sarah Johnson is an American historian specializing in nineteenth- and twentieth-century material culture, or the stuff of everyday life. Sarah has been involved in community outreach, grant writing, and developing digital history.

Reservations recommended, please email shannon@putnamhistorymuseum.org or call 265-4010.

The Putnam History Museum is located at 63 Chestnut Street in Cold Spring.



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Roots and Shoots

Life in the Hudson: Water Chestnut’s Impact

Wash boats to stop the spread of invasive species

By Pamela Doan

In the Aug. 28 edition, Roots and Shoots described how a nonnative plant, water chestnut, had settled in the river and how its presence has altered the ecosystem. Here’s more about its impact.

I came across Dan Shapely through a blog post he wrote about the Great Hudson River Fish Count, an annual event that this year netted 35 species and nearly 3,000 fish from the river on Aug. 15. What does abundance look like in the river? We don’t even know at this point. Our perspective is completely skewed.

Shapely said: “It’s an easy to answer question — fish are at distressingly tiny levels compared to historic levels, but it’s all relative. In the 1980s fishing was good, but that was miniscule relative to the levels in the 1940s. The assumption is that they are declining.” He compared the impact of water chestnut on fish as being in a room where all the air is sucked out.

Like all plants, water chestnut uses photosynthesis to turn sunlight into energy and release oxygen. Water celery, the native aquatic plant that has been displaced by water chestnut, releases oxygen into the water. Water chestnut releases it into the air, depriving anything that has ventured into its dense vegetation of both sunlight and literal breath.

This could lead to mass die-offs of fish. Shapely said, “Just this spring in New Paltz in the Wallkill river, a tributary of the Hudson, there was a low-oxygen



Water chestnut rosettes lie on the water’s surface, and the flexible root is long enough that it can grow in water up to 16 feet deep.

Photo by Alfred Cofrancesco, U.S. Army Corps of Engineers, bugwood.org

condition and a mass die-off of carp.” Since it has been in the river since the early 1900s, the complete picture of water chestnut’s impact on fish levels can’t be completely understood.

Dr. David Strayer, freshwater ecologist with the Cary Institute of Ecosystem Studies, said, “There were probably major declines in fish populations because of water chestnut, but no one was looking at it before the 1950s or ’60s.”

There are some gray areas when it comes to invasive species, though, and Strayer has identified one really important role that water chestnut plays. It cleans up pollution in the river. Strayer said: “Bacteria use nitrate instead of ox-

ygen for respiration, convert it into gas, an environmentally harmless material. This occurs only where there’s a lot of organic matter and no oxygen. There’s a significant amount of denitrification going on and cleaning up pollution.”

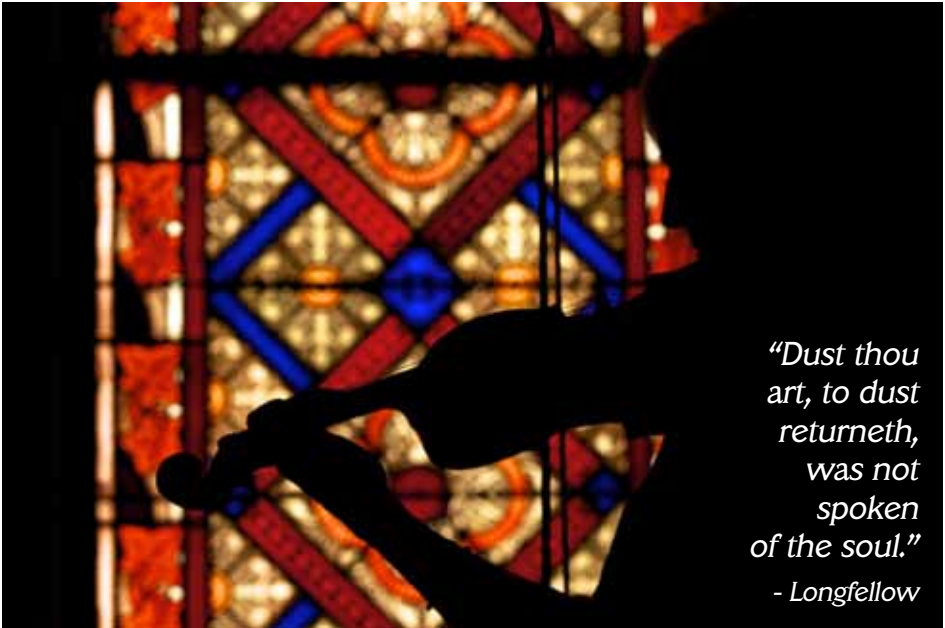
Nitrogen and phosphorus are important nutrients in a river, just like they are in a garden. “They make things grow faster and are sometimes good and sometimes bad. The Hudson has more per acre coming in than any other estuary in the U.S. It comes from sewage, fertilizer, air — high-temperature combustion like cars and power plants. Rainwater has nitrates in it. Those three sources end up in the river in pretty high concentra-

tions,” Strayer said. His point was not that we should plant water chestnut in polluted water, but that we should study and understand what we’re dealing with to make the best decisions about what to do with it.

At this point, the water chestnut beds we see in the river around Constitution Marsh and Denning’s Point are here to stay. In places where recreation is impacted, mowing is an option to keep channels open for boats. Nava Tabak, a conservation scientist with Scenic Hudson, said, “It’s something that in partnership a lot of conservation organizations are monitoring, and we haven’t found a great solution to eradicating it or controlling it.”

Boats are one source for spreading water chestnut and other invasive species. The spiny seeds can cling to the hulls. Locally, Hudson River Expeditions outlined the precautions they take to clean kayaks after use. Joe Marigliano, one of the managers at the Cold Spring boat-house, said: “You can see the dots that stick to your boat if they dry on it. We spray the boat with a hose, get the loose dirt off and use an organic cleaner, Basic H from Shaklee. It’s just like washing a car — rinse, wash, rinse, air dry.” The Department of Environmental Conservation also has a section on their website about aquatic invasive species and boat washing (dec.ny.gov).

Shapely, who works on protecting and restoring the Hudson River every day, sees a brighter future as a possibility, in spite of the challenges. He said: “The exciting part of it is that if we get some things right — fishery policies, habitat restoration, cleanup — it would transform the culture of the river valley just as the farming movement is transforming the culture. It will take quite a few years or decades, but it will be transformative.”



“Dust thou art, to dust returneth, was not spoken of the soul.”
- Longfellow

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Made in Philipstown Strikes a Chord (from Page 1)

up to its “made in Philipstown” billing with everything from the menu and music to the locally thrown pottery plates and handcrafted benches being homegrown – and almost without exception donated.

“It was a successful community event beyond our wildest dreams,” Swann said. “I’ve never seen people so happy and appreciative.” Something Swann observed underlined just how good a time people were having. “No one was on their cellphone,” she said. “People were truly in the moment.”

“There were so many moving parts,” Farley said in describing the event, planning for which began early last spring. “The real thing is that everyone involved was a volunteer,” she commented, adding that people enjoy being part of something bigger than themselves. “People worked in teams and I think that was as much fun for them as the event itself.” And at least one other aspect also helped make *Made in Philipstown* unique. “It was not a fundraiser — and that really set it apart from other events,” Farley said.



Above, The Riverview’s Jimmy Ely, center, who managed the day’s catering, flanked by *Made in Philipstown* co-chairs Stacey Farley, left, and Carinda Swann



Above, the feast in progress; at right, the *Made in Philipstown* menu



Photos by M. Turton

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