**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 $850 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-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 $921,204 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.

Counselor 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)

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**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. 23 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 16)

**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)
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 gastronomy 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, readily available at Foodtown and elsewhere. I decided to experiment with some seasoned 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 “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 1/4 to 1 1/2 teaspoon dried lavender
1 to 2 cups chopped ripe pears
Salt
1 tablespoon crystallized ginger, chopped fine

1/3 cup melted butter
1/2 cup finely chopped nuts (hazelnuts, almonds or walnuts)
1/3 cup melted butter

Pears

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.

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 pankoo mixture. Return to oven, check and bake for another 20 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 to 10 to 15 minutes longer, until fruit in the center is soft when pierced with a fork.
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’re always operating 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 foreclosed 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 $200,000 to do the work,” said Parsons. “4th Wall paid about $200,000 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 Bridge, said Pete Newman of the 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. People 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 performance- 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 come in and do shows over the winter.”

Town Inspector to Work on Butterfield
(from page 1)

the likely depth of public involvement, citing the “virtually nil” participation in election 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 Taselaer 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 counted 190 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 incredible 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 less Town Board hours spent in fire commission “at the expense of other things” but of different approaches, Montgomery commented, at another juncture.

Resident Marc Kemeny said, “The 20 years I’ve lived here, I’ve never felt welcome. As a woman in the fire department, I’ve been approached about doing many, many more,” Shea responded. “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.”

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

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

Doubt Cast on Beacon Theatre Plans for Housing
The Paper September 11, 2015 3

Photo by L.S. Armstrong

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

Town Inspector to Work on Butterfield
(from page 1)

Doubt Cast on Beacon Theatre Plans for Housing

“Doubt Cast on Beacon Theatre Plans for Housing” - The Paper - September 11, 2015 - 3

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

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.
Republican incumbent talks with The Paper

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’ve always been mindful 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 agenda. 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.

Depot Theatre presents:
Aery Theatre Company’s 9th Annual 20/20 One Act Play Competition

September 11, 8 p.m.
Head Case by Peter Andrews
BearTrap by Peter Lillo
The Rub by Abi Gorn
Small Talk by Evelyn Mertens

September 12, 8 p.m.
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
Once More The Butler by Bruce Pearl

September 13, 4 p.m.
Doctor, Doctor by Ward James Riley
Pieces of Panic by Stephen Hersh
Ping Pong by Melissa Jane Martin
Dad’s Day by Pat O’Connor

9/18-20 Winners of One Act Plays, TBA

September 25, 7:30 p.m.
Depot Docs: How to Dance in Ohio

September 26, 8 p.m.
Cabaret in the Country: Simply Streisand

October 3, 8 p.m.
Music Tracks: Andy Revkin

October 4, 3:30 p.m.
Popular Mechanics

October 23 - November 15
Jesus Christ Superstar
Directed by Linda Speziale

Tickets at brownpapertickets.com
845.838.3006 • philipstowndepottheatre.org
Garrison Landing, Garrison, NY (Theatre is adjacent to train station.)
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 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 the answer for anybody who walks in.

By Michael Turton

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The Town of Philipstown is seeking volunteers to serve on the Cemetery Committee.

Any persons interested should submit their resume to: Richard Shea, Supervisor, Town of Philipstown 238 Main Street, PO Box 155, Cold Spring, NY 10516

PART-TIME POSITION AVAILABLE

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The Village of Cold Spring Seeks Clerical Assistance

The Village of Cold Spring is seeking a part-time clerical assistant for the Code Enforcement Office. Maximum 10 hours per week. Strong organization skills and excellent communication skills are a must. Additional qualifications include but are not limited to knowledge of MS Word and Excel.

Hourly rate to be determined but not to exceed $15 per hour.

Interested parties should send letter of interest and resume, prior to September 30, 2015, to:
Mayor Dave Merandy, 85 Main Street, Cold Spring, NY 10516

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Pidalas: 6 generations of one family

By Alison Rooney

Perhaps because it is attached to so many essential service businesses in Philipstown, the name Pidalas 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 Pidalas 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 Pidalas 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 Pidalas 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 Parsonsage 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 Friendsa. 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, as Joseph and Richard married two sisters, Josephine 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, 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 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 pack 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 jewelers’ store. On weekends we would have functions in there, with card tables 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, electricity, 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 Pidalas 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 philipstownhistorymuseum.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.

Pidalas Family Honored by Putnam History Museum

Family to receive ‘Historic Family of Philipstown’ award

By Alison Rooney

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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, electricity, 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 Pidalas 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 philipstownhistorymuseum.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
An Alfresco Mashup of Modern Classical Masterworks

Manitoga’s 2015 annual performance

Joe Dinsey

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(1964), one of his so-called “Number Pieces,” terse musical fragments of frequently just one 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 Manisinga. 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 have perceived 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 ultimate-ly 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 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.”

September 11, 2015
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 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.

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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 lark. 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 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 photography 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.
Oil-on-Hudson: The Explosive Risks of Oil Transport in the Hudson Valley

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Garrison's Carolyn CopelandProduces Amazing Grace on Broadway

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

By Alison Rooney

Carolyn Copeland describes the theater seats as filled, but there were no slaves in it. “I knew it was a much bigger narrative than just him in his boat,” she said. “It was 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 tumult and redemption, is the stuff that motivated me.”

Newton was born in London in 1725, and his story, replete with awe, 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,captioning 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 convert-ed 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 enormous risk. But Copeland’s deep belief in both the historic importance of 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. “It was 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.”

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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 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 2027.

By Alison Rooney

Carolyn Copeland

Carolyn Copeland adapted a short story, Christmas Trees, by her father, James 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. “It was 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.”

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**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 (FOSFD) will unveil official National Park Service (NPS) display panels marking the Fishkill Supply Depot through a dedication and presentation in the Washington-Rochambeau National Historic Trail, known commonly as the WRT.

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 "Phisquille" on Oct. 31, 1781.

Additional actors can expand a multitude of colonial-era activities, including blacksmithing and basket-ball fabrication, candle making and cannon/artillery demonstrations. Musician Linda Bonner 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 regional encampments are provided all day and include 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 One Acts by area playwrights. Two plays from Friday, Sept. 3, from plays from Saturday and two plays from Sunday will be performed on each evening. A combination of audience and judges' voting to move on to the semifinals on Saturday, Sept. 18, and Saturday, Sept. 19, from which four plays will be selected 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 Alby 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, "Pong 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 Grant 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 Jana Ann Street Studios, Newburgh Mercantile, Thornhillow 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 8 p.m. at Thornhillow Institute, 7 S. Lander St. in Newburgh. Artist Ruedi Hofmann will present Pictoral, 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. Pictoral 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, Tractown and New York City.

The $22,320 in 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 and educators by recognizing 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.

\[End of text\]
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 Studio at 3132 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, $35 for nonmembers and guests. Nonmembers can pay at the door. For reservations, RSVP to rand_ot-ten@putnamarc.org or 845-278-7272, ext. 2297.

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 informational material for Performing Arts, to benefit 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.

Dance Studio Grand Opening on Oct. 10
New Cold Spring business celebrates

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Beacon Ballet Arts Studio Has New Faculty and Classes Classes start Sept. 14; registration open

Beacon 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 member of the Hong Kong Ballet, where she performed for nine years, rising to demi-soliste and becoming resident choreographer. While on tour 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 Brugger, 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 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.)

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 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.

Eve Chan Photo courtesy of Ballet Arts Studio

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 at Chip Rowe gives a recap of his Genealogy 102 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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Support Groups
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Burke Services
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 chestnut, the native aquatic plant that has been displaced by water chestnut, releases oxygen into the water. Water chestnut reclaims the underwater for oxygen. There’s a significant amount of denitrification going on and cleaning up pollution.

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 oxygen 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 fast 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 gas and power plants. Rainwater has nitrates in it. Those three sources end up in the river in pretty high concentrations and 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.

“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.

“Made in Philipstown
Menu
Fresh
Picked Corn
Roasted Chicken
with Garlic & Herbs
Roasted’s Grilled
Vegetable Antipasto
Homemade Mozzarella, Tomatoes & Basil
Bread
Fruit Turnovers

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PROVEN AND PROVING IT.

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

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

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