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thought I had a tough winter, but it’s with shock and horror I’m watching the news from Japan, a nation reeling from the brutal combination of earthquake, tsunami, volcanic eruption, and now a serious threat of a full nuclear core meltdown. Though Fukushima is 150 miles from Tokyo, there are still major population centers in major danger of radiation, many already decimated by the natural disasters.

The situation should give New Yorkers pause as well, as we’re in meltdown range of one of the oldest nuclear power plants in the country. Reportedly supplying 25-30% of the power to New York City and Westchester County (Hudson Riverkeeper puts it more at 6-12%), Indian Point is actually scheduled to have its licenses expire in 2013 and 2015, and there is a great deal of opposition to its 20-year renewal, which is apparently contingent on its receiving a water quality certificate. This may be difficult for the reactor’s owners, Entergy, to come by, as the Department of Environmental Conservation ruled in 2010 that the water intake system was killing “nearly a billion aquatic organisms a year,” and the closed-circuit cooling system the state insists on will cost over a billion dollars, and take the reactor offline for a year.

Considered one of the most (if not the most) potentially dangerous reactors in the country, sitting over two fault lines, too close for comfort to enormous population centers, Indian Point raises valid questions: how long should an outdated reactor continue to stay in use? At what point does it become too much of a risk? Should the plant be forced by federal regulation to install the cooling system to continue? Is it even more desirable to develop clean, sustainable energy sources, in tandem with improved energy conservation, to replace that “30%,” eliminating the need for the plant altogether? It’s a discussion we’ll surely be having soon, as Governor Cuomo has announced he intends to close Indian Point down during his tenure, and Entergy will put up a fight.

Ay yi yi, I’m getting too serious, and here it is Spring at last! We’ve got good things for you here this month: fascinating new/old exhibitions at Dia: Beacon and The Frances Lehman Loeb Arts Center at Vassar, the sensually provocative Dzul Dance group at Millbrook. We’re proud to present two regional musical artists—The Erin Hobson Compact, and The Kurt Henry Band—both with new CD’s full of classy music, brave lyrics. (Full disclosure: I am personally a musical participant on both. But we’d cover them anyway.)

Beth Jones looks at global crises and energy markets in a special Dollars & Sense this month. Gardening is back, food and spirits, Brezsny’s freewill astrology, the Roll portrait, and the most comprehensive listings for the arts, music, theatre/cinema for this region….on the planet! I feel we can safely say that is not an exaggeration.

Yes, it’s been a tough winter, but once again it has brought out the best in people around here. For instance, recently, two young 30-year olds in our community were both diagnosed with multiple sclerosis, a mysterious disease of the nervous system that has no known cure, only management therapies. A fundraiser was in order: everybody pulled together (thanks to certain dynamic spirits!), got donated items for a silent auction as well as food and beer, wrangled local bands and a sound system, and got the word out through local media. The result was a packed Community Center with music and dancing, a great time with a lot of love in the house. And our friends can now get the therapies they need, without the stress of losing wages or accumulating massive personal debt.

Well, watching the states balance their budgets on the backs of the working middle class (and the glorious backlash!) and the events in Japan and Libya—dear God, not another war—in the never-ending cycle of bad news, I’m going to savor this little hometown victory a bit longer. Then it’s on to the next challenge: making a stand against hydrofracking with the Catskill Mountainkeeper’s rally on the Capitol Lawn in Albany, Monday April 11, 10:30 AM. See catskillmountainkeeper.org for details.

Cheers, Ross Rice, editor
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JAY AND SILENT BOB GET OLD
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A Link Boy, 1786, Thomas Rowlandson, Black ink and wash with watercolor over graphite on cream wove paper, with collector’s stamp of 4th Earl of Warwick, The Frances Lehman Loeb Art Center, Vassar College, Gift of Mr. and Mrs. Francis Fitz Randolph, © Frances Lehman Loeb Art Center
Man of the Streets- Thomas Rowlandson: Pleasures and Pursuits in Georgian England

By Ross Rice

It's interesting how exhibitions like these come into being. Patricia Phagan had just been hired as the new Philip and Lynn Straus Curator of Prints and Drawings at the Frances Lehman Loeb Art Center, and was familiarizing herself with the sprawling collection. She found herself returning to a forlorn red leather-bound folio full of prints and watercolors, bequeathed to the college in the 1950s, some thirty-odd glimpses of London street life in the late 1700s-early 1800s (known as the “Georgian” period, under King George III), all rendered with a confident and wickedly humorous style best suited for social commentary. Thus was her introduction to the artist who would take up much of the next two years of her curatorial life, the subject of extensive research: Thomas Rowlandson.

Phagan smiles. “I should tell you why his work sparked my interest. My dissertation at CUNY Graduate Center for my PhD was in 20th Century political cartoons. I have always had this keen interest in politics and art, social context. And so I thought, well, his works really do hit upon those topics: the politics, the social follies and mores of that particular time.” Indeed, it would be hard to imagine any artists capturing the zeitgeist of their times better, or exceeding Rowlandson’s prodigious output; with over 10,000 works to his name, that comes out to roughly one finished product per day for thirty straight years. But it’s also easy to see why he fell deeply out of favor in the Victorian period: his misbehaving royalty, prostitutes, unwashed crowds, social climbers and rubes were too real for those times, too brutal for those seeking the beautiful. For those interested in social interactions, reality shows and art “from the street,” this exhibition—“Thomas Rowlandson: Pleasure and Pursuits in Georgian England” at Vassar College’s Frances Lehman Loeb Art Center—might just be your cup of tea.

Though he often portrayed them in his pictures in harsh caricature, Rowlandson (born in 1757) himself was the son of a tradesman, one who dealt in textile goods. After his father’s bankruptcy, he was sent to live with his well-to-do aunt who, when later widowed, moved with her nephew to the West End of London, where they commenced to enjoy the good life. Rowlandson got training to match his natural drawing talent at prestigious academies, and quickly became a local favorite with his renditions of Vauxhall and Covent Gardens, making sure to portray the royal class with class, and the lower social strata with humor. London was in a boom period; though they had recently lost the Colonies, the British Empire was still ascendant, trade was strong, money and people flowing into the city. Topical artists like Rowlandson were in Vogue, with their drawings and paintings hung in print shop windows for the enjoyment and amusement of passers-by. George, the Prince of Wales, became not only a frequent subject for Rowlandson, but also a patron.

Rowlandson had to play a tricky game early in his career, as patronage was everything to an artist. Though he portrayed her in a fawning light in his Vauxhall Gardens (1784), his renditions of Georgiana, Duchess of Devonshire—who was politically active of behalf of the liberal Whig party—were pretty harsh, as were his caricatures of Whig candidate Charles James Fox. But they had to be—the prints were commissioned by the King himself! Georgiana had committed the sin of canvassing for votes among the lower classes during the Westminster general election on 1784; though the various strata mixed often in Georgian times, there were limits. Ladies just didn’t do that sort of thing.

The election of 1784 got Rowlandson on the map, in spite of Fox’ triumphant re-election, and he stayed busy, travelling and painting further afield, gambling and partying with actor pal Jack Bannister. The work varied in quality; some works were seemingly casually dashed off, other topographical and architectural studies were rich with detail and color. As opposed to the more sedately composed prints of his contemporary William Hogarth, Rowlandson makes his characters more kinetic; you can almost see the motion.

It’s not easy to call Rowlandson’s work humor per se; it’s not like these people are doing or saying anything funny. More often than not, it’s a tension he creates by juxtaposing extremes; a favorite motif is the lovely young woman, being leered at by a usually older tradesman or greedy letch. To quote Vic Gatrell’s essay in the exhibition catalog, “his humor was extracted not only from human mishaps, but more subtly from the comical interplay of incident, caricature, punning titles, composition, and medium: the contrast between a situation’s vulgarity and the elegance of the penwork and color used to depict it becomes comic.”

Things took a downward turn when his aunt died in 1789, leaving him a £2,000 inheritance he quickly gambled away. Penury was not an option, so Rowlandson put all his efforts forward with a sheer volume of work, to the point of over-production. As the print media was in booming ascension in the early 1800s, Rowlandson found his fortunes rising again. Book illustration was coming into demand, as well political satire. But it wasn’t so much the wealthy patrons making it happen, it was cheap book and print sellers like Cheapside’s Thomas Tegg bringing in coin from the rabble.

As a result, Rowlandson’s subject matter catered to the new audience, with depictions of street scenes, clubs and taverns, and theatergoers, often in full mayhem mode. Prostitutes, gamblers, and not just a little erotica fill the folios of his later career, with some of the more garishly colored late works (like Comedy in the Country, Tragedy in London, 1807) even presaging the sometimes coarse counter-culture humor of Robert Crumb. From Gatrell’s essay: “While he is not commonly thought of as a defender of social justice, some prints and drawings also explicitly attack the arrogance or pretensions of the wealthy, the sanctimonious,...
or the socially aspirant—in satires on gluttonous clergymen, pretentious tradesmen, cruel tax collectors, and press-gangs, or on the moral equivalences between the wealthy women of St. James and the poor whores of St. Giles.”

Though Rowlandson died a wealthy man in 1827, his passing went largely unnoticed by the public, as his robust style of lowbrow humor had already begun to fall from fashion. His personal reputation as a drinker, gambler, and whoremonger—he was unmarried his whole life—didn’t help. As one of the Time’s critics observed, “He is the master of the horse-laugh, the most persistent and implacable of all adepts of the English tradition of Philistine humor….The path of humanity is strewn with banana skins and the French go head over heels at Waterloo with the same richly satisfying effect as when old women tumble in the streets of London.”

But recent years have been kinder, with more collections coming together. One would be hard-pressed to find a more rambunctious view of Georgian London, which couldn’t possibly be captured in any other way but by pen, paint, and imagination. Though he will never be considered one of “the greats,” Thomas Rowlandson offers a distinctive lens through which we can see the rich tapestry of that place and time, without sentimentality, from the honest viewpoint of someone right there in the middle of it, living La Vida London.

Thomas Rowlandson: Pleasures and Pursuits in Georgian England will be showing at the Frances Lehman Loeb Art Center, Vassar College, 128 Raymond Ave., Poughkeepsie, April 8 through June 12. The opening reception is at Taylor Hall, Rm. 102, Friday April 8 at 5:30 PM, and will feature “A Conversation on Thomas Rowlandson and His Art” with historians Linda Colley and Brian Lukacher. The accompanying film series (Taylor Hall, Rm. 203) features The Duchess (Th 4/28), The Black Adder (The Third Season) Marathon (Th 5/5), and The Madness of King George (We 5/11). All screenings 5:30 PM
Some dances suggest timid souls yoked to a societally approved routine. Consider the bloodless waltz, the exacting minuet. Other dances remind us that a gyrating human body is a chaotic marvel, preparing for war, celebration, or sexual congress. Combining love, art, battle and enlightenment in his work is the signature of Javier Dzul, whose Dzul Dance troupe plays Millbrook High School Theater on April 2.

Javier Dzul’s primal approach to dance is not mere contrivance; he is no classically-trained aesthete straining for the atavistic. The choreographer grew up as a Mayan ritual dancer in the jungles of Yucatan Peninsula, arriving in the modern world at age 16 for a professional career. (English is his third language, preceded by Mayan and Spanish.) He worked with Ballet Nacional de Mexico and Ballet Folklórico de Mexico,..

continued on pg 12...
eventually earning a scholarship to the Martha Graham School of Contemporary Dance in 1995. Dzul, now 42, has also performed with Pearl Lang Dance Theater, Alvin Ailey Repertory Ensemble and American Indian Dance Theater.

When he first threaded Mayan dance into his contemporary works, Dzul met with resistance from artistic colleagues. So he planned to expunge these influences, not out of shame but instead from a conviction that scornful Western audiences “didn’t have a right to see it.” Yet he eventually reconsidered. “You have to teach them, you have to make them appreciate that,” Dzul said. “It became important for me to be that person who can bring that culture back to everybody who can be open to see it.”

Aerial dance was soon incorporated as a leitmotif in Dzul Dance, theatrically illustrating a core principle of Mayan metaphysics: the ability to exist on this plane of reality while having the power to open the doors onto a parallel universe. “We can go to the other world, we can go to heaven, we can go to the past or the future on this moment.” The aerials and acrobatics of Dzul Dance free its dancers—and, by extension, its audience—from the limitations of earthly life. “I try to push [my company] to be stronger than what they think they are, and do things they never imagined they would be able to do.”

At the Millbrook show, Dzul Dance will perform Rosas y Espinas (Roses and Thorns), an exploration of the twinned joys and heartache of love. Composed of pieces created between 2005 and 2009, Espinas utilizes Mexican love songs, big band and salsa while weaving together the stories of icons Emiliano Zapata, Frida Kahlo and Diego Rivera—the latter pair knowing something about tempestuous, ruining passions. Also on the program will be selections from Dzul’s latest work, Forest of Kings, a reflection on the choreographer’s childhood in southern Mexico and the Mayan code of respecting the environment as its steward.

Joining Dzul for the Millbrook show are company members Ivanova Aguilar, Kyla Ernst Alper, Chellamar Bernard, Cornelius Brown, Melissa Corning, wife Robin Taylor Dzul, Nicole Lichau, and Matthew Sparks. Their previous affiliations include Cirque du Soleil, Eliot Feld Ballet, Korean National Ballet and Cedar Lake Contemporary Ballet Company. In addition to crafting the routines and selecting the music, Javier Dzul contributes costume design, which accentuates both the lithe beauty and muscular turmoil of the dancers’ bodies.

Most Dzul pieces are grounded in Mayan and Mexican myth, culture, philosophy and history, such as repertory pieces Reincarnations, El Beso del Diablo and Archeology of Memory and Desire. While understanding this world is not mandatory to allow an audience to unlock its pleasures, Dzul insists that his dancers understand the source material. “In the beginning, I just tried to be as much simple and primitive as I can be. Little by little, I start talking about legends and way of thinking and way of feeling. It takes time for a dancer to become a Dzul dancer, to really understand what I’m talking about. But once they get it, it is easier for me to communicate.”
Dzul cites the recent *Forest of Kings* piece as a new benchmark in terms of melding his culture with a personal perspective. “On the last piece, I think about ‘me’ more, and I think more about my culture openly. Maybe because I feel my company is getting ready to do that.” *Forest of Kings* is an unflinching look at the year 2012, predicted in the Mayan calendar as a time of great upheaval and change, interpreted by many as an apocalyptic transition. Having lived in New York City for many years, Dzul found he had pushed aside his connection to native customs. Crafting the new production, he said, was an effort to re-consecrate himself to those ancient values.

“The only way I could understand my Mayan ideas was to go back to my life and remembering all the things that make me be what I am right now,” Dzul said. “All the things that I learned in the jungle, all the things that my father and my mother taught me to be what I am, all the things that I have from nature, myself. I think that *Forest of Kings* is: to go back to the forest and the place where the kings are, going back to your ancestors.”

A recent performance was mounted for at-risk teens living in East New York, New Jersey. Initially, the troupe was met with surliness from students. “They didn’t really want to know anything,” Dzul said. But when gravity-defying feats were demonstrated, the attitude evaporated and students clamored to be taught acrobatic moves. By day’s end, Dzul said, the students had absorbed a better appreciation of dance as a means of self-expression and a spur to achieving greater personal goals. The learning was ultimately two-sided: Dzul and his dancers were humbled by the everyday courage of their audience. “There was a change in both the company and the young adults.”

Boldly sensual, unflinching in its depiction of human bodies taken to extreme limits, the works of Javier Dzul vividly acknowledge the struggles of life. But these dances, performed here and abroad, also radiate hope: the leaping and swirling company members illustrate our capacity to surmount challenges by bidding the body and mind to fly—both literally and figuratively. In his artistic worldview, dark as it may sometimes appear, Dzul will always err on the side of optimism.

“I think [my dance pieces] are about ... where you go to a bad place and you come out of it, standing and jumping.”

*Dzul Dance* performs at 7:30 PM, Saturday April 2 at the Millbrook High School Theater, 70 Church Street, Millbrook. Free to Millbrook high, middle and elementary students. Presented by Millbrook Arts Group. More information at www.dzuldance.com or www.millbrookarts.org
Flames emblaze the length of two oars edging a wooden rowboat along the Hudson River. A horse gallops by, the rider levitating over the saddle. Images roll off plumes of smoke, water turns to fire, a Jupiter moon is projected on shirts. The sound of a backhoe gouging out the earth resonates intermittently.

These staged elements are “characters” in Robert Whitman’s new theater art piece “Passport,” a non-narrative work that will have simultaneous performances at Dia: Beacon and several miles away at Montclair State University, New Jersey. The performance at Dia will be outside on the banks of the Hudson River. At Montclair University, the performance will take place inside on a stage at the Alexander Kasser Theater. (Show dates are Saturday, April 16, and Sunday, April 17, at 8 PM.)

Whitman, congenial and unassuming, speaks about “Passport” with the anticipation of a youngster going to the circus. It’s no surprise that even today, at 76, he draws from his boyhood experience of seeing the Barnum & Bailey Circus at Madison Square Garden. Whitman’s oeuvre has evolved with high tech innovations that have expanded his aural and visual palette. He excitedly describes the horse and rider activity.

“It happens throughout the piece—in the first pass the rider is flat on the horse’s back with her face up, the second time the rider is levitating over the horse and in the third pass the rider levitates up, disappears, flips and goes horizontal. It’s like a slow-motion superman.”

Art and technology have always been the perfect pairing of elements for Whitman; among other means of expression, they are vehicles to collect images and sounds from different geographical locations and to funnel them into another reality. He likens the results to composing music. “You might have something—like notes—happen in the beginning and the same notes in the middle and again in the end.” In the script for “Passport,” Whitman suggests that of the 23 “activities” in the entire work, the first and last activities are solid book ends for the performance, but “other events may be performed in a different order, to be determined later.”

He chuckles when asked if he sometimes feels like a composer or orchestrator. “In the past I was the guy calling the timing, now I more or less direct. I am really invisible—I just set up the visuals and hope it works.”
Whitman’s work uses a certain degree of aleatory, or chance happening, an aesthetic heavily cultivated in the avant garde era of the 1950s and 1960s. The element of chance was key to the music of John Cage, who Whitman worked with and remembers as being a “wonderfully charming man.” Along with artist Robert Rauschenberg, engineers Billy Klüver and Fred Waldhauer, Whitman founded Experiments in Art and Technology (E.A.T) in 1966, a group that connected scientists and engineers with artists who, together, shared new technology and worked collaboratively on several performances. A well known project of E.A.T. in 1970 involved Whitman, David Tudor, Forrest Myers, Fujiko Nakaya and Robert Breer, all of whom designed and developed the Pepsi Pavilion at the Expo in Osaka. Whitman also collaborated with artists Claes Oldenburg, Jim Dine, Red Grooms, among others. He recalls the early performance art theater as pieces of “the masters.”

“You had to understand the magic of it.” Whitman relives a performance created by Oldenburg that included Lucas Sumaras where movement of two people occurred in a tiny space filled with street rubble and lights flickered on and off at irregular intervals. “This type of performance depended on performers being totally present in the space,” he explains.

The art world considers Whitman a pioneer of multimedia installation and performance. “Passport” not only confirms this lofty recognition but also reinstates the conceptual constructs of performance art, leaving the experience open to individual interpretation. The philosophy is integral to performance art and one that Whitman has seen disappear and be replaced by artists espousing social theories and political agendas through their art, an approach he feels can squelch artistic expression. “It’s like putting a ceiling over the art that you can’t go past. It makes the art have limitations. Too many people try to be anarchists.”

“Passport” was co-commissioned by Dia and Peak Performances at Montclair State University. In Beacon, Whitman will use natural elements such as the river, trees, wind, and add even the sound of a passing Metro-North train; in Montclair, advanced theater technology will produce abruptly changing images, such as that of a performer walking upside-down in midair. The work calls for a full staff to produce a menagerie of specially built props, video, sound and live image transmissions from theater stage to river bank, giving audiences the sense of being in two places at the same time. Together, the two sites can accommodate a combined audience of more than 600.

Scenes from each venue will be shared with the other through video capture, wireless transmission, and real-time image streaming. But for Whitman, the technology is less important than the experience. “The thing is not to figure out how it is done, but to be present with the event. And the best thing ever is having a good time. What’s better than that?”

Performances of Robert Whitman’s Passport will take place at Dia:Beacon, 3 Beekman St., Beacon on Sunday, April 11, and Saturday, April 16, at 8 PM. Tickets are available through www.dia beacon.org, 845.440.0100
THESE ARE NOT LOVE SONGS:
the "fortune cookie philosophy"

By Tad Wise

of the
erin hobson compact

L: Steve Ross. R: Erin Hobson, photo by Todd Gay
Maybe it’s a testosterone thing. Most killer guitar players can’t get over their own chops, aren’t really songwriters, and remain terrified of playing at an appropriate volume. With Erin Hobson it’s a whole different equation. Here’s a young woman with a virtuosity that can thrill an audience, but who chose to collaborate with a partner to find something more important. The resulting band, The Erin Hobson Compact, categorically refuses to be pinned down. Or musically wank. In fact, the contrast between her soft voice and those fat grooves are part of what distinguishes her obvious musicality, with singing that bears a subliminal similarity to Sade, paired with playing traversing Django Reinhardt to the best from decades of rock. In the case of The Compact the music comes first, like hand blowing a bottle and then figuring out exactly what letter gets placed in it.

For this band it’s about finding other sounds, and something else besides “I broke up with my boyfriend/girlfriend!” to sing about. What a concept! The songs are also credited to her partner, Steven W. Ross, who rather humbly claims to make little more than “adjustments,” so that at this juncture his contributions remain a pleasant mystery. It may be their special working relationship that allows them to blur the distinctions between writing and arranging.

Their new release, Fortune Cookie Philosophy, combines characters and voices that suggest a range of styles that could potentially cancel each other out. That’s right—that evil adjective “eclectic” rears its many-pointed head. But there’s also a sound “in there” that is recognizable. The band’s repertoire includes, urban, country, jazz, Latin, and more. Econo-funk grooves, such as found in “Water Signs” or “Material Things,” keep us on our feet with deft drive and effortlessly flowing rhythms. Gary Burke (Joe Jackson, Professor Louie and the Crowmatix) is one of several drumming legends in the Greater Woodstock area: listen to the superb set-up of almost any of these tracks and you know why. And could it be that much of what Steven W. Ross brings to the party, aside from a never-brag/never-sag bass line, is one damn sweet mix? The difference is in the ears. For The Compact goes for what was once part of popular music, but is missing from much of today’s music: color and texture. And to achieve these objectives you have to open up space—not a terribly popular notion in rock today. The difference is immediately noticeable between their first effort, Talk Radio—a fine B&W recording—and Fortune Cookie Philosophy, which is technicolor, baby...

Case and point: “Purple Crayon”—the third track on their new CD—puts this group in a whole new league. Guitars fall back as supporting voices in a spare, stately arrangement of the sort we’d expect of a major talent on a major label. Without breaking ground or re-inventing the wheel, the song simply unfolds with an inexorable dignity. It doesn’t sound like anybody else. Which means, of course, that it sounds exactly like The Erin Hobson Compact, who marry melody, lyrics and grooves for life.

Ross Rice provides a wide open, magisterial piano until the ride-out, which features more tasty licks than a tapas bar. “Purple Crayon” will get The Compact national airplay, I predict, and should by all rights take them to a new level. Of course, it would help if the rest of the record had something similar on it. Guess again.

“This Is Not a Love Song,” is built on a clave pattern. Not Sade, not Michael Franks, not Tito Puente, but possibly informed by them. And finely attuned information, too. I cop an attitude around track five, “Water Signs,” and no sooner than I do that track six nails me with inky pens to a paper white cross:

“So you’re a critic.
I can tell...
By the way that you can offend me so well.
So you’re a critic, another jerk…
Let’s me know after the show
How much better I can do and I know,
That everyone’s a critic
A goddamned cynic,
And I’ll do what I do,
For me not for you.”

Talk about perfect song placement, an under-rated art. “Everyone’s A Critic” fulfills the age-old function of a novelty tune capable of disarming an ornery crowd—a throwback to an earlier scene where audiences actually listened intently to a lyric. Why? Because it’s great fun and oh so, painfully true. Until, that is, violinist extraordinaire Larry Packer takes the solo and once again the ride out brings a sure smile.

I’m beginning to realize why The Compact delivers a great live show. It’s because everyone’s a real player. But unlike so many jam bands, when you listen close there’s actually a song here under the solos.

“What About Me? (What About You?)” might just be the crowd pleaser on this record. It’s total guitar ear candy: A fast Tex-Mex-Caribbean frolic that finishes long before you want it to. “Life,” showcases a singer/songwriter good enough to deserve a hot band. Hobson strikes again with the Sarah McLachlan-esque “So Seriously,” this time hit by a taste of gospel, starting with Pete Levin’s rubato intro—and it feels fine. So much of their record does, in fact, feel so fine that I drove thirty miles with gas at damn near four bucks-a-gallon for a short yak attack over lunch with Erin and Steven at O’Leary’s in Red Hook, (where until recently The Compact played Thursday nights).

Where I discovered the OTHER reason this band might just make it big, namely Erin and Steven are not romantic partners. Or as Steve put it, “we’re very romantic...about our music. Period.”

So after a long, pleasant chat I ask what I feel is the crucial question for them: “What if a high-powered, cigar-chewing manager were to appear before you and say, “‘Purple Crayon,” Wow! Write me 4 or 5 more songs like that and I’ll make you both stars!’ What would you say?” They both laughed and Erin replied with quoting her own lyric, “I do what I do for me not for you.” Nuff said.

The Erin Hobson Compact performs Tuesday April 19 at Jitters, Southington CT, Friday April 29 at La Puerta Azul, Millbrook, and at Mountain Jam 2011, Hunter Mt., June 2-5. Visit www.the-compact.com for more information.
art listings

RHINEBECK—Hammertown RHINEBECK, 6420 Montgomery St, www.hammertown.com, 845.676.1450

RHINEBECK—MONTGOMERY ROW, 6423 Montgomery St., www.montgomeryrow.com, 845.943.0373

THROUGH 4/29: SPRING TRIO GROUP EXHIBIT OF PAINTINGS AND PRINTS W/ ALIX TRAVIS, LOUISE KALIN AND JOHN B. HOPKINS
Sa 4/16: ARTIST RECEPTION 5-7 PM

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

ROSENDALE—ROOS ARTS, 449 Main Street, www.roosarts.com, 718.755.4726

ROSENDALE—The Rosendale Cafe, 434 Main Street, www/rosendalecafe.com, 845.658.9048

ROSENDALE—Women’s Studio Workshop, 722 Binnewater Lane www.wsworkshop.org, 845.658.9133

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

STONE RIDGE—Center for Creative Education, 3588 Main Street, www.cce-kingston.org, 845.687.8890

STONE RIDGE—The Drawing Room, 3743 Main St., www.thedrawingroomonline.com, 845.687.4466

STONE RIDGE—PEARL ARTS GALLERY, 3572 Main Street, www.pearlartsgallery.com, 845.687.0898

STONE RIDGE—SUNY ULSTER, Muroff Kotler Gallery, Cottekill Road www.sunyulster.edu, 845.687.5113

TIVOLI—Tivoli Artists Co-op and Gallery, 60 Broadway www.tivolartistscoop.com, 845.757.2667, Fr 5-9, Sa 1-9, Su 1-5

ONGOING—ROCHELLE REDFIELD SOLO SHOW
4/29 THROUGH 5/22: ALAN REICH SOLO SHOW OF FURNITURE AND PHOTOGRAPHS


WEST HURLEY—Sono WEST GALLERY, Route 28 at Wall Street, 845.679.9944


WOODSTOCK—Center for Photography at Woodstock, 59 Tinker Street www.cpw.org, 845.679.9957

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


THROUGH 5/29: DANCING WITH THE DARK RETROSPECTIVE EXHIBITION OF PRINTS BY JOAN SYNDER 1963-2010

WOODSTOCK—Fletchergallery, 40 Mill Hill Road, www.fletchergallery.com 845.679.4411, Th-Su 12-6 PM

WOODSTOCK—Forster Gallery and Studio, 72 Rock City Road www.forsterstudioso.com, 845.679.0676

WOODSTOCK—Galerie Bmg /contemporary photography
12 Tannery Brook Road, www.galeriebmg.com, 845.679.0027 (Open by appointment only through 4/8)

4/8 THROUGH 5/23: PANOPTICON BY JESSICA M. KAUFMAN
Sa 4/9: ARTIST RECEPTION 5-7 PM

WOODSTOCK—Hawning Gallery, 34 Elwyn Lane, 845.679.2711

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

WOODSTOCK—KLEEMER/JAMES ART CENTER, 34 Tinker Street www.woodstockguild.org, 845.679.2079, Fr-Sa 12-5 PM

4/8 THROUGH 5/1: ANNUAL MEMBERS’ SHOW: ALL FOR ONE
Sa 4/16: OPENING RECEPTION 4-6 PM

WOODSTOCK—Liz Ente Studio, 153 Tinker Street, 845.679.6064, 212.924.0784


4/9 THROUGH 6/5: JOYCE WASHER PAINTINGS
Sa 4/9: OPENING RECEPTION 4-6 PM

WOODSTOCK—Mountaunview Studio, 20 Mountainview Ave., www.mtvviewstudio.com, 845.679.4406

4/9 THROUGH 5/14: “TRANSFORMATIVE JOURNEYS”
Sa 4/9: OPENING RECEPTION 6-9 PM

WOODSTOCK—SWEETHEART GALLERY, 8 Tannery Brook Road www.sweetheartgallery.com, 845.679.2622

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

WOODSTOCK—The COLony Cafe, 22 Rock City Road, www.colonycafe.com 845.679.5342


WOODSTOCK—WILLOW ART GALLERY, 99 Tinker Street, 845.679.5319, Th-Mo 12:30-6 PM

WOODSTOCK—Woodstock Artists Association & Museum, 28 Tinker Street www.woodstockart.org, 845.679.2940

THROUGH 4/3: MARCH GROUP SHOW MIXED MEDIA; SMALL WORKS SHOW
THROUGH 4/3: REMEMBERS OF THINGS PRESENT PHOTOGRAPHS
BY DAVID MORRIS CUNNINGHAM
4/9 THROUGH 5/8: FAR AND WIDE THIRD ANNUAL WOODSTOCK REGIONAL EXHIBITION
Sa 4/9: OPENING RECEPTION 4-6 PM

WOODSTOCK—Woodstock School of Art, 2470 Rte. 212 www.woodstockschoolofart.org, 845.679.238818

4/9 THROUGH 5/8: FAR AND WIDE: 2ND ANNUAL WOODSTOCK REGIONAL; SMALL WORKS W/ JORDAN CAROL MARCH
Sa 4/9: OPENING RECEPTION 4-6 PM

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music listings

Fr 4/1- THE LONGY SCHOOL OF MUSIC’S CHAMBER ORCHESTRA 7 PM
Su 4/3- CONSERVATORY SUNDAY 3 PM
Fr/Sa 4/8- 4/9- AMERICAN SYMPHONY ORCHESTRA PERFORMS LUDWIG VAN BEETHOVEN’S SYMPHONY NO. 8 IN F MAJOR, OP. 93, AND SYMPHONY NO. 9 IN D MAJOR, OP. 125 8 PM,
PRE-CONCERT TALK BY CHRISTOPHER GIBBS 7 PM
Fr/Sa 4/15- 4/16- A WEEKEND OF JOHANNES BRAHMS WITH FULL CHORUS AND ORCHESTRA 8 PM, PRE-CONCERT TALK BY JAMES BAGWELL 7 PM
Sa 4/23- NOTES TO HAITI FUNDRAISER 7 PM
BEACON—CHILL WINE BAR, 173 Main St., 845.765.0885
BEACON—HOWLAND CULTURAL CENTER, 477 Main Street, www/howlandculturalcenter.com, 845.832.4988
Fr 4/9- KJ DENHART AND MARC VON EM 7:30 PM
Fr 4/22- SYLVIA BULLET 8 PM
Ja 4/30- SOULS UNITED CONCERT 8 PM
BEACON—OPEN SPACE GALLERY, 510 Main Street, www.local845.com, 845.838.0028
BEACON—the PIGGY BANK, 448 Main Street, www.local845.com, 845.838.0028
BETHEL—BETHEL WOODS CENTER FOR THE ARTS, 200 Hard Road and Route 17B,
(at the site of the original 1969 Woodstock Festival)
www.bethelwoodscen.org, 845.454.3388
Su 4/10- KOFI AND SANKOFA AFRICAN DRUM & DANCE ENSEMBLE 2 PM
Fr 4/15- DAVE MASON 8 PM
CHATHAM—PS/21, 2980 Route 66, www.ps21chatham.org, 518.392.6121
CORNWALL-ON-HUDSON—2 ALICES COFFEE LOUNGE, 311 Hudson St.,
www.2alicescoffee.com
ELENIVILLE—AROMA THYMME BISTRO, 165 Canal Street, www.aromathymmebistro.com, 845.647.3000
All shows 8-11 PM unless otherwise noted
Every Th- JOHN SIMON and THE GREATER ELENIVILLE JAZZ TRIO 7-10 PM
Every 1st Fr- OPEN MIC NIGHT 10 PM
Sa 4/2- BRYAN GORDON SINGER/GUITARIST
Sa 4/9- KEITH NEWMAN BEATLES AND BEYOND
Sa 4/16- ERIC ERICKSON ACOUSTIC ORIGINALS AND CLASSIC COVERS
Sa 4/23- HELEN AYAKIAN ACOUSTIC FOLK
FISHKILL—THE KELTIC HOUSE, 1004 Main Street, www.thekeltichouse.com,
845.896.1110
Every Tu- ACOUSTIC TUESDAYS 8:30 PM
Every We- LINE DANCING 8:30 PM
GARRISON—BOISCOBEL HOUSE & GARDENS, 1901 RTE. 9D, 845.265.7858
GARRISON—PHILIPSTOWN DEPOT THEATRE, Garrison’s Landing,
www.philipstowndepottheatre.org, 845.424.3900
GREAT BARRINGTON, MA—THE MANAHUH THEATER, 14 Castle Street,
www.mahahiwe.org, 413.528.0100
Sa 4/2- RICKY SKAGGS & KENTUCKY THUNDER 8 PM
Su 4/3- KATHLEEN MADIGAN: GONE MADIGAN 7 PM
Fr 4/8- EAGLES BAND WIND SYMPHONY FREE CONCERT 7 PM
Su 4/10- VOICE VIII: AN AFTERNOON OF A CAPPELLA 3 PM
Sa 4/16- CEWIN VIOLA QUINTETS DVORAK AND MENDELSSOHN 6 PM
HIGH FALLS—HIGH FALLS CAFE, Route 231 and Mohonk Road,
www.highfallscafe.com, 845.687.2699
Every Th- ACOUSTIC THURSDAY w/KURT HENRY 6 PM
Sa 4/2- THE BUSH BROTHERS 9 PM
Tu 4/5- BLUES DANCE w/BIG JOE FITZ 7 PM
Fr 4/8- BUTTER 9 PM
Sa 4/9- THE CHARLES JAMES BLUES BAND 9 PM
Su 4/10- HARVEY KAISER, MIKE KULL, STEVE HAAS AND ALLEN MURPHY 12 PM
Sa 4/16- THE TRAPPS 9 PM
Tu 4/19- BLUES DANCE w/BIG JOE FITZ 7 PM
Sa 4/30- HART ATTACK 9 PM
HIGHLAND—BOUGHTON PLACE THEATER, 150 Kisor Rd., www.boughtonplace.org,
845.691.7575
HENDERSON—CLUB HELSINKI HUDSON, 405 Columbia St., www.helsinkihudson.com,
518.828.4800
Sa 4/2- SPOTTISWOODE & HIS ENEMIES
Th 4/7- JP HARRIS & THE TOUGH CHOICES AND THE SWEETBACK SISTERS DOUBLE BILL
Fr 4/8- MOTHER FLETCHER
Sa 4/9- CLUB D’ELF w/ JOHN MEDESKI
Su 4/10- GREG BROWN
Sa 4/23- THE ALEXIS P. SUTER BAND
Sa 4/30- JOY KILLS SORROW

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**Hudson**—Columbia Greene Community College, 4400 Route 23, www.sunycgcc.edu, 518.828.4181
**Hudson**—Hudson Opera House, 127 Warren Street, www.hudsonoperahouse.org, 518.822.1438
Sa 4/9: ANGELS & DEMONS: THE ART OF SONG DECONSTRUCTED 4 PM
**Hudson**—Time and Space Limited, 434 Columbia St., www.timespacelimited.org, 845.822.8448
Mo 4/4: COLIN FISHER, NICK MILLEVI 7 PM
Th 4/7: THE FOOLS, SEAN T. HANRATTY, CYRUS GENGRAS 7 PM
Sa 4/8: LAC LA BELLE 8 PM
Sa 4/9: LIV CARROW, GENERIFUS 8 PM
Th 4/14: ROBERT SARAZEN BLAKE, CHRIS NEUMANN 7 PM
Fr 4/13: Comedy with MATTHEW O'KOREN 8 PM
We 4/20: WILLIE LEE, OLD FRIEND 7 PM
Sa 4/23: CHRIS NEUMANN & THE SIMPLE MACHINES 8 PM
Sa 4/30: EMBER SCHARG, KATH BLOOM, ANASTASIA CLARKE 8 PM
**Hurley**—Hurley Reformed Church, Main St., www.hudsonvalleydance.org, 845.452.2483

**Hyde Park**—Hyde Park Brewing Company, 4076 Albany Post Road, www.hydeparkbrewing.com, 845.229.8277
**Every We**—OPEN MIC BLUES JAM 8:30 PM
Sa 4/2: DOD DIALOBS
Fr 4/8: MARIA HICKEY BAND
Fr 4/15: CHIMPS IN TUXEDOS
Sa 4/16: BACKBEAT
Fr 4/22: JY SQUAD
Fr 4/23: STEVE BLACK
Fr 4/29: WOODCOCKS BAND
Sa 4/30: 4 GUYS IN DISGUISE
**Hyde Park**—Hyde Park United Methodist Church, Rte. 9 and Church St., www.hudsonvalleyfolkguild.org, 845.758.2681

**Every 2nd Sa**—ACOUSTIC ARTISTS COALITION & ART PARTY 8-11 PM
**Kingston**—Arts Society of Kingston (ASK), 97 Broadway, www.askforarts.org
845.338.0231
Fr 4/15: RON RENNINGER, TRIO MID and DENISE JORDAN FINLEY & DANIEL PAGDON
**Kingston**—Backstage Studio Productions (BSP), 323 Wall St., www.bspinfo.net, 845.338.8700
**Every Th**—OPEN MIC NIGHT / FLASH BAND 8 PM
**Every Mo**—METAL MONDAYS 9 PM
Fr 4/1: LUCKY TUBB
**Kingston**—Keegan Ales, 20 St James Street, www.keeganales.com, 845.331.2701
Sa 4/9: VODIEIC 9 PM
Sa 4/23: BUZZUNIVERSE 9 PM
**Kingston**—Kingston Shirt Factory, 77 Cornell St.
**Kingston**—Skytop Brewing Company and Steakhouse, 237 Forest Hill Drive, www.skytop.moonfruit.com, 845.340.4277
All shows 9 PM unless otherwise noted.
**Every 1st Sa**—THE UPSTART BLUES ALLSTARS 9 PM
**Every Tu**—STUMP TRIVIAL 8 PM
**Kingston**—Snapper Magees, 59 North Front Street www.myspace.com/snapperMageesLivelive, 845.339.3888
All shows start at 10 PM and are 21+
**Kingston**—Stockade Tavern, 313 Fair St., 845.514.2649
**Kingston**—Ulster Performing Arts Center, 601 Broadway, www.upac.org, 845.473.2588
We 4/27: JOHN PRINE 9 PM
**Kingston**—Wallace Hall, 478 Delaware Ave, www.hudsonvalleydance.org, 845.452.2483
**Every 3rd Su**—WEST COAST SWING WORKSHOP AND DANCE 7 PM
**Krumville**—Country Inn, 1380 County Rd. 2, www.krumville.com, 845.657.8956
**Every We**—LIVE MUSIC w/ TRIPLE PLAY 7 PM
Fr 4/1: ROSS RICE’S VERY SEXY TRIO 9 PM

**Marlboro**—The Falcon, 1348 Rte. 9W, www.liveatthefalcon.com, 845.256.7970
All shows at 7 PM unless otherwise noted.
Fr 4/1: KI DENNERT
Sa 4/2: IDAN SANTHAUS BIG BAND feat. TODD COOLMAN & JOHN RILEY
Th 4/7: JOE FIEDLER TRIO w/ TULULA
Fr 4/8: JAY COLLINS & THE KINGS COUNTY BAND
Sa 4/9: BERNARD PURDIE & FRIENDS w/ THE O.C.D. TRIO
Th 4/14: ART LANDE, PAUL MCCANDLESS and BRUCE WILLIAMSON TRIO w/ DAVID ROTHERBEG & LEWIS PORTER
Fr 4/15: THE MANDINGINO AMBASSADORS w/ ZACH BROOK
Sa 4/16: TOMAS MARTIN LOPEZ
Th 4/21: THE MOJO MYLES MANCUSO BAND
Sa 4/22: ALEXIS P. SUTER
Sa 4/23: DAFNIS PRIETO TRIO feat. PETER APFELBAUM & JASON LINDNER
Th 4/28: BIG JOE FITZ & THE LO-FIS
Fr 4/29: THE TISZUI MUÑOZ QUARTET feat. JOHN MEDESKI, DON PATE & BLOODESS
Sa 4/30: THE ROBERT GLASPER TRIO

**Middletown**—Corner Stage, 368 East Main Street www.myspace.com/cornerstage, 845.342.4804
**Every We**—ACOUSTIC OPEN MIC NIGHT
**Every Th, Fr, & Sa**—OPEN BLUES JAM w/ THE MIKE QUICK TRIO 9 PM
**Middletown**—Paramount Theatre, 17 South Street, www.middletownparamount.com, 845.346.4195
**Middletown**—The Mansion Series, 14 Wilcox Ave., www.friendsofmusic.net, 845.343.3049
**Millbrook**—La Puerta Azul, 2510 Route 44, www.lapueratazul.com, 845.677.2985
**Every Th**—OPEN MIC NIGHT 8:30 PM
**Millbrook**—Millbrook R&B Bar, 3264 Franklin Ave, 845.677.3432
**Every Mo**—STORMY NIGHTS OPEN JAM w/ ALBERT CAREY & KEN FARANDA 8:30 PM
**Millerton**—Manna Dew, 54 Main Street, 518.789.3570
**Every Th**—OPEN MIC NIGHT 10 PM
**Every Fr**—LIVE JAZZ, BLUES, AND FOLK 10 PM
**Mount Kisco**—Aaron Copland House at Merestead, 455 Byram Lake Rd., www.coplandhouse.org, 845.788.4659
Su 4/17: CROSSINGS w/ PIERRE JALBERT World Premiere 3 PM
**Mount Tremper**—The Emerson Resort and Spa, www.emersonresort.com, 845.338.0889
**Newburgh**—Pamela’s On the Hudson, 1 Park Place, www.pamelatravelingfeast.com, 845.563.4505
**Newburgh**—The Ritz Theater, 111 Broadway, www.safetoharborofthehudson.org, 845.784.1199
Sa 4/9: LAURENCE JUBER 8 PM
**Newburgh**—The Where House, 119 Liberty Street, www.thewherehousethrestaurant.com, 845.561.7240
All shows 9 PM
Sa 4/2: VOODELIC
Su 4/3—ERIC PERSON and META-FOUR
**Th** 4/7—TALKING MACHINE
Fr 4/8: REDDAN BROTHERS BAND
Sa 4/9: TRES BLUES
**Th** 4/14: COMMITTED ACOUSTIC
**Fr** 4/15: THE DEAD ELVES
Sa 4/16: THE DAN BROTHERS BAND
**Th** 4/21: THE REAL BAND
**Fr** 4/22: DEEP CHEMISTRY
Sa 4/23: PERFECT THYROID
**Fr** 4/29: OUTSIDER SHOW
**New Paltz**—Geden Kudasai, 215 Main Street, 845.255.8811
Mo 4/4: STUDENT’S MUSIC NIGHT by L MUSIC MAJORS 7:30, 8:30 PM
**Th** 4/7: BILLIE HOLIDAY NIGHT w/ THE TERI ROIGET TRIO
**Benefit for Japan Earthquake Relief** 7:30, 8:30 PM
**Fr** 4/22: LIVE JAZZ NIGHT w/ HARLEY KAISSER TRIO 7:30, 8:30 PM
**New Paltz**—Suny New Paltz, Masonic Theatre, 1 Hawk Drive www.newpaltzarts.org, 845.257.3880
**New Paltz**—Union Theater, 68 Mountain Rest Road, www.unionarts.org, 845.255.1559
Sa 4/2: JLOVA & THE KONTRABAND 8 PM
Sa 4/9: JAY and JAY 8 PM
Sa 4/16: DENI BONET 8 PM
**Fr** 4/22: JAMES TAYLOR TRIBUTE w/ THOMAS EARL 8 PM
**New Paltz**—Water Street Market, 10 Main Street, www.waterstreetmarket.com, 845.255.1403
OLIVEBRIDGE—ASHOKAN CENTER, 477 Beaverkill Road, 845.255.1559
www.ashokancenter.org
Fr/Sa shows at 8:30 PM, Su 7:30 PM unless otherwise noted
WE AND TH- OPEN MIC NIGHT 7 PM
Fr 4/1- THE BRUCE KATZ BAND
Sa 4/2- ED GERHARD
Fr 4/8- JOHN JORGENSEN QUINTET
Sa 4/9- DEBBIE DAVIES BLUES BAND
Su 4/10- MCKRELLS REUNION w/ KEVIN MCKRELL, CHRIS LESKE, CRAIG VANCE and DOUG MOODY
Fr 4/15- RICK ESTRIN & THE NIGHTCATS
Sa 4/16- VANEESE THOMAS
Su 4/17- MEL BRESNAN & THE STRANGERS w/ PAUL DEDON
Fr 4/22- MILTON / RED ROOSTER
Sa 4/30- JIM DAWSON w/ LORI LIEBERMAN

PEEKSILL—12 Grapes Bar & Wine Bar, 12 North Division Street, 914.737.6624
Fr 4/1- JOHNNY FEDS & DA BLUEZ BOYZ 7:30 PM
Sa 4/2- STEVE WEXLER & THE TOP SHELF 9:30 PM
Su 4/3- PETEY HOP, MARC VON EM and STEVE CHIZMADIA 6 PM
We 4/6- FAMILY FUN NIGHT w/ KIDS’ OPEN MIC 7 PM
Th 4/7- JON COBERT 8:30 PM
Fr 4/8- TOM VAN HORN, ANDY PITZ and VIC HENLEY 8 PM
Sa 4/9- NORBERTO GOLDBERG and HIS BAND 9:30 PM
Su 4/10- GREG WESTHOFF & THE WESTCHESTER SWING BAND 7:30 PM
Th 4/14- OPEN MIC NIGHT w/ PETEY HOP 8:30 PM
Fr 4/15- THE GIL PARRIS BAND 9:30 PM
Sa 4/16- THE BLUES DOGS w/ RHONDA DENET 9:30 PM
Sa 4/23- ALLMAN BROTHERS TRIBUTE w/ THE BROTHERS OF THE ROAD BAND 9:30 PM

PEEKSILL—BEANRUNNER CAFE, 201 S. Division Street, 914.739.1700
EvEry 2nd & 4th We- LATIN JAZZ w/ SKIN AGAINST METAL 7 PM
Fr 4/1- JAMAIKIT FUNKY 7:30 PM
Sa 4/2- META-FOUR 7:30 PM
Fr 4/8- THE ANDY POLAY QUARTET 7:30 PM
Sa 4/9- FRANK LACY, JOHNATHAN BLAKE and KEVIN RAY 7:30 PM
Mo 4/11- KATH BUCKELL 7 PM
Fr 4/15- HOPE MACHINE 7:30 PM
Sa 4/16- PREMIK RUSSELL TUBBS, NEIL ALEXANDER and JOE GIL 7:30 PM
Su 4/17- SARAH BLACKER and SUZIE BROWN 8 PM
Fr 4/22- THE CHAD MCLoughLIN TRIO 7:30 PM
Sa 4/23- JOHN ABERCROMBIE w/ DREW GRESS and BOB MEYER 8 PM
Fr 4/29- GUS WIELAND and NORBERT GOLDBERG 7:30 PM
Sa 4/30- THE FRED SMITH JAZZ ENSEMBLE 7:30 PM

PEEKSILL—THE DIVISION STREET GRILL, 26 North Division Street, 914.739.6380
PEEKSILL—PARAMOUNT CENTER FOR THE ARTS, 1008 Brown Street, 914.739.2333
Sa 4/2- KATHLEEN MADIGAN 8 PM
Sa 4/9- THE PERSUASIONS 8 PM
Th 4/14- RON WHITE 8 PM
Sa 4/16- MAX RAABE & PALAST ORCHESTER 8 PM
Su 4/17- DAN ZANES & FRIENDS 8 PM
We 4/27- ENGELBERT HUMPERDINCK 8 PM
Sa 4/30- DAR WILLIAMS & GANDOLF MURPHY 8 PM

PEEKSILL—PEEKSILL COFFEE HOUSE, 101 S. Division St., 914.739.1287
PHOENICIA—ARTS UPSTAIRS GALLERY, 60 Main St., 845.688.9453
Fr 4/1- PHOENICIA PHIRST PHRIDAY w/ DORRAINE SCOFIELD and JEFF ENTIN 8 PM
PHOENICIA—EMPIRE STATE RAILWAY MUSEUM, Lower High St., 845.688.9453
Su 4/3- SARAH LEE GUTHRIE and JOHNNY IRION 7:30 PM
PORT Ewen—Reformed Church of Port Ewen, 160 Salem St., 845.452.2483
Sa 4/5- ENGLISH COUNTRY DANCE w/ HVCD HOUSE BAND
POUGHKEEPSIE—ARLINGTON REFORMED CHURCH, Rt. 44/55 and Main St., 845.452.2483
Every 1st Su- SWING DANCE TO RECORDED MUSIC 8 PM
Sa 4/16- CONTRA DANCE w/ GEORGE WILSON & SELMA KAPLAN 8 PM
Sa 4/30- CONTRA DANCE w/ DEVIL’S BOX 8 PM
POUGHKEEPSIE—CHINY CAFE, 189 CHURCH ST., 845.486.4690
POUGHKEEPSIE—CUNNEEN-HACKETT ARTS CENTER, 9 Vassar St., 845.486.4571
music listings

POUGHKEEPSIE—The Bardavon, 35 Market Street, www.bardavon.org
845.473.2072
Sa 4/2: Hudson Valley Philharmonic: Russian Romantics 8 PM
Th 4/7: US Air Force Band of Liberty 2 PM
Su 4/10: Arthur Von Bloemberg Orchestra Cancer Fundraiser 7 PM
Tu 4/19: Chris Cornell 8 PM

POUGHKEEPSIE—Cafe Bocca, 14 Mt Carmel Pl., www.cafebocca.net, 845.483.7300
Fr 4/15: Tim Gurshin 9 PM
Fr 4/29: Heather Vacarr & Dan Stevens 9 PM

POUGHKEEPSIE—Juniors Lounge, 504 Salt Point Turnpike, 845.452.6963, www.juniorsloungesaltpoint.com
Fr 4/15: BullEtt Boys 8 PM
Tu 4/19: Chris Cornell 8 PM

POUGHKEEPSIE—The Chance, 6 Crannell St. www.thechancetheater.com 845.486.0223
Sa 4/2: BullEtt Boys 8 PM
Sa 4/9: Sundown 35th Anniversary Retrospective Tour w/ REMedy 8 PM
Fr 4/15: Born of Osiris w/ Texas in July and I The Breath 6 PM
We 4/27: Saliva w/ ReV Theory and Seven Day Sonnet 7 PM

POUGHKEEPSIE—The Loft, 6 Crannell St., www.thechancetheater.com, 845.486.0223
Fr 4/1: April Fools Show w/ Secret Dino Club and Young & Divine 6 PM
Tu 4/2: Vinnie Caruana & Brandon Reilly Perform Movie Life 7 PM
Fr 4/8: Glew Crew Revolution Tour w/ Ed-Mickz, T-SWIFFA and Jay Smith 9 PM
Sa 4/9: The Mosh Meltdown w/ Anthelia, The Face of Fear and Welcome to Yesterday 6 PM
Tu 4/12: Daytrader 6 PM
Th 4/21: Freshly Baked w/ Hopsin, The Fallen Son, The East Coast Pyratz and Tobias Lynn 8 PM
Fr 4/22: Just Surrender w/ Drift Division and Gary’s Mistake 6 PM
Sa 4/23: Just Surrender w/ After September, Reaching Every Mountain and City at Dawn 7 PM
Fr 4/29: The Beatdown w/ Nicholas Rage, The Paper Planets and No Dice Chicago 7 PM
Sa 4/30: Black Anvil w/ Mythology, FenrisMaw and Theogonia 7 PM

POUGHKEEPSIE—Platinum Lounge, 367 Main Street, www.thechancetheater.com

POUGHKEEPSIE—Skinner Hall Of Music, Vassar College, 124 Raymond Avenue, music.vassar.edu, 845.437.7519
Fr 4/1: Vassar College Women’s Chorus 8 PM
Sa 4/2: Senior Recital: Catherine O’KELLY Guitar 1:30 PM
Sa 4/2: Senior Recital: Crystal Tung Soprano w/ Davis Alpher Piano
Su 4/3: Vassar College Choir 3 PM
Fr 4/15: Vassar College and Community Wind Ensemble 8 PM
Sa 4/16: Senior Recital: Bailey Oppen Mezzo-Soprano w/ Richard Mogavero Piano 1:30 PM
Sa 4/16: Senior Recital: Christy Barlow Mezzo-Soprano w/ Gregg Michalak Piano 4 PM
Su 4/17: Vassar College Madrigal Singers 3 PM
Sa 4/23: Senior Recital: Nicholas Rocha Tenor w/ Richard Mogavero Piano 1:30 PM
Sa 4/23: Senior Recital: Janice Wang Cello w/ Anna Polonsky Piano 4 PM

Fr 4/29: Vassar College Orchestra 8 PM

RED HOOK—Taste Budd’s Cafe 40 W Market St. www.tastebudds.com, 845.758.6500
Every Sa. & Su: Live at Taste Budd’s Live Music
Sa 4/2: Bindlestick Bill 10 AM; Phil Cella 1 PM
Su 4/3: Cee Marie 1 PM
Fr 4/8: Bluegrass Night 6 PM
Sa 4/9: The Midnight Society 11 AM; Maggie Seligman 1 PM
Su 4/10: Cosby Gibson 1 PM
Sa 4/16- Timothy Gurshin 2 PM
ROSENDALE—Market Market, 1 Madeline Lane, www.jentrip.com, 845.658.3164
Fr 4/1- BACKWORDS w/ ORYAN 10 PM
Sa 4/2- TRIBUTON: QUEEN 9 PM
Th 4/7- FIRST THURSDAY LIVE MUSIC SHOWCASE 8 PM
Fr 4/8- BREAKFAST IN FUR w/ YUVUZELA and MEDALLIONS 9 PM
Sa 4/9- SETTING SUN w/ A SLOW DEATH and LONELINESS 9 PM
Fr 4/15- WINDSPRINTS w/ NORTHERN VALENTINE and INNIS 9 PM
Sa 4/16- MAMALAMA 9 PM
Fr 4/22- THIS AIN’T YOUR MAMMA’S KARAOKE 9 PM
Sa 4/23- AVONDALE AIRFORCE w/ SUMMER MUMMY and LUNAR MOSS 9 PM
EvEry tu- opEn MiC w/ Chrissy Budzinski
EvEry tu- aftErnoon with Bob LusK instrumental
EvEry 1st fr- opEn MiC night
EvEry 1st & 3rd th- KaraoKE w/ d.J. TedEsh
EvEry 1st & 3rd th- Miss Angela’s KaraoKE 10 PM
EvEry Mo- spoKEn word: poetry, prose, and open mic with Vinyl
RhineBEck—starr place restaurants & lounge, 6417 Montgomery st.
Su 4/2- TERRY ADAMS QUARTET w/ THE WILLY AMROD BAND 9 PM
Fr 4/8- LUCKY PETERSON 9 PM
Sa 4/9- CARAVAN OF TERRORS 9 PM
Fr 4/15- RUBBLEBUCKET 9 PM
Sa 4/16- THE BIG TAKEOVER 8 PM
Sa 4/23- SHAWN MULLINS 9 PM
4/30- woodstock day school presents the 2ND ANNUAL soundout for scholarships - an evening with laURie Anderson: transitory life plus after-party w/ Jerry Marotta & Friends 8 PM
WoodstoCK—The Colony Cafe, 22 Rock City Road, www.colonycafe.com
EvEry Mo- SPOKEN WORD: poetry, prose, and open mic w/ Vinyl showCase 9:30PM
WoodstoCK—The airport CafE, 1 Madeline Lane, www.jentrip.com, 845.658.3164
Sa 4/2- MARY FLOWER and HAPPY TRAUM 8 PM
Fr 4/8- LAURENCE JUBER 8 PM
Fr 4/15- KEVIN BURKE 8 PM
Fr 4/22- GEORGE WORTHMORE 8 PM
Sa 4/30- CAHALEN MORRISON and ELLI WEST 8 PM
SaugaRties—cAfE Mezzaluna Bistro latino and gallery, 28 Tinker street, 845.246.5306
EvEry 1st & 3rd th- opEn MiC
SaugaRties—cAfE Mezzaluna Bistro latino and gallery, 28 Tinker street, 845.246.5306
Sa 4/9- BRIAN KEHOE, LISA BRIGANTINO, ELAINE ROMANELLI, SUISAN & ZIG, THOMAS EARL, LARA HERSCOVITCH, TODD GUIDICE and SETH DAVIS 7:30 PM
Sa 4/30- DUO NIGHT w/ 2 LATE, OPEN BOOK, THE BEELINE RAMBLERS and TOM AND NEIL 7:30 PM
SaugaRties—inquirinG mind CafE coffeehouse & bookstore, 65 Partition St., 845.246.5775 all shows 7 PM unless otherwise noted
EvEry tu- afternooN with bob lusk instrumental 12:30 PM
EvEry tu- opEn mic w/ ChriSSy BUDZinski 7 PM
SaugaRties—saugaRties United Methodist Church, 59 Post St., www.saugertiespromusica.org, 845.246.5021
StoNE RIdGE—center for creAtive edUcaTion, 5588 Rte. 209, 845.687-4143, www.cceconcerts.com
StoNE RIdGE—high meadow school performing arts center, 3700 Main St. (Rte. 209), www.highmeadowschool.org, 845.687.4855
Fr/Sa 4/15 & 16- SONGS FOR A NEW WORLD, musical theatre by JASON ROBERT BROWN 8 PM
Sa 4/30- JOHN MEDESKI, JAMIE SAFI, DAN LITTLETON, ELIZABETH MITCHELL and guests 8 PM
StoNE RIdGE—Jack and Luna’s, 9298 Main Street, www.jackandlunas.com, 845.687.3794
Sa 4/2- BOB SHAUT, PETE LEVIN, CHARLIE KNICELEY and CHRIS BOWMAN 7:30 PM, 9:30 PM
Sa 4/23- MARK DZUIBA, MIKE KULL, CHARLIE KNICELEY and CHRIS BOWMAN 7:30 PM, 9:30 PM
StoNE RIdGE—suny ulster – quawytheater, 491 Cottekill Road, 845.687.5262
Tivoli—Katzena mental international dance center, 120 Broadway, 845.757.5106 ext. 10
Tivoli—the black swan, 66 Broadway, 845.757.3777
ANNANDALE-ON-HUDSON—RICHARD B. FISHER CENTER, Route 9G

www.fishercenter.bard.edu, 845.758.7900

TH-SU 4/7 THROUGH 10- BARD THEATER PROGRAM PRESENTS LA RONDE

BY ARTHUR SCHNITZLER 4/7, 8, 9 PM, 4/10 2 PM, 7 PM

ANNANDALE-ON-HUDSON—OTTAWAY FILM CENTER AT BARD COLLEGE,

www.bard.edu, 845.758.7900

BEACON—BEACON INSTITUTE FOR RIVERS AND ESTUARIES, 199 Main Street

www.riversandestuaries.org, 845.838.1600

BEACON—DIABEACON, 3 BEERMAN STREET, www.diabeacon.org

845.440.0100, Th-Mo 11 AM-6 PM

BEACON—HOWLAND CULTURAL CENTER, 477 Main Street

www.howlandculturalcenter.org, 845.832.4988

EVERY TH- EVE NINGS DISCUSSIONS WITH SCOTTISH AUTHOR AND HISTORIAN STEVE BLAMIERES 7:30 PM

Fr 4/11- CALLING ALL POETS: BARBARA ADAMS & LUCIA CHERCIU 8 PM

Sa 4/9 SECOND SATURDAY THEATER 8 PM

BEACON—HOWLAND PUBLIC LIBRARY, 313 Main St., 845.831.1134, howland.beacon.lib.ny.us

BETHEL—BETHEL WOODS CENTER FOR THE ARTS, 200 Hurd Road and Route 17B

(at the site of the original 1969 Woodstock Festival)

www.bethelwoodscenter.org, 845.454.3388

Sa 4/9- CINEMA: THE DAY THE EARTH STOOD STILL 7 PM

Su 4/10- KOFI AND SANKOFA AFRICAN DRUM & DANCE ENSEMBLE 2 PM

Sa 4/16 - CINEMA: 2001: A SPACE ODYSSEY 7 PM

Sa 4/23 - CINEMA: PLANET OF THE APES 7 PM

Sa 4/30 - CINEMA: THE ANDROMEDA STRAIN 7 PM

CHATHAM—PS/21, 2980 Route 66, www.ps21chatham.org, 518.392.6121

CHATHAM—CRANDELL THEATRE, 46-48 Main Street, www.thechathamfilmclub.com, 518.392.3331

ELLENVILLE—SHADOWLAND THEATRE, 157 Canal Street

www.shadowlandtheatre.org, 845.647.5511

GARRISON—PHILIPSTOWN DEPOT THEATRE, Garrison’s Landing

www.philipstowndepottheatre.org, 845.424.3900

GREAT BARRINGTON, MA—THE MAHAIWE THEATER, 14 Castle Street

www.mahaiwe.org, 413.528.0100

Sa 4/9- MET LIVE: ROSSINI’S LE COMTE ORY 1 PM

Sa 4/30- MET LIVE: VERDI’S IL TROVATORE 1 PM

HIGHLAND—BOUGHTON PLACE THEATER, 150 Kisor Rd., www.boughtonplace.org, 845.691.7578

Hudson—CLUB HELSINKI HUDSON, 405 Columbus St., www.helsinkihudson.com, 518.828.4800

(All shows 8 PM unless otherwise noted)

Hudson—COLUMBIA GREEN COMMUNITY COLLEGE, 4400 Route 23, www.sunycgcc.edu, 518.828.4181

Hudson—HUDSON OPERA HOUSE, 327 Warren Street

www.hudsonoperahouse.org, 518.822.1438

Sa 4/16 - VISIBLE FICTIONS’ SHOPPING FOR SHOES 8 PM


Shows are 8 PM, Su 2 PM

THROUGH 4/3- KURT VONNEGUT’S WHO AM I THIS TIME?

Sa 4/30- OFF LEASH! IMPROV THEATER

HUDSON—STAGWORKS—THE MAX AND LILLIAN KATZMAN THEATER

41-A Cross Street, www.stagworks hudson.org, 518.822.9667

4/8 THROUGH 4/17- CABARET MUSICAL FROM THE BOOK

BY CHRISTOPHER ISHERWOOD

Hudson—TIME & SPACE LIMITED, 434 Columbia Street

www.timespace.org, 518.822.8448, check website for times

THROUGH 4/3- CINEMA: MY DOG TULIP

THROUGH 4/3- CINEMA: UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

Sa/Su 4/16- 4/17- ROSSINI’S LE COMTE ORY 1 PM

Sa 4/23- MET LIVE: STRAUSS’ CAPRICCIO 1 PM

Sa 4/30- MET LIVE: VERDI’S IL TROVATORE 1 PM

KINGSTON—ARTS SOCIETY OF KINGSTON (ASK), 97 Broadway, www.askforarts.org, 845.338.0331

Every Tu- PLAYWRIGHTS’ LAB 6:30 PM

Every We- THEATRE IMPROV WORKSHOP WITH TOM CAPLAN 7-9 PM

Fr 4/1- 100 POEMS IN 100 MINUTES 7:30 PM

KINGSTON—BACKSTAGE STUDIO PRODUCTIONS (BSP), 323 Wall St.,

www.bspinfo.net, 845.338.8700

KINGSTON—BRIDGEWATER IRISH PUB, 50 Abeel St., bridgewateririshpub.com, 845.264.2700.

KINGSTON—COACH HOUSE PLAYERS, 12 Augusta Street

www.coachhouseplayers.org, 845.331.2476
Kingston—Bridgewater Irish Pub, 60 Abeel St., bridgewateririshpub.com, 845.264.2700


Kingston—Ulster Performing Arts Center (UPAC), 601 Broadway, www.upac.org, 845.339.6088
Fr/Sa 4/1- 4/2: Puppet State Theater’s The Man Who Planted Trees
Fr 4/15: Cinema: Easy Rider (1969) 8 PM
Sa 4/30: Met Live: Verdi’s Il Trovatore 1 PM
Sa 4/30: Jay and Silent Bob Get Old Tour 8 PM

Middletown—SUNY Orange, Harriman Hall, 115 South Street www.sunyorange.edu, 845.341.4891
Fr 4/29: Puppet Slam 6:30 PM

Mount Tremper—Mount Tremper Arts, 647 South Plank Rd., www.mounttremperarts.org, 845.688.9893

Newburgh—The Downing Film Center, 19 Front Street www.downingfilmcenter.com, 845.561.3686, check website for times
Every Su: Films With Frank 1 PM
New Paltz—Packer Theatre, 1 Hawk Drive, www.newpaltz.edu/theatre, 845.577.7780
Fr/Sa 4/26- 4/27: Robin Hood Field Trip 10 AM
Sa 4/30: Hansel and Gretel 11 AM

Poughkeepsie—Mid Hudson Civic Center, 14 Civic Center Plaza www.mihudsonciviccenter.com, 845.454.5800
Poughkeepsie—The Bearsville Theater, 35 Market Street, www.hardavon.org 845.473.5288, Box Office: 845.473.2072
Fr/Sa 4/7- 4/8: Cinema: 8 1/2 (1963) 7:30 PM
Sa 4/9: Met Live: Rossini’s Le Comte Ory 1 PM
Sa 4/23: Strauss’ Capriccio 1 PM

Poughkeepsie—PARAMOUNT Center For The Arts, 1080 Brown Street www.paramountcenter.org, 845.739.2333
Sunday shows at 3 PM, all other shows at 8 PM unless otherwise noted
Mo 4/3: Alice in Wonderland w/ NY Ballet 3 PM
Tu 4/7: Shakespeare’s Hamlet 10 AM, 12 PM

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

POUGHKEEPSIE—CUnHEni-HAKCtETArTS CeNtEr, 9 & 12 Vassar Street 845.486.4571
4/8 through 4/17: 4TH Wall Productions and CUnHEni-HAKCtETArTS CeNtEr PREsEnt In the NEXT ROOM (Or The VIBRATOR PLAY) by Sarah Ruhl Fr/Sa 8 PM, Su 3 PM
Tu 4/14: ANNUAl MAGNOLiA PARTY, benefit for CUnHEni-HAKCtETArTS CeNtEr RESTORATION 7:30-7:30 PM
Sa 4/23: SLEIGHT PROd PREsENTS LYRiCS, an EVENiNG OF POETRY AND SPOKEn WORD 8 PM
4/29 through 5/1: A FIRESiDE ChAT: A CONVERSATION WITH FDR by Steven Brown and Michael Ullstrup starring Gary Stamm Fr 4/29 7:30 PM, Sa 4/30 2 PM, 7:30 PM, Su 5/1 2 PM

POUGHKEEPSIE—Nelly Goletti Theatre at Marist College, 339 North Road, www.rivervalleyrep.com, 845.575.3133

POUGHKEEPSIE—The Bearsville Theater, 35 Market Street, www.hardavon.org 845.473.5288, Box Office: 845.473.2072
Fr/Sa 4/7- 4/8: Cinema: 8 1/2 (1963) 7:30 PM
Sa 4/9: Met Live: Rossini’s Le Comte Ory 1 PM
Sa 4/23: Strauss’ Capriccio 1 PM

POUGHKEEPSIE—YOGELSTEiN CeNtEr, vASSAR COlLeGE, www.vassar.edu, 845.437.5599

POUGHKEEPSIE—VASSAR COlLeGE + TAYlOR AVENUE, 124 Raymond Avenue, www.vassar.edu, 845.437.7219
Every We: RUSSiAN FiLM SErIES 8 PM
We 4/13: BURNiNG THE FUTURE 5-8 PM
Tu 4/28: A GEORGiAN FiLM FESTIVAL: THE DUTCHESS 5:30 PM

POUGHKEEPSIE—Mid Hudson CiciC CeNtEr, 14 Civic Center Plaza www.mihudsonciviccenter.com, 845.454.5800

Rhinebeck—Center For The Performing Arts, Route 308 www.centerforperformingarts.org, 845.876.3080
4/1 through 4/17: SHAKESPEARE’s A Midsummer Night’s Dream Fr/Sa 8 PM, Su 3 PM
Sa 4/9: Barefoot Dance Company 11 AM
Sa 4/16: Aladdin 11 AM
Fr/Sa 4/22- 4/23: Robin Hood 11 AM
Tu/We 4/26- 4/27: Robin Hood Field Trip 10 AM
Sa 4/30: Hansel and Gretel 11 AM

Rhinebeck—Cocoon Theatre, 6384 Mill Street (Route 9) www.cocoontheatre.org, 845.876.6470
Rhinebeck—Oblong Books & Music, 6422 Montgomery St. (Route 9) www.oblongbooks.com, 518.789.3797

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

Rosendale—Rosendale Theatre, 330 Main St., www.rosendaletheatre.org, 845.658.8989
(Theatre is closed Tuesdays unless otherwise noted)
Sa 4/2: Cinema: A Woman Like That by Ellen Weissbrod Q&A with director following Tu 4/5: Closing celebration for the Season of Nonviolence, with soundtrack for a revolution (cinema), featuring musical performances by the HIGH MEADOW FREEDOM SONGERS and FRE ATLAS & THE COMMUNITY DRUM ENSEMBLE 7 PM
Su 4/10: Cinema: dance film Sundays presents THE PARIS OPERA BALLET in COPPELIA plus friends from the New Paltz Ballet Theatre 2 PM
Tu 4/12: Cinema: Dirty the Movie 7 PM
Fr 4/15: Cinema: The Elephant in the Living Room 7:30 PM
Sa 4/30: MYTH AMERICA (theatre), written and performed by Pam Wilterdink 8 PM

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

Stone Ridge—SUNY Ulster – QuinEY Theatre, Cotekill Road (Route 209) www.sunyulster.edu, 845.687.5000, 800.724.0833

Tivoli—KaeTREAK International Dance Center, 120 Broadway, www.caatsbaan.org, 845.757.5106
Tivoli—Watts De Petyer Hall, 1 Tivoli Commons, Tivoli, www.tangent-arts.org, 845.230.7020

Wappingers Falls—County Players, 2681 West Main Street www.countyplayers.org, 845.298.1941

Woodstock—Byrdcliffe Arts Center, 3 Upper Byrdcliffe Way, www.woodstockguild.org, 845.679.2079

Woodstock—Kleiner/James Arts Center, 34 Tinker St., www.woodstockguild.org, 845.679.2940
Fr/Sa/Su 4/8 through 4/10: WOODSTOCK WRITERS FEST (see theatre/cinema highlight)

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

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

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

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

Woodstock—Woodstock Town Hall, 72 Tinker St., www.performingartswoodstock.org, 845.679.7900
4/1 through 4/17: performing arts of Woodstock presents SOME LIVES by David Ives & a trio of one-act plays Fr/Sa 8 PM, Su 4 PM
Special Th 4/7 performance by donation

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-su 4/3- saugerties pro musica presents di.vision piano trio, at saugerties united methodist church, saugerties—it’s a shame they don’t do it more than once a month, as saugerties pro musica has become a real treasure for lovers of chamber music, running the gamut from choral, brass, bluegrass, folk, string quartet...you name it. this month it’s the di.vision piano trio, featuring kurt briggs (violin), matt goeke (cello), and renée cometa briggs (piano) performing select works by haydn, alan bush, and albert roussel. di.vision is a new york-based association of freelance musicians founded by kurt briggs in 1997, incorporated as a not-for-profit in 2001, with the aim of “present(ing) concerts and educational programs that reflect the spirit of the early pleasure gardens of london and new york. this concert tradition started in london in the early 17th century, and new york’s earliest pleasure garden was vauxhall, founded in 1765 and named for its british counterpart. the tradition continued uninterrupted for more than 225 years, and left a legacy of permanent buildings for music, opera, dance, theater and art.” the 35-member core of di.vision gives numerous concerts in the city and tri-state area, performing all styles from early composers to contemporary, in ensembles of all sizes. for this program, the piano trio covers a good 300 years of history, starting with trio in g minor, hob. xv:19 by franz joseph haydn (1732-1809), then three concert studies for piano, violin, and cello by contemporary british composer alan bush (1900-1995), closing with trio in e flat major, op. 2 by french impressionist albert roussel (1869-1937). saugerties united methodist church, washington ave. & post st., saugerties, www.saugertiespromusica.org, 845.246.5021. 3 PM

th 4/14- art lande, paul mccandless, and bruce williamson, at the falcon, marlboro—the falcon in marlboro has quickly become the premier listening venue in ulster county, with their constant bookings of up-and-coming jazz, blues, and world music artists flowing through en route to bookings in new england, canada, and western new york, from the south. proprietor tony falco has created a comfortable format for quality music that doesn’t usually get a fair hearing, with a nice environment with full bar and seasonal menu of fine cuisine, and as a result has found himself attracting some major talent, much of it local. we could wax rhapsodic over the rich april line-up—which includes kj denhert, jay collins, bernard purdie, tomas lopez, alexis p. suter, and tisziji munoz, and more—but we’ll take the time to focus on one show that’s representative of what the falcon is providing the music-loving community. this particular ensemble strides the jazz and classical worlds comfortably, utilizing a wide variety of timbres—oboe, english horn, clarinet, bass clarinet, flute, saxophone, piano, and percussion—to achieve the blend. paul mccandless (woodwinds) was a founding member of the seminal acoustic improvisational group oregon, and has performed on over 150 albums with (to name a few) carla bley, pat metheny, steve reich, bruce hornsby, and with bela fleck, with whom he won a grammy in 1996. art lande has been a piano monster, recording over 50 albums for ecm, arch, elektra, and windham hill with gary peacock, jan garbarek, steve swallow, charlie haden, and chet baker. bruce williamson (woodwinds) has worked with toshiko akiyoshi, dave douglas, mark isham, and jack mcduff, as well as collaborating with composer elliot goldenthal and director julie taymor on several projects, including across the universe and frida. this should be an inspiring evening of improvisational
chamber music, at its highest level. With openers David Rothenberg and Lewis Porter. The Falcon, 1348 Rte. 9W, Marlboro, www.liveatthefalcon.com, 845.236.7970. 7 PM

**We 4/27- The HardDrive Live Spring Fling Tour with SALIVA, REV THEORY, and SEVEN DAY SONNET at The Chance Theater, Poughkeepsie—**Full disclosure: I have every reason to hate these guys. No, really. It was 1997 in Memphis Tennessee, I was a local up-and-coming record producer, on the Board of Governors for the regional chapter of the National Academy of Recording Arts & Sciences (NARAS). That year NARAS had a big national Grammy Showcase competition, with each chapter doing their own “battle of the bands”, submitting each winner to the national finals. I had a really good band in the hunt in the Memphis finals, but suddenly there was this band Saliva NOBODY had ever heard about there too. Flamboyantly-dressed front man Josey Scott was one of those mile-a-minute-in-the-moment guys who was born to be a rock star, backed by a ruggedly inspired rhythm section blending hard rock and hip-hop in a way that…uh, actually worked. Kinda like a Southern-fried David Lee Roth fronting Rage Against the Machine. Damn. Well, after whomping my guys and the other locals, they went on all the way to the finals, where though not crowned champs, they walked away with precious national exposure and a major label deal. Boy were we pissed! But it turned out they had the goods, and fourteen years, five albums, several hit singles, soundtracks, and world tours later—even a greatest hits!—they’re still going strong, working new single ”Badass” from their upcoming Under Your Skin (Island), due out soon. And the truth is, I truly love and respect this band because they are as real as you can be doing what they do, which is still in-your-face modern hard rock with the southern twist. Tweaked with a hard shot of Hollywood. With Rev Theory and Seven Day Sonnet. The Chance Theater, 6 Crannell St., Poughkeepsie, www.thechancetheater.com, 845.486.0223. 7 PM

**We 4/27- Dan Smalls presents JOHN PRINE, with ERIC BRACE & PETER COOPER, at Ulster Performing Arts Center (UPAC), Kingston—**They just don’t make ’em like John Prine anymore, do they? We seem to be a world away (30 years?) from those golden songwriter times, when irascible characters like Prine, Tom Waits, Randy Newman, Townes Van Zandt, Warren Zevon and the like prodded the American musical landscape. It’s almost impossible not to love Prine; such rich yet simple imagery in the lyrics, the pure and sympathetic self-accompaniment on guitar, the songs delivered with a cranky but friendly grin. Quick Prine primer for the uninitiated: Came up through the Chicago folk scene with good buddy Steve Goodman, “discovered” by Kris Kristofferson, self-titled debut in 1971 still considered one of the finest in the genre, with signature songs “Illegal Smile”, “Sam Stone”, “Angel From Montgomery”, and “Paradise”. A steady run in the 70s with several great records, one even with Sun Records legend Sam Phillips (Pink Cadillac, 1979). Started his own label Oh Boy Records in the 80s, had many covers of his songs by others (Bonnie Raitt’s sweet version of ”Angel”), winning a Grammy for The Missing Years (1991), with Tom Petty and the Heartbreakers bassist Howie Epstein, an album of duets with Lucinda Williams, Emmylou Harris, and Iris DeMent, movies with Billy Bob Thornton, surviving cancer in his neck. Then earlier this year, a tribute record Broken Hearts & Dirty Windows (Oh Boy, 2010), with Conor Oberst, My Morning Jacket, and Old Crow Medicine Show among those raising the glass. It’s been ten years since his last visit here, best not miss him this go-round. With Eric Brace & Peter Cooper opening. Ulster Performing Arts Center (UPAC), 601 Broadway, Kingston, www.bardavon.org, 845.339.6088. 8 PM

**SA 4/30- High Meadow School Benefit, featuring JOHN MEDESKI, JAMIE SAFT, ELIZABETH MITCHELL, DAN LITTLETON, and special guests, at High Meadow School Performing Arts Center, Stone Ridge—**Long considered one of the finest independent not-for-profit schools in the region—serving kids from pre-K to eighth grade—High Meadow School has earned its accolades by taking a very individualistic approach to each student, empowering them in a “learning community” as opposed to a rigid test-based curriculum. Over the course of the year, the school hosts a series of fundraisers to establish funds to offset tuition costs for less affluent students, utilizing the considerable talents of some of the parents. One such is John Medeski, who with the groundbreaking trio Medeski, Martin, and Wood has managed the thoroughly neat trick of selling cool instrumental R&B/jazz explorations to the burgeoning jam band scene, bringing it a much needed quality of true musicality. Medeski—who, by the way, also will be breaking out some nice collected wines for VIP ticket purchasers—has evolved nicely into an improvisational keyboard hero for our times, blending raw talent with fierce chops ranging from classical to funk, always with soul and curiosity, utilizing old school sounds with new applications. Many of these same descriptions can also readily be applied to keyboardist/composer/multi-instrumentalist Jamie Saft (Beastie Boys, Bad Brains, The B-52’s), who will be performing along with the couple Elizabeth Mitchell and Dan Littleton, known for their folk-rock group Ida, and their family band You Are My Flower. VIP tickets include “Eat & Greet” with wine tasting and hors d’oeuvres by local chefs. High Meadow School Performing Arts Center, 3700 Main St. (Rte. 209), Stone Ridge, www.highmeadowschool.org, 800.838.3006. VIP reception 7 PM, show 8 PM
PSYCHO CHARGER—
MARK OF THE PSYCHO
(Rot ‘n’ Roll Army Records)

As Kiss, Alice Cooper, the Damned, the Cramps and Screamin’ Jay Hawkins could tell you, Shock Rock isn’t exactly a novel gimmick. While the lasting impression of some of those artists might be the gore, the spooky accoutrements and the comedically bone-chilling special effects, their greatest achievements was often finding a way to still thoroughly rock.

Such is the challenge for Psycho Charger, a trio whose album sleeve, website (called a “gravesite”) and, most likely, merchandise is festooned in blood, Satanic imagery and whatever else they might have found on the cutting room floor of a ’70s slasher flick. The music, too, sounds recycled, a reminder of a bygone era when Rob Zombie was more than just a third rate movie hack with a penchant for busty bottle blondes. Of course, that’s not necessarily a bad thing.

The collection is rife with guest stars, including DJ Bonebrake from Los Angeles punk legends X, who plays drums on “Life of Sin.”

Mark of the Psycho boasts 14 songs with a seemingly singular purpose: Use guitars, growly vocals and gory lyrics to turn horror flicks into a rock & roll album. For what it’s worth, they’ve succeeded. —Crispin Kott
www.psychocharger.com

MARC BLACK—
PICTURES OF THE HIGHWAY
(Suma Records)

The music of Hudson Valley really is a smorgasbord, a veritable panoply of sounds combining all the styles of the known musical universe. But to people who aren’t from the Hudson Valley, the music of the Hudson Valley probably sounds a lot like Marc Black’s Pictures of the Highway.

Folksy and friendly, with random percussive effects and wind chimes, Black’s music is as approachable as the “Little Brown Bunny” of the album’s 10th track. “Ooh I Love My Coffee,” a jaunty ode to caffeinated beverages, isn’t exactly breaking new ground, but it’s also a lot of fun, so what difference does it make?

Pictures of the Highway was partially recorded in Rhinebeck, which certainly makes sense. It was also recorded in studios in North Hollywood and Oakland, California, which is at the very least a testament to the strength of this sort of sound. It’s impossible to differentiate between locales, which I guess is as good an example of the old maxim, “You can take a Hudson Valley boy out of the country…”

Black’s voice is reminiscent of John Sebastian’s, his music of the genial post-Woodstock singer-songwriter mold. It’s also quite good, as “For a Little While,” with its emotional buildup, guitars and organs demonstrate well.

The album’s most popular lead track thanks to a heavily-viewed YouTube video is “I Love You Rachel Maddow,” a shuffling, goofy crush jam in tribute to the MSNBC host. —Crispin Kott
www.marcblack.com

REBECCA COUPE FRANKS—
CHECK THE BOX
(RCF Records)

Contemporary jazz sometimes gets a bad rap, especially when compared to the old school legends. For anyone who feels there’s nothing new under the sun in modern jazz, Rebecca Coupe Franks’ Check the Box offers an engaging rebuttal.

Check the Box is something of a milestone for Franks, coming on the 20th anniversary of her career as trumpeter, composer and bandleader. Over 14 original numbers, Franks and her band move smoothly through a wide range of tempos and moods, as though working through the emotions one might find in a day in the life of an urban denizen.

“Be the People,” with beat vocals by Summer Corrie, bridges the gap between Edie Brickell & New Bohemians and the urban sounds of Digable Planets. “Starting All Over” is the kind of swirling storytelling found in smoky halls and southern jazz bars, and “Distraction” is an uplifting blues dirge.

Franks and Corrie provide vocals on half of the album’s material, while the other half is instrumental. But the motion between the two is as effortless as the blending of corners of the jazz world throughout. Check the Box is a satisfying gumbo performed by skilled musicians who haven’t lost their passion for music in the process. If Franks continues following her career for another 20 years, may it be filled with moments like these captured here. —Crispin Kott
www.rebeccacoupefranks.com
David Bowie—Rare and Unseen
DVD (MVD Visual/Wienerworld Presentations)

The Sacred Triangle: Bowie, Iggy & Lou 1971-1973
DVD (Sexy Intellectual Productions)

The Imperial Dogs—Live! In Long Beach DVD (ID Music)

Phil Manzanera — The Music 1972-2008 CD/DVD (Expression Records)

Although glam rock did have a few exponents in America—Alice Cooper, the New York Dolls and the gloriously failed Jobriath, most notably—it was mostly an English phenomenon. From 1971 to 1974, glam (or glitter, as it was called then) presaged U.K. punk with its catchy, hard guitar-oriented sound, Music Hall camp, and gender-confusing aesthetic. Los Angeles had a healthy scene, but, other than the shock rock-leavening Alice Cooper, its flamboyant practitioners were generally too much for heartland U.S. audiences to handle. (Some refer to the ’80s American hair-metal bands as glam; “neo-glam” is a more fitting term for Poison, et al.)

T. Rex’s Marc Bolan is, arguably, the glitzy era’s flashpoint, but today it’s his friend and chief rival, David Bowie, who’s most cited as glam rock’s king—or queen, if you will. Built around a 1976 interview with stiff TV host Russell Harty, Rare and Unseen finds Bowie in full Thin White Duke mode circa filming for The Man Who Fell to Earth, and cuts between those segments and a far more lucid late 1990s chat, a 1974 backstage interview, and other scraps. The editing is abysmal and, apparently unable to clear the original recordings for use, the makers opted to hire an embarrassing Bowie impersonator for the soundtrack. Beware.

The Sacred Triangle: Bowie, Iggy & Lou 1971-1973 also suffers from moments of inept editing but still manages to remain compelling. Via interviews with David’s ex-wife Angie Bowie, Andy Warhol assistant Billy Name, MainMan Management’s Lee Black Childers, and others, the 107-minute documentary explains how the paths of Bowie, Lou Reed, and Iggy Pop intertwined to reinvigorate the artistic and commercial careers of all three. While floundering as a seeming one-hit wonder in the wake 1969’s “Space Oddity,” Bowie was introduced to Reed’s work with the Velvet Underground and to Pop’s band, the Stooges, and appropriated much from both for his Ziggy Stardust rebirth (Bowie songs like “Queen Bitch” plainly reference the Velvets, and it’s no coincidence that the first name of his adopted, outrageous persona rhymes with that of a certain Detroit singer). Bowie repaid his debts in earnest, though, talking up both and bringing them into the glitter scene they inspired by producing Reed’s 1972 breakthrough, Transformer, and remixing the Stooges 1973 LP, Raw Power; eventually Bowie helping revivify Pop’s career again when the ex-Stooge was wallowing in L.A. (An extra, “The Nico Connection,” lays out the subjects’ links to the late chanteuse.)

L.A. was also home to the proto-punk-by-way-of-glam Imperial Dogs, known to footnote followers as the originators of Blue Oyster Cult’s “This Ain’t the Summer of Love.” Shot in a college gym, Live! In Long Beach displays the Dogs’ reputation as uncompromising outlaws as they rage through choice covers (VU’s “Waiting for the Man,” Mott the Hoople’s “Rock and Roll Queen”) and toxic originals (“Loud, Hard & Fast,” “Amphetamine Superman”). An intriguing document of a forgotten, transitional band, this once-lost black and white video is worth it just for bassist Tim Hilger’s furry pants and the audience baiting of Iggy-enthralled front man and future journalist Don Waller.

Phil Manzanera, the guitar genius of art-glam titans Roxy Music, has been active both as a producer and player outside that beloved band. The two-CD/one-DVD career retrospective The Music 1972-2008 is highlighted by his work with the Bryan Ferry-led outfit (cuts from the landmarks Stranded and Country Life, as well as ’80’s gems Flesh & Blood and Avalon) and with his erstwhile Roxy bandmate Brian Eno. Proggy instrumentals from Manzanera’s worthy 1975 solo outing, Diamond Head (also rereleased on Expression), and 801, his subsequent project with Eno, have their moments, but by early ’00s albums like Vozero and 50 Minutes Later things droop into the kind of vacuous, moderne Euro-pop used to sell expensive cologne. The DVD promises a documentary titled “Revolution to Roxy” and live footage but—grrr!—just won’t spin in the Roll HQ deck. —Peter Aaron

David Bowie: www.MVDvisual.com
The Sacred Triangle: www.chromedreams.co.uk
The Imperial Dogs: www.theimperialdogs.com
Phil Manzanera: www.manzanera.com
Tragedy, Unrest, and Global Energy Markets

This commentary discusses recent global events in Japan and the Middle East within the context of the global energy market. It includes an in-depth discussion of the Middle East’s role in these markets and the outlook for the future.

Japanese Earthquake and Tsunami
Over the past several days, we have seen images and read headlines of the terrible tragedy in Japan. The country experienced its most powerful earthquake in 140 years, measuring 9.0 on the Richter scale. This was followed by massive and hugely destructive tsunami waves in the northeastern part of the country. We are deeply saddened by the loss of life and widespread destruction. We are also awestruck at the resolve of the nation and the global outreach of support to help Japan get through this.

As we look ahead, we seek to determine the broader implications of the aftermath of the tragedy. One of the significant repercussions is upon energy, as Japan tries to stabilize nuclear reactors at its Fukushima Daiichi complex 150 miles north of Tokyo. Several explosions at the plant have called into question the possibility that catastrophe could ensue on the order of the magnitude of Chernobyl or worse.

The Nuclear Reactor Threat
The outcome of this emergency won’t be known for some time, but it will have an immediate impact on Japan’s energy infrastructure. Near-term effects, for example, have included rolling blackouts across the nation, resulting from the closure of nuclear facilities.

But beyond the need to bring the current nuclear situation under control, Japan should not see a lasting impact from the loss of electrical supply. The government can replace nuclear capacity with natural gas or oil-powered generation, which should serve to limit the economic impact to industry and citizens.

In addition, even now we can begin to broadly estimate the cost of recovery. The base case from which we draw a conclusion is the Great Hansin or Kobe earthquake of 1995. At the time, the cost to rebuild was approximately 10 trillion yen (or approximately 2 percent of Japan’s gross domestic product). We can loosely project a similar or somewhat higher cost this time around.

Again, the extent of the overall economic impact won’t be known for some time, but it will likely be surmountable, given the strength of the world’s third-largest economy.

North Africa, the Middle East, and the Broader Energy Implications
What could lead to a more significant disruption to the global recovery is the unfolding unrest in the oil-producing regions of the Middle East and North Africa. Citizens have risen up in protest against their respective governments and clashes have led to widespread loss of life. In addition to raising humanitarian and political concerns, the region grabs attention from an investment perspective; oil supply could be disrupted even as demand increases because of a continued global recovery.

A timeline of the unrest and its spread across the region helps give perspective on the unfolding events. Demonstrations began in Tunisia last December 17, leading to the resignation of its president, Zine al-Abidine Ben Ali, on January 14 of this year. In Algeria, riots commenced in early January and were followed quickly by protests in Jordan. Unrest spread from North Africa to the Middle East, when protesters in Yemen called for the resignation of President Saleh. Egypt followed, with massive demonstrations that led to the resignation of President Mubarak on February 11. Finally, the contagion spread to Bahrain, Iraq, and Iran, as citizens continued to protest government repression.

The most recent protests and conflicts in Libya, which center around calls for the removal of long-standing dictator Muammar Gaddafi, have begun to negatively impact markets. Oil prices have spiked, and global markets have sold off. Investors have begun to worry that further destabilization in the region could hamper global oil supplies. This is particularly troubling now that tensions have risen in Saudi Arabia, the world’s third-largest oil-producing nation. Events there, in Iran, and in Bahrain appear to be reviving tensions between the region’s Shiite and Sunni populations.

The Effect of the Crises on Global Energy Demand and Prices
With unrest in the Middle East taking a backseat to the crisis in Japan recently, it is worth putting into perspective the magnitude of the impact that each could have on global energy. In the case of Japan, the major concern is demand-driven and relates mostly to nuclear energy and natural gas. In the Middle East and North Africa, the supply side of the equation is more important, and oil is the chief worry.

Nuclear. Although nuclear concerns are grabbing headlines because of the risk of radiation leaks from crippled reactors, the actual usage of nuclear power on a global scale is relatively small. As Figure 1 illustrates, only 5.47 percent of the world’s energy comes from nuclear sources. China, Germany, the U.S., and, obviously, Japan are all expected to reevaluate their current nuclear policies in the wake of this crisis. But these governments and others will likely be able to take a measured approach by either winding down their nuclear dependence over time or by increasing safety standards. Therefore, a sudden lack of nuclear power is not a major threat.

Natural Gas. At 22.64 percent of global energy usage, natural gas makes up a much larger portion of the pie than does nuclear. In the wake of the tsunami and nuclear crisis in Japan, natural gas prices have climbed on the prospect that Japan might replace its nuclear power plants with natural gas-fueled facilities. While this may occur, concerns may be somewhat overblown, since Japan accounted for only 2.65 percent of the world’s natural gas consumption in 2009. In addition, nuclear power provided a relatively small portion of Japan’s current energy, as shown in Figure 2, so a switch to natural gas there would likely have only a marginal effect on demand and, therefore, on global prices over the long run.

Oil. Because nuclear energy and natural gas don’t appear to be major concerns, we now turn to oil. Oil has sold off in the wake of the Japan
Although regime change in a country such as Saudi Arabia may be less likely (because of the country’s smaller Shiite population compared with its larger ruling Sunni population), even small signs of unrest there could cause a speculative boost in oil prices. Given that the U.S. imports 51 percent of its petroleum from overseas and 39 percent of that from the Persian Gulf and Africa (see Figures 4 and 5), when it comes to the Middle East, there remains a great deal of investment and strategic risk.

**Investment Outlook**

The crisis in Japan is newsworthy, meriting both humanitarian and investor concern. As long as the risks of radiation leaks and contamination are contained, however, there is light at the end of the tunnel for that part of the world. On the other hand, the ultimate conclusion we draw from the data shared here is that, from an investment perspective, continued risks in the Middle East may be more important to watch going forward.

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April/Theatre/Cinema Highlights

Amazing Journey with staged readings. Then later in the month it’s the musical version of their three-day New Play Festival (4/8-10), featuring select local plays. The festival actually starts earlier in the week, hosting daily workshops with acclaimed writers Susan Richards (Chosen By a Horse), Larry Beinhart (Way the Dog), and Abigail Thomas (Three Dog Life). Then Friday starts with a special tribute to the influential poet Lucille Clifton—who passed away last spring—featuring readings by esteemed poets Sarah Browning, Cornelius Eady, Aracelis Girmay, and Patricia Smith, hosted by Gretchen Primack (4 PM, Kleinert/James). After a “schmooze” dinner at Oriole 9, Susan Richards hosts a talk/Q&A with popular novelist Jon Katz (8 PM, K/J). Seminars on social network marketing and spirituality/consciousness get Saturday started, then it’s another special poetry reading/safari. “The Evolution of a Writer” feature four of the most distinguished poets of our time—Paul Muldoon, Tim Seibles, Vijay Seshadri, and Jean Valentine—exploring the ways a poet’s work changes over the course of a life, sharing their own stories (2:30 PM, K/J). Award-winning novelist Gail Godwin hosts an informal Q&A (4 PM, Oriole 9), Rolling Stone author/reader Holly George-Warren hosts “Behind the Scenes of Rock & Roll” with panelists Michael Lang, Parke Puterbaugh, and Sean Yseult (4:15 PM, K/J), and a Memoirs Panel closes the evening, featuring Nick Flynn, Shalom Auslander, and Marion Winik (8 PM, K/J). Sunday is another panel day at Tinker St. Cinema/Upstate Films, covering a wide array of subjects including translation, mystery writing, cuisine, and publishing (see website for participants), a performance by singer/songwriter Bar Scott (11 AM, K/J), closing with “Stories from an Irish Master,” with best-selling author Colm Toibin (8 PM, K/J), Kleinert/James Arts Center, 34 Tinker St. 845.679.2079; Tinker St. Cinema/Upstate Films, 132 Tinker St., 845.679.6608, Woodstock. See www.woodstockwriters.com for ticket and schedule info.

Through April: SUNY New Paltz Department of Theatre Arts presents NEW PLAY FESTIVAL (4/8-10), at the Parker Theatre; and TOMMY, by PETE TOWNSHEND and DES McANUFF (4/28-5/8), at McKenna Theatre, SUNY New Paltz, New Paltz—Ever think for a moment: where do plays come from? How is it possible to compose and conceive a theatrical performance, with so many moving parts, that you never really know works or not until you can somehow get it performed? The answer is this: playwrights always need to workshop and conceive a theatrical performance, with so many moving parts, that’s what’s happening to the playwright, who can then make adjustments in pacing, dialogue, whatever is needed. It’s what happens in the summer at Powerhouse Theater, Vassar, and it’s what will be happening this month at SUNY New Paltz as well, with their three-day New Play Festival (4/8-10), featuring select local plays with staged readings. Then later in the month it’s the musical version of The Who’s Tommy (4/28-5/8), which is quickly becoming the most popular go-to rock musical, thankfully supplanting the inexplicable reign of Andrew Lloyd Webber. And why not? Great story, great songs—Amazing Journey”, “Pinball Wizard”, “See Me, Feel Me”—multiple fun staging possibilities for intrepid designers and directors.

SA 4/30: CENTER for SYMBOLIC STUDIES PRESENTS 21ST ANNUAL BELTANE FESTIVAL at STONE MOUNTAIN FARM, New Paltz—They’ve got some pretty interesting things going on up at the Stone Mountain Farm outside of New Paltz: dreaming groups, a Joseph Campbell Roundtable discussing the late author’s signature subject of mythology, and (gulp) a Trapeze Club where those so inclined can (safely, I’m told) learn how to flip, swing, and catch. And with plenty of land space and a nice covered stage, they’re inclined to have a festival or two when the weather gets nice, starting with their annual Beltane Festival. This particular year has been designated the “Faerie Beltane 2011,” with previous Kings and Queens of the May join the pageantry. Yes, it’s what you might call a “Renaissance Fair,” but without a lot of the organized activities that implies: really, it’s mostly an excuse for dressing up and blowing a raspberry to Old Man Winter. Vendors are onsite with food and beverage (Beltane is an all-ages non-alcoholic event), arts and crafts, and Carl Welden MC’s an entertainment line-up that includes Vanaver Caravan, Stone Mountain Masquers & Singers, Aisling, and Barely Lace. The Beltane Procession and May Pageant takes place mid-afternoon, and the entertainment carries over into the Fire Dance, which ends before midnight. Music, puppets, magic, people dressed crazy, Spring in the air. Tempting, yes? Stone Mountain Farm, 475 River Rd. Ext., New Paltz, www.symbolicstudies.org, 845.658.8540. 1-11 PM
SOME SPRING PERFORMANCES - TIP OF A TERRIFIC ICEBERG

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  4/22 Thomas Earl, Vito Petrocitto & Don Sparks
- The Understudy
  4/29-30 Mohonk Mtn Stage Co.
- Romantic Dance Party
  5/7 with the Bernstein Bard Quintet
- Beaucoup Blue
  5/13 Blues Duo From Philly
- Bob Berky
  5/14 An Evening With An Aging Clown
- April Verch Band
  5/21 Roots Violinist From Canada
- Jerome Mouffe
  6/3 Classical Guitarist From Belgium
- e’lissa jones band
  6/4 Jazz, Rock and R & B Violinist
- Joni Mitchell Tribute
  6/10 with K.J. Denert, Gretchen Witt & Thomas Earl

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Humanist Movement

Photo of Kurt Henry by Jennifer May
Kurt Henry Band
From Our Religions We’ll Be Free

By Gregory Schoenfeld

When a young Brooklyn, New York singer-songwriter named Kurt Henry first took the stage at Greenwich Village’s Gaslight in 1968, there was indeed something special in the air: possibility. The possibility of peace. The promise of humanity.

Quite some time, and foundered idealism, has passed between then and now. Ask yourself, if you haven’t already: what is it about music that imbues it with the power to continually inspire, withstanding the inscrutable nature of reality? Is it, as many have proffered, the indomitable voice of the heavens?

Kurt Henry, now a time-tested music veteran, a multi-faceted guitar virtuoso, and a passionate literary scholar to boot, might tell you to stop casting your eyes skyward, and get yourself a mirror—and it seems that Coleridge, one of Henry’s deepest inspirations, would agree. The moral, Henry asserts, lies within rather than without.

On the newest offering from the Kurt Henry Band, From Our Religions We’ll Be Free, Henry engineers his most compelling and far-reaching testimony to date. Much like the message it delivers, the music cuts a wide swath: whimsy and pain, dalliance and heartbreak, frustration and bliss. Henry puts his adroit band through its musical paces, traveling through a range of genres and dynamics from straight-ahead roots folk to progressive jazz. Still, there is an upwelling of raw veracity that binds this collection of songs into a true album, undeniably steeped in the 60s and sound, are the elements which it combines, and it stamps them into unity in the mould of a moral idea.

It is the variety of vehicles that Henry employs that makes this record both an entertaining and thought-provoking encounter. A telling example is the progressive-rock deftness and multiple time signatures of the rollicking “Julia in Running Shoes”, inviting an intimate look into the invigorating playfulness of romance. This is followed immediately by the despondent heartache, punctuated by Sebastian’s dolefully emotive harp, of “Julia Left”. “Mind Your Business”, perhaps the record’s most powerful track, features Rice’s resplendent Hammond organ playing bar-for-bar with Henry’s guitar in a classic-rock-inspired jam that harkens to Winwood’s Traffic. Let the CD continue, and you’ll next arrive at “Red Meat Aggression Monkeys,” a good-old, pre-Dylan-at-Newport folk bust-up, one that carries the brutally honest humor of Phil Ochs in its verses.

Henry provides a clear path to his message, and the band’s range, in the opening title track, “From Our Religions We’ll Be Free”. Combining crisp interpretative jazz phrases reminiscent of the late Michael Brecker, and the earnest call for unity and peace that would have been right at home on the stage at Woodstock, Henry makes his appeal for reason over doctrine. “Strip off all of our illusions/and what’s left is harmony”, says Henry with a smile, “to be honest, we really like each other. We play for the playing.”

Blending seamlessly with this insular gathering are the keyboards of Ross Rice, whose rich Hammond organ enjoys a featured role in the production alongside Henry’s guitar. As a final dish to this banquet (and providing yet another “Summer of Love” reference), Lovin’ Spoonful’s John Sebastian strolls in and contributes his signature harmonica to three of the tracks. The end result is an engaging musical concoction, one that demands attention.

All in all, however, the voyage of Religions begins and ends with Henry’s lyrics and arrangements. Echoing the assertions of Coleridge, who is honored in the album’s hauntingly lyrical final track, “Frost at Midnight”, Henry pleads with the listener to take stock of the genuine power of the human heart and mind.

The Kurt Henry Band From Our Religions We’ll Be Free CD release party is Sunday May 1, at the High Falls Café, Rte. 213 and Mohonk Rd., High Falls, 845.687.2699. Vist www.kurthenry.com for more info.
April 2  a woman like that Q&A with director Ellen Weissbrod  $6 | 7:30 pm
April 5  Season for Nonviolence Celebration with film Soundtrack For a Revolution  | 7 pm
April 10  Dance Film Sunday – Coppelia filmed live in HD  $10/$5 students | 2 pm
April 12  Environmental Film Series – Dirt! The Movie  by donation | 7 pm
April 15  Documentary - The Elephant in the Living Room  $6 | 7:15 pm
April 16 & 17  Documentary - Queen of the Sun  $6 | 7:15 pm
April 17  Opera in Cinema - The Magic Flute  $20 | 2 pm
April 30  Live Theater - Myth America  $15/$25 for two | 8 pm
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April is a busy month at the Dorsky, starting with a special gallery tour “Fancy Meeting You Here” (Fr 4/1, 5 PM) with comedians Carl Arnheiter and Dave Hill, and the tail end of Marco Maggi’s “From Huguenot to Microwave” show, closing April 15. Malawi-born Tim Davis, a graduate of Bard College and Yale University, is an artist and poet who blends his ongoing interests in performance, photography, sculpture, and poetry into a series of video and installation works and objects entitled “The Upstate New York Olympics.” A suite of twelve to fifteen videos are accompanied by bronze trophies and other commemorative objects, project documentation, and a small artist-designed publication, all commenting on the artist’s concerns with the fundamentals of performance art, personal expression, regionalism, and the risks and rewards of the creative life (Greenberg Gallery). Also starting in early April is “Thick and Thin: Ken Landauer and Julianne Swartz” (Bedrick Gallery), a duo show by a married couple who create independently and have never shown together before, but have realized resonant ways to present their work in tandem. Landauer’s drawings and objects play with scale and humor to provoke realizations about expectations about representation and abstraction, while Swartz’s sculptures, installations, and architectural interventions shift our perceptions of space, form, and light. Both artists have received accolades: Landauer’s work has shown at The Fields/Art Omi, at Socrates Sculpture Park, with the Public Art Fund, and at AH Gallery; Swartz has created projects for BBC 3, the Indianapolis Museum of Art, the 2004 Whitney Biennial, and for other group exhibitions at Tate Museum and the New Museum for Contemporary Art. The Samuel Dorsky Museum, SUNY New Paltz, 1 Hawk Drive, New Paltz, www.newpaltz.edu/museum, 845.257.3844. “The Upstate New York Olympics: Tim Davis”: opening reception Fr 4/8 5-7 PM, Student Art Alliance lecture Fr 4/28, Lecture Center Rm. 102, 7 PM. “Thick and Thin: Ken Landauer and Julianne Swartz”: opening reception Fr 4/8 5-7 PM.

4/8 through 5/23: “PANOPTICON,” photographs by Jessica M. Kaufman, at Galerie BMG, Woodstock—Visitors to Woodstock can easily overlook Galerie BMG, Judi and Bernard Gerson’s cozy studio/gallery just off the main drag (around the corner from the Center for Photography at Woodstock). You should make the turn sometime, as they always have a compelling (usually solo) exhibit showing, and this month is no exception. From the press release: “The images in Jessica Kaufman’s ‘Panopticon’ series of photographs are beautiful, yet haunting, particularly when one is unaware of the context. The ominous quality becomes more pronounced when the viewer learns that they are taken on the grounds of Nazi concentration camps. The title refers to a prison structure which allows unknown observation of those being watched, which meshes with the artist’s own description of herself as an ‘astute observer, rather than a documentarian.’ Indeed, rather than documenting the horrors of the past with graphic imagery, Jessica uses her traditional landscape theme to show the natural world bearing witness to atrocities and ‘fusing indeterminate disturbance with transcendent beauty.’” The silver gelatin prints—using Polaroid Type 55 film—yields a mysterious painterly effect that makes the image difficult to place in time. Galerie BMG, 12 Tannery Brook Rd., Woodstock, www.galeriebmg.com, 845.679.0027. Gallery hours are Mo, Fr 12-5 PM, Sa, Su 11 AM-6 PM or by appt. Opening artist reception Sa 4/9 5-7 PM.

5/22 through 5/22: The Center for Curatorial Studies at Bard College (CCS Bard) presents “CLAP,” at the Hessel Museum of Art, Bard College, Annandale-on-Hudson—There’s a good reason why the Center for Curatorial Studies at Bard College is considered one of
the finest places to study art curation: The Marieluise Hessel Collection. 1,780 paintings, sculptures, photographs, works on paper, artists’ books, videos, and video installations from the mid-1960s to the present, from over 900 artists provide a bountiful palette for the student curator to create compelling exhibitions in the Hessel Museum of Art, on the Bard College campus. Taking advantage of some recent acquisitions, CCS Bard graduate students Nova Benway, Michelle Hyun, Nathan Lee and Dylan Peet (with CCS Bard executive director Tom Eccles) present CLAP, featuring over 60 works from the collection including new works by John Bock, Cosima Von Bonin, Paul Chan, Charline Von Heyl, William Pope.I, Ryan Trecartin, and Tony Oursler. From the press release: “The title of the exhibition takes its inspiration from minimalist composer Steve Reich’s Clapping Music (1972), an audio work in the Hessel Collection. Clapping Music is an early example and innovation of “phasing,” in which repetitive patterns or phrases of music fall in and out of unison with each other based on the subtle shift of one note. The physical gesture of the clap, meaningless in and of itself, produces a sound that becomes meaningful in context. This exhibition sets the stage for artworks to resonate in polyphonic ways—to clash, clang, jar against each other, and even occasionally harmonize. Rather than seeking to draw out the inner psychological life of artworks, CLAP asks what we can discern from their outsides—and what they can find in each other. Interpretation here becomes a byproduct, rather than a starting point: looking to gestures instead of identities, connections rather than histories, encounters versus explanations—the exhibition is less about applause, rather it brings things together, making noise.”

Hessel Museum of Art, Bard College, Annandale-on-Hudson, www.bard.edu/ccs/museum, 845.758.7598. We-Su 1-5 PM
Although cultivated since antiquity, the Helleborus has recently emerged from relative obscurity to become a star in the modern perennial garden. Native to southern and central Europe, hellebores were found primarily in mountainous regions, but this versatile plant has acclimated to a wide range of habitats. Here in the Northeastern U.S. the very notion of a lovely flower with evergreen leaves blooming in the dregs of winter—as we tire of the seemingly endless challenge of snow, wind and ice—borders on the magical.

Throughout the ages, the helleborus has been ascribed magical powers. H. Niger [niger refers to the black roots] was used to cure insanity, to guard against witches and evil spirits and was long considered the perfect ingredient for breaking spells and enchantments. In Greek mythology, Melampus used the hellebore to cure the madness of King Proteus’ daughters who had, along with other women, lost their hair and ran wildly through the streets thinking themselves to be cows. The Romans spread H. Niger throughout their empire and hellebores could often be found in English and French gardens planted near the door to guard against evil. Folklore also tells us that if a vase of hellebore were brought into a room, an unpleasant atmosphere would be driven out and replaced with one of tranquility.

The Helleborus was eventually absorbed into Christian folklore. The charming legend of Madelon tells the story of a young girl traveling with the Shepherds to see the Christ child. Having no gift for the child, Madelon began to weep. Taking pity on her, an angel led her from the stable and as she touched the barren winter ground a hellebore sprang up in full bloom, hence its common name, the “Christmas Rose.” (An early spring blooming variety is also known as the “Lenten Rose.”)

Famous for its curative powers (it was often used as a purgative) from antiquity throughout the Middle Ages, the hellebore’s roots are, however, poisonous, and can be fatal if consumed in excess; Alexander the Great is rumored to have met his end after taking an unusually high dose. While etymologists dispute this translation, the word hellebore is said to come from the Greek hellein, meaning “to kill,” and bota, meaning “food.”

**CULTURAL NEEDS**

Most hellebores are happiest in shade to semi-shade. With plenty of organic matter in the soil, good drainage, and protection from winter’s harsh winds, they will reward you with their lovely nodding blooms.

In my garden I have several species of hellebore. Stinking hellebore, [H. foetidus, has a pleasant musty odor] starts blooming in early to mid March and the blooms last well into June. The Christmas Rose, (H. niger) with its white blooms that eventually age to pink, starts blooming in late February. H. orientalis, and its many hybrids, (H. x hybridus) is fast becoming a favorite. They bloom in early spring and often last into the middle of July. Most hellebores have dark evergreen leaves and are drought and deer resistant. They will thrive in a shady corner and reliably charm garden visitors with a lovely array of white, or speckled, pale green, rosy pink to deep red cup-like blossoms.

**SPECIES**

Members of the genus Helleborus include approximately twenty species of herbaceous flowering plants in the family Ranunculaceae. There are two types of species of Helleborus; caulescent species [with stems] include Helleborus arutifolius, Helleborus foetidus, and Helleborus vesicarius. Acaulescent species [without stems] include—among others—Helleborus atrorubens, Helleborus croaticus, Helleborus cyclophyllus, Helleborus niger, and Helleborus orientalis.

**PROPAGATION**

Hellebores can be grown by seed or by division. Seed propagation requires six to eighteen months or more, and a period of cold temperatures for germination. Dividing hellebores is the simplest method of propagation; however you must determine whether your clump is caulescent or acaulescent. Only the caulescent species can be divided successfully.

**DISEASES**

Hellebores can develop “Black Spot” and more seriously, “Black Death” which is fatal although I’ve never had either in my garden. Starting out with healthy plants and good ventilation will help prevent both.

**COMPANION PLANTS**

Hellebores are lovely when combined with early spring bulbs. Their shiny evergreen leaves help Spring’s more pastel shades stand out. I mix mine in a bed with epimedium, several varieties of ferns, euphorbia, trillium and hosta.

**RESOURCES**

www.hellebores.org
So, two cannibals are eating a clown. One turns to the other and asks, “Does this taste funny to you?”

**Human Cuisine** addresses one of the key points about cannibalism: It’s fascinating. The stories, essays, poetry and drama in this anthology reveal that cannibalism can also be disgusting, sometimes frightening, sometimes hysterically funny, sometimes touching—but always interesting, at least once you get past the gag reflex.

Co-editors Ken Albala and Gary Allen have assembled an anthology of writings that is guaranteed to give the curious reader something meaty to chew on.

*find it at AMAZON.COM*
In late winter, we search intently for any sign that spring is coming. We peer into the woods, searching for a slight swelling of a bud—anything at all. Then, when it actually does arrive, it's everywhere at the same time. What had been a slight change in birdsong becomes a predawn cacophony, with every bird on the planet singing his fool head off. What had been an oh-so-subtle greening becomes an explosion of flowering trees and wildflowers. Then, before we know what's happening, we notice that the apple trees are in bloom.

The scent in the orchards is intoxicating, but knowing that when the apple trees bloom, the morels are about to appear, makes us delirious. We grab our mushroom bag, pocket-knife and camera and bolt into the woods.

Of course, finding the first morel is never easy, so we look for other signs that the season is right. From long experience, we know that columbines bloom in the kind of places that morels like, and prefer to do so at the same time as the mushrooms poke their heads through the forest leaf-litter. We are relieved and encouraged when we see the flowers nodding in the dappled sunlight.

It doesn't seem reasonable that something as empty-headed as a morel could not only recognize potential predators, but organize strategies for out-witting them—but it's easy to imagine that they do just that.

It sometimes seems like these fungi have the ability to disguise themselves—as if guided by some pre-vegetal intelligence. Their color and texture certainly aid in their deception—but their tendency to emerge from beneath the edge of a rock, or in the shadow of a decayed stick, or at the base of some thorny shrub, suggests the sort of protective strategies that can only arise from self-awareness. Logic compels us to believe that this is not the case, but the search for morels—especially an unproductive search for morels—can lead a mushroom hunter to some unusual suppositions. Occasionally, morels can be found in the open—foolishly sticking their heads into the spring sunshine—but far more often they are hiding—as if they know that there is an omelet in their future.

We've always known how important it is to go back over the same area where we've just looked for morels. Sometimes the slant of the light, or angle of view, will reveal the mushrooms' formerly unnoticed hiding places. But another odd phenomenon is less obvious—and it has more to do with the hunter than the hunted.

One can only look intently at a patch of ground for a minute or so before the mind begins to wander. The eyes seem to lose focus—and, just then, a morel appears. It's usually in plain sight, but just at the edge of the area we've just been scanning. It's almost as if the unconscious mind continues the hunt—but more effectively—while the conscious mind drifts.
Step into Spring with Sake

by Julie Goldstein, Bull and Buddha

According to folklore, around 4800 B.C. a natural airborne yeast soared into an uncovered container of rice. The mixture began to ferment, resulting in a curious alcohol, and the people of China began to drink the concoction. Although the beverage was first born in China, Japan is responsible for popularizing and mass-producing sake; therefore the impression prevailed that it was first created by the Japanese.

Sake is mystifying to the larger population of consumers who are unsure of what exactly sake is or how to drink it. Is sake more closely related to wine or beer? Most would guess wine (sake’s alcohol content is similar); contrary to belief, sake is a relative of beer because of its brewing process. Another misunderstanding about sake is that it should be served hot. Conversely, sake is best served cold—and by someone other than the drinker. It is considered improper sake etiquette to pour yourself a cup. This practice adds the notion of relaxation to the sake sipping experience.

Fairly new to the United States, acceptance and consumption of sake is growing (its intake is rapidly decreasing in Japan, where people are drinking more beer and hard liquor) as premium sake brewers emerge. Premium sake, or Junmai, is brewed using solely rice, water, yeast, and koji (a portion of steamed rice blended with mold). The sake-making process is very specific for this particularly pure style. In fact, it is regulated by Japanese liquor law, much akin to the parameters of France’s finest Champagne. The best sake brewers use polished rice, which is simply milled white rice, for a more delicate flavor. The rice is then washed and steamed. A portion is mixed with the koji and rejoined with the rice, yeast and water. An additional amount of rice is combined, and the fermentation process takes on the mixture and action, ultimately transforming the mixture into sake. Sakes of inferior quality have the addition of distilled alcohol, formulating a more astringent beverage. These poorer sakes are the ones typically served hot in order to mask the sharpness.

More recently, sake increasingly is being featured in cocktails. This is no surprise as the subtly floral flavors of sake are a crisp complement to a multitude of spirits and juices. Premium sakes are known for the perfect balance of sweetness and dryness, thus making sake the perfect potion to stir up in a refreshing cocktail.

Now that spring is upon us, Bull and Buddha created a refreshing Asian twist on the traditional margarita to quench the heat of the warmer days. The subtle sweetness of the pear and the slight tartness of the lime juice are harmoniously balanced with the crispness of the sake.

Bull and Buddha restaurant fuses an urban interior with exotic design elements of the East nestled in Poughkeepsie’s revitalized downtown. Served under the watchful eye of a hand-carved two-ton Buddha, the Asian-themed menu reflects the bounty and diversity of the Hudson Valley: an inspired dining experience in a chic yet casual setting. Bull and Buddha is located at 319 Main St., Poughkeepsie, www.bullandbuddha.com, 845.337.4848. Open Mo-Th 11:30 AM-10 PM, Fr/Sa 11:30 AM-1 AM, Sunday Brunch 11 AM-8 PM. Closed 3-5 PM except Su.

**Bull and Buddha’s Pear Sake Margarita:**

*This recipe yields one margarita—multiply it for your next party.*

- 2 oz. pear puree
- 1 oz. triple sec
- 2 oz. sake
- .5 oz. sour mix
- Half of a lime, juiced

Pour the pear puree into a glass. Pour in the sake. Add the triple sec, lime juice, and sour mix. Garnish with a lime wedge.
ARIES (March 21—April 19): Were you under the impression that the sky is completely mapped? It’s not. Advances in technology are unveiling a nonstop flow of new mysteries. In a recent lecture, astronomer Joshua Bloom of the University of California described the explosion of wonder. One particular telescope, for example, detects 1.5 million transient phenomena every night, and an average of 10 of those turn out to be previously undiscovered. Reporting on Bloom’s work, Space.com compared astronomers’ task to “finding a few needles in a giant haystack night after night.” I see this challenge as resembling your imminent future, Aries. Mixed in with all the chatter and hubbub, there are some scattered gems out there—rich revelations and zesty potentials. Will you have the patience to pinpoint them?

TAURUS (April 20—May 20): If you’re thinking of calling on a ghost to provide you with information, make sure you know how to banish it when you’re finished milking it. If you’re considering a trek into the past to seek some consolation or inspiration, drop breadcrumbs as you go so you can find your way back to the present when it’s time to return. Catch my drift, Taurus? It’s fine to draw on the old days and the old ways, but don’t get lost or stuck there.

GEMINI (May 21—June 20): From an astrological point of view, it’s a favorable time for people to give you gifts and perks and blessings. You have my permission to convey that message to your friends and associates. Let them know it’s in their interest to be generous toward you. The truth, as I see it, is that they will attract rewards for themselves, some unexpected, if they help you. So what’s your role in this dynamic? Be modest. Be grateful. Be gracious. At the same time, rake it all in with supreme confidence that you deserve such gifts and perks and blessings. You have my permission to make sure you know how to banish it when you’re finished. And don’t make a big show of it; they will be conditioning your thoughts about yourself and about the goals you regard as worthy of your passions. If you pick people of low character or weak values, they’ll bring you down. If you opt for hard workers with high ideals, they’ll raise you up.

CANCER (June 21—July 22): Nobel Prizes are awarded to geniuses in a variety of fields for work they’ve done to elevate science and culture. But have you heard of Ig Nobel Prizes? The Annals of Improbable Research hands them out to eccentrics whose work it deems useless but amusing. For instance, one recipient was honored for investigating nonsense songs as you hippety-hop along. Another award went to engineers who developed a remote-control helicopter to collect whale snot. In 2000, physicist Andre Geim won an Ig Nobel Prize for using magnetism to levitate a frog. Unlike all of his fellow honorees, however, Geim later won a Nobel Prize for his research on a remarkable substance called graphene (tinyurl.com/NobelGraphene). I think you’ll soon have a resemblance to him, Cancerian. Some of your efforts will be odd and others spectacular; some will be dismissed or derided and others will be loved and lauded.

LEO (July 23—Aug. 22): If you have ever fantasized about setting up a booth at the foot of an active volcano and creating balloon animals for tourists’ kids, now is an excellent time to get started on making that happen. Same is true if you’ve ever thought you’d like to be a rodeo clown in Brazil or a stand-up comedian at a gambling casino or a mentor who teaches card tricks and stage magic to juvenile delinquents. The astrological omens suggest that playfulness and risk-taking would synergize well right now. There’s even a chance that if you found a way to blend them, it would lead to financial gain.

VIRGO (Aug. 23—Sept. 22): You’ve arrived at a phase in your cycle when you’ll have the opportunity to scope out new competitors, inspirational rivals, and allies who challenge you to grow. Choose wisely! Keep in mind that you will be giving them a lot of power to shape you; they will be conditioning your thoughts about yourself and about the goals you regard as worthy of your passions. If you pick people of low character or weak values, they’ll bring you down. If you opt for hard workers with high ideals, they’ll raise you up.

LIBRA (Sept. 23—Oct. 22): “There’s no key to the universe,” writes Swami Beyondananda. But that shouldn’t lead us to existential despair or hopeless apathy, adds the Swami. “Fortunately, the universe has been left unlocked,” he concludes. In other words, Libra, there’s no need for a key to the universe! I offer you this good news because there’s a similar principle at work in your life. You’ve been banging on a certain door, imagining that you’re shut out from what’s inside. But the fact is that the door is unlocked and nothing is stopping you from letting yourself in.

SCORPIO (Oct. 23—Nov. 21): When you travel to Mozambique, the Ministry of Fish and Wildlife gives you a warning about the frequency of human encounters with lions out in nature. “Wear little noisy bells so as to give advanced warning to any lions that might be close by so you don’t take them by surprise,” reads the notice you’re about to receive. I’m certain, Scorpio, that no matter where you are in the coming weeks—whether it’s Mozambique or elsewhere—you won’t have to tangle with beasts as long as you observe similar precautions. So please take measures to avoid startling goblins, rascals, and rogues. If you visit a dragon’s domain, keep your spirit light and jingly. If you use a shortcut that requires you to pass through the wasteland, sing your favorite nonsense songs as you hippety-hop along.

SAGITTARIUS (Nov. 22—Dec. 21): Few things make me more excited than being able to predict good tidings headed your way. That’s why, as I meditated on your upcoming astrological aspects, I found myself teetering on the edge of ecstasy. Here’s what I foresee: a renaissance of pleasure . . . an outbreak of feeling really fine, both physically and emotionally . . . and an awakening of your deeper capacity to experience joy. Here’s your mantra, generated by my friend Rana Satori Stewart: yum yum yum yum / yum yum yum yum yummy yum / yum yum yum yum yummy / yum yum yum yum yummy yummy yummy yum yum.

CAPRICORN (Dec. 22—Jan. 19): CNN reported on two neo-Nazi skinheads from Poland, a married couple, who discovered they were actually Jews. It turned out that
during World War II, the truth about their origins had been hidden by their parents for fear of persecution. Years later, when the Jewish Historical Institute in Warsaw informed them that they were members of the group they had hated for so long, they were shocked. Since then, they have become observant Jews who worship at an orthodox synagogue. The new perspective you’ll be getting about your own roots may not be as dramatic as theirs, Capricorn. But I bet it will lead to a shift in your self-image. Are you ready to revise your history? (More info: tinyurl.com/Ex-skinheads.)

AQUARIUS (Jan. 20-Feb. 18): My astrological colleague Antero Alli says that a lot of good ideas occur to him while he’s taking a shower. He also finds frequent inspiration while riding his bike. Why, then, does he not enjoy biking in the rain? He doesn’t know. I bring this up, Aquarius, because you’re entering a phase of your cycle when flashes of insight and intuition are likely to erupt at a higher rate than usual. I suggest you aggressively put yourself in every kind of situation that tends to provoke such eruptions—including ones, like maybe riding your bike in the rain, that you haven’t tried before.

PISCES (Feb. 19-March 20): A Canadian man named William Treble once found over a thousand four-leaf clovers in a single day. Niamh Bond, a British baby, was born on the tenth day of the tenth month of 2010—at exactly 10:10 a.m. and 10 seconds. My friend Allan told me he was driving in suburbia the other day when two white cats bolted across the road right in front of him. And yet as lucky as all that might sound, it pales in comparison to the good fortune that’s headed your way, Pisces. Unlike their luck, which was flashy but ultimately meaningless, yours will be down-to-earth and have practical value.

To check out my expanded audio forecast of your destiny go to RealAstrology.com.
The Late Great Eddie Kirkland
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