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dear readers



e're big fans of July over here at *Roll*. Personally, I'm a sucker for the Fourth of July, which is the day I get all America-d up (no flag shirt), enjoy beer (moderately) and fireworks (over the top preferred), and even (responsibly, mind you) maybe blow up some stuff myself!

You know, I happen to really love this country. Granted, I dislike the pointless and expensive warmongering, the sycophantic worship of the über-wealthy, the egotistical posturing of the American exceptionalist, the emphasis on the exploitation of energy resources over conservation, the shameless manipulation of pervasive national media by the corporatocracy. But other than that, it's a pretty rockin' joint.

And the reason why? I think it comes down to this: Americans actually can drop the whole left/right construct and work together constructively. See how communities across the country have had to pull together in the face of recent natural disasters (Joplin, Minot, Arizona/Texas fires), just to survive and rebuild? Not a lot of time for getting angry at talk radio's "Anti-American" of the day when your house—and everything in it—is gone. When a good neighbor is helping out, you're just not going be checking out their political affiliation, or wondering if they were "born here." You just want a good neighbor. Americans are pretty great in crisis mode, in my opinion (and experience).

Thankfully, we have had no such disaster in the Hudson Valley recently, so we can all just celebrate on the Fourth together in grand style. And hopefully there will be further cause for celebration—the New York State Legislature is oh-so-close (as of this moment) to making same-sex marriage legal in New York. Personally, I happen to think that my (and your) gay and lesbian American friends should have the same rights that I do, and I'm sorry if you disagree. Fortunately, you do have the right to not marry someone of the same sex, so it really shouldn't affect you in the slightest. That is, unless it just pisses you off that somewhere there's a happily married gay or lesbian American. Then...well, I'm not a bit sorry. (Last minute update: the bill passed! This state rocks.)

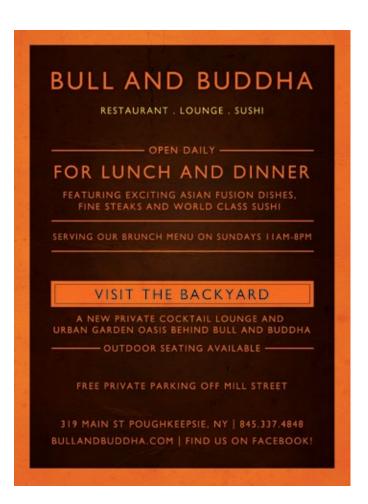
There's a lot to celebrate in the Hudson Valley this month, and with our peerless listings and highlights we've got the comprehensive manual on how to enjoy one's self around these parts. We wanted to give special coverage to our resident artists, starting with 24 of our finest on display this month at the SUNY New Paltz Samuel Dorsky Museum—one of the region's curatorial gems—meditating on the concept of "beauty," with surprising and provocative results.

We've got Woodstock treasures Happy and Jane Traum, whose Homespun organization brings the world's finest musicians to the eager student via video, tape, CD, and DVD—a truly stellar educational resource. I should apologize in advance for not getting more into Happy's amazing musical career, rising through the NYC 60s folk scene with brother Artie, interacting with the likes of Bob Dylan, Pete Seeger, and Allen Ginsburg, on up to his recent recordings and performances, notably his annual Winter Solstice concert in Woodstock. Perhaps in another issue...

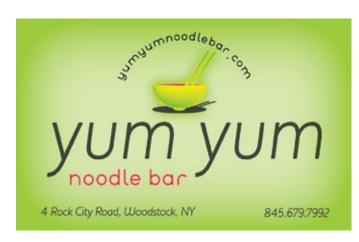
And is there great theatre this July? Why, yes there is: operettas, cinema, and Ibsen's *The Wild Duck*—plus the cabaret Spiegeltent—make Bard College's Summerscape a major destination, and Vassar's Powerhouse Theater is a veritable cauldron of thespianism, with readings and performances of new works done by professionals and students together. Fans of the 80s/90s TV favorite "thirtysomething" won't want to miss the Mainstage production of *F2M*, written by Patricia Wettig and featuring her husband Ken Olin, both of whom were award-winning cast members of that popular series.

All this....and the Rosendale Street Festival, the region's only truly free music festival. I'll probably see you there if you're inclined to go, with four bands in a row on that Sunday! You see, I have much to celebrate this month, starting with the 25th anniversary of my marriage to Jamaine Bell: the best and smartest thing I've ever done! And once again, it's a *Roll* anniversary with this issue, we're starting our fifth (!) year in print. Can't decide if the time has flown by, or if it seems like a decade ago we started, but we're still here! All thanks to you....

Cheers, Ross Rice, editor







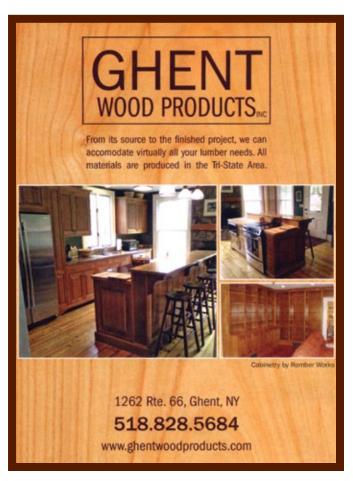




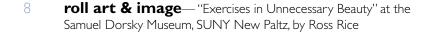


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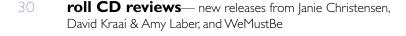
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EVENTS

roll magazine publishes event listings for local music, art, theatre, film, dance and spoken-word events. Deadline for submission is the 15th of the previous month. Email event listings to: events@rollmagazine.com. Include date, name, venue, time and location.

EDITORIAL

If you are interested in writing for roll magazine, or have an interesting story on creative living in the Hudson Valley, email a brief press release or story idea to info@rollmagazine.com

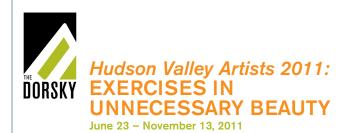
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Charles Geiger, Out of Sight, 2010, courtesy the artist

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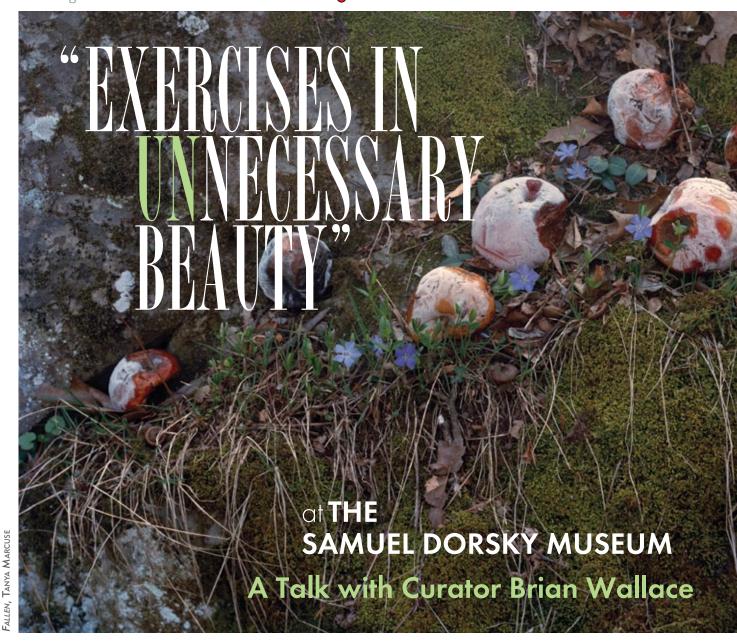


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by Ross Rice

here's something pretty exciting about an empty gallery: it's a totally blank slate, full of potential energy, soon to be a vessel for collected expressions representing days or hours of artistic contemplation and creation. It's also quite a good place for interviewing curators—great reverb qualities. In this case, the gallery is in the Samuel Dorsky Museum of Art, on the campus of SUNY New Paltz. We're talking to Dorsky curator, Brian Wallace. The show he is in the process of assembling and planning for this empty space, "Exercises in Unnecessary Beauty," features 24 Hudson Valley-based artists exploring the time-honored question: What is beauty?

First, Brian explains the title. "Beauty' is ostensibly eternal. But I can't imagine talking about it without having qualifiers that let you climb up to those rarefied heights. I think about how artists work—they work, and they work hard—and that's where the 'exercise' comes from:

practice, repetition, working toward perfection. And 'unnecessary' is deliberately provocative. I think a lot of folks think that for something to be beautiful it has to have no function, be useless, or somewhat abstract. And yet, show me someone who, in one way or another, doesn't believe that we need beauty. Unnecessary? No way. (These words) don't quite fit together on the same plane; they're a little contradictory. But that's all right."

Over the years, the summer show at the museum has kept a strong local flavor. "I'm really proud that the Dorsky has not 'outgrown' the idea of an annual juried show of work by emerging artists from the region. I think it is a great way to connect a bunch of our different audiences to one another through the lens of this show. The range of artistic talent here is just amazing, but there aren't concentrations of neighborhoods like there are in the New York metropolitan area." Regional artists meet and recognize their peers; emails and numbers are often exchanged. "It's



amazing when that happens. And so the museum acts-it's a term Steven Holl uses to refer to architecture—as a social condenser. A lot of stuff goes through, and some of it condenses out."

"The show performs a service that way. It also shows our really mixed audience—including students, faculty, staff, local New Paltz folks, people from the region, and our tourist audience what we've got. The museum works hard to make what could be just a juried show look really, really good. We spend a lot of time, and our resources, very carefully to make the installation, programs, and promotion of the show really work. It's on par with all of our other shows. I say that because sometimes people hear 'juried show' and they think oh, that's like a little pro forma thing. Not for us." Unlike in previous years, the show will be carried over into the fall semester, allowing the student artists to check out some of their possible future peers.

For this summer's show, Brian started out with the basic idea of "beauty" in his call for artists, keeping it pretty straightforward, waiting to see what artistic interpretations of that particular idea he might receive. He got nearly 250 submissions, way more than for any previous call, opening up numerous possibilities for how to present the elusive subject. From that group, 24 artists were selected, with a wide range of approaches from the obvious to the, well, not so.

"Sometimes there's a fine line between the not-beautiful and the beautiful...I'm thinking of a couple of photographers in the show. Harry Wilks, whose work has been in this show before, photographs industrial landscapes in this region. (In one photograph) there's this giant flowering shrub, and out from behind it sticks some inflatable structure. Or it might be a huge pile of some sort of waste, covered in white plastic. Very strange looking objects, and the result is not pretty, but there's something extraordinarily strange about the juxtapositions. Tanya Marcuse photographs rotting fruit, and these things are just terrifyingly beautiful. Formally, they're extraordinary, the colors....and you think about what they connote, in terms of decay meaning fertilization and subsequent life. That's beautiful, right?" (It really is, in a strangely disquieting way.)

"I'd also mention Gilbert J. Plantinga, a photographer in New Paltz. He finds, in even the least likely places, incredible formal and narrative beauty in very unassuming settings. Charles Stein is a well-known poet who has been making photographs for awhile, and he submitted a few which are also just very simple, kind of frozen moments, and he has captured the grace you can find even in prosaic settings. There's a photograph called Ghost Chairs, which looks like it was taken in some function room somewhere. And it's an extraordinary image."

"Every time that I think that there's a lot of photography in the show, I stop to think about all the amazing paintings and objects. There's a video work by Phoenicia's Dave Hebb, which has a-I almost hate to say it—message about our environment and sustainability. It's a beautiful



video of water, welling up from a well. That, to me, was the first hit, yes, as if I needed a reminder, that the world is a beautiful place. All the little simple processes going on all the time are just extraordinary." SUNY art instructor Amy Cheng's paintings are "big and they're bold and they're subtle. And they are beautiful, exceptionally well-handled, and they refer to all kinds of natural forms through these filters of other representations of those forms, in art and in design. They're really layered conceptually, really rich."

Don't expect any classic Hudson River School type landscapes in this show. "Jane Bloodgood-Abrams is working this kind of tradition of representational painting, but her work pushes the envelope; the paint is so seductive, so beautiful. Many people have gone too far and fallen off the edge, where you're looking at this completely ridiculous confection. She knows how to see that as a danger in the distance, and walk up to that and stop and say 'I am not a fool, I am not a cynic...I want my work to look like the real thing, but also to hint and suggest, connote and imply beauty in its own way."

It's a subject guaranteed to spark passionate dialogue, because it couldn't be more, well, subjective. And as everyone has their own personal idea of what beauty really means to them, and those ideas can be pretty strong, some of these images will no doubt challenge definitions. "I assume that one reason why visitors come to the museum is to be stimulated, or inspired, or provoked. Those mean generally the same thing. Hopefully, the museum is a place where people feel comfortable thinking to themselves, or having a dialogue with someone else about it."

FEATURED ARTISTS: JANE BLOODGOOD-ABRAMS, HANNA RAINE BRENNER-LEONARD, KAREN CAPOBIANCO, AMY CHENG, VINCENT CONNELLY, TIMOTHY ENGLERT, CHARLES GEIGER, DAVE HEBB, JIM HOLL, SUE HOROWITZ, ROMAN HRAB, CHARISE ISIS, LYNN ITZKOWITZ, MICHAEL JOYCE, IAIN MACHELL, TANYA MARCUSE, GILBERT J. PLANTINGA, SUSAN SAMMIS, BILL SCHUCK, SCOTT SERRANO, CHARLES STEIN, PAUL G. STEWART, JOY TAYLOR, HARRY WILKS

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"Scott Serrano is making a large installation that's a sort of riff on how intellectual and artistic history might have gone had a few things happened in a different way 150 years ago. If Darwin's partner had been the one to introduce the idea of 'natural selection' in evolution, if a couple of artists who were marginalized for various reasons had become the standard bearers of artistic innovation in the late 19th/ early 20th Century...what would art look like? The answers are very interesting...a museum within a museum."

"Exercises in Unnecessary Beauty" will be showing through November 13 at the Samuel Dorsky Museum, SUNY New Paltz, 1 Hawk Drive, New Paltz, www.newpaltz.edu/museum, 845.257.3844. Gallery Talks: Su 7/17, Sa 9/24, Sa 10/15 2 PM. Gallery hours We-Su 11 AM- 5 PM

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Bard College's

SummerScape 2011 is holiday camp for aesthetes

By Jay Blotcher



n a season when everyday intellects are lulled into lassitude by a series of barbecues, wine coolers and beachside scorchings, the annual SummerScape festival at Bard College (July 7 through August 21) promises a bracing workout for restless, yearning minds. For the 22nd season, this seven-week schedule of theatre, film, opera, dance, classical music, discussions and cabaret—the latter at the glittering temple of vaudeville sin, Spiegeltent-breaks through the torpor of the sweltering months.

Each year, Bard selects an avatar of the classical music world, honors him by reviving his works and then builds out the schedule from there, citing the works of his contemporaries, mentors and influences. (Legends previously canonized by SummerScape include Dmitri Shostakovich, Franz Liszt and Alban Berg.)

This year's protean genius is 20th century Finnish composer Jean Sibelius (1865-1957), a musical traditionalist with a soft spot for grandiose Nordic myth. No, he did not provide the soundtrack to the recent upscale popcorn epic, Thor-but he may have welcomed the commission. While a populist artist, fawned over by the masses but spurned by critics of the day, Sibelius has been reappraised in the 54 years since his demise. (Two of his ardent admirers: Ralph Vaughan Williams and Samuel Barber.)

For those who might shy away from seasonal rock festival music, the sheer breadth of SummerScape offerings guarantees ample diversions. Programmers and curators have scheduled a deluge of entertainments that offer both resonance and dissonance vis-à-vis Sibelius. In other words, the sideshows are as beguiling as the center stage attractions.

CONTINUED FROM PG 11... he foppish, irreverent Briton, Noel Coward, may seem, at "This is a memory play," said Gieleta. "Every image becomes a first blush, to have little in common with Sibelius. However, recollection as if going through a photo album. The set becomes the open room of her memory." Adrian Jones's set designs on purely chronological terms, the pair inhabited the same artistic substrate. First mounted in London and New York in 1929, Coward's Bitter Sweet (performances August 4-14) is a wistful tale about a slavish devotion to the arts and the penalty of loving not wisely, but too well. CHARLES B. COCHRA Director Michael Gieleta acknowledges that the musical form of operetta was already deemed a quaint medium by the time this show arrived on Broadway, but the merits of Bitter Sweet cannot be denied. "It boils down to two things," he said, in a telephone conversation from Italy. "Extraordinary music and the charm of the song that lingers on. And a strong narrative: the story of an older woman looking at her younger self. There is a touching emotive quality." While Coward was a commoner who later reinvented himself as a blueblood (and played the charade to the hilt), Bitter Sweet acknowledges the man's modest beginnings. The narrative bleeds a candor that would later be obscured in his plays by signature archness. The production concerns a penurious Austrian voice teacher who grooms an opera singer for fame. He is far more focused on the beauty of music than in making a living wage, for which he suffers roundly. In depicting the struggle between pursuing riches and honoring the purity of aesthetics, Gieleta said, "Coward is far more honest about what his life was like at that stage rather than later." For the director, the substance of the tale was revelatory. "Coward never struck me before as a writer of poetic honesty; I always saw the ambiguity." However, even in this early outing, many of the themes of Coward's later work are in their embryonic form. "There is something always rebellious in his plays: on his social and sexual level, the family and economic background." In the original production, Bitter Sweet begins in the

COVER OF THE SCORE PUBLISHED IN LONDON, 1929. LEBRECHT MUSIC & ARTS

1920s, when the opera singer is an older woman looking back at a pained arc of career and personal choices. In the Gieleta reimagining, we meet her during the 1960s and follow her thoughts back

to her heyday in the bubblely, reckless 1920s.

capture the iconoclasm of Mod London in its Carnaby Street era, as well as an earlier era bearing strong parallels to America's Jazz Age. "The characters are young and rebellious and in love."

While operetta revels brazenly in its own artifice, inviting the audience to wink along with its improbabilities, Gieleta insists that Bitter Sweet breaks with such structural limitations, calling the show "quite subversive".

The show lacks the typical pageant of "fairly shallow characters" familiar to the genre, and proffers no comforting moral homilies, never inciting us to sneer at monochromatically rendered personages of evil. The choices that power the tragic tale are made in good faith,

> whether from a sense of pragmatism or sheer romanticism. All characters seem to be true of heart, even if their good intentions are not unanimously rewarded by destiny. We are left to wonder: Can anyone be blamed for the way their lives unspooled?

"There is a question mark at the end," Gieleta said of the story. "That's how Coward empowers his audience: by showing that question."

hile Jean Sibelius lived far into the era of cinema, he never applied his prodigious talents to the genre. Nonetheless, Bard's "Before and After Bergman: The Best of Nordic Film" (July 14-August 18) seeks to illuminate the directorial styles of contemporary artists who thrived alongside the composer, and who gained greater fame after a case of artist's block swallowed up his last three decades of life.

Curator John Pruitt wisely illuminates the relentless, suffocating chamber dramas of Swede Ingmar Bergman, with six selections, including the classic Smiles of a Simmer Night (1955), Wild Strawberries (1957) and Persona (1966). But he also rescues from obscurity two of Bergman's predecessors, Mauritz Stiller and Victor Sjöström.

Having attained commercial and artistic heights in their native Sweden, the men were both wooed to Hollywood. "They were considered really amazing directors," Pruitt said. However, their fortunes diverged greatly.

Sjöström was known for his sweeping cinematography and his knack for extracting brilliantly restrained performances at a time when silent stars overacted in mimetic frenzy. He made several films with Lillian Gish, including the celebrated silent epic, Wind. Sjöström returned home in the 1930s to work in the new genre of sound films.

Stiller arrived on the West Coast with a sullen, heavy-lidded beauty in tow by the name of Garbo. Despite the luminosity of his protégé, "Stiller had a much rougher time in Hollywood," Pruitt said. He could not find a niche in the Hollywood system, clinging to "an uncompromising sense of the arts." Like Von Stroheim, he confounded the bean counters by insisting on artistic vision over budget. Inevitably, project after project was rejected until Stiller returned to his homeland and died soon afterwards.

The Stiller films to be screened are Sir Arne's Treasure (1919) and The Saga of Gosta Berling (1924). Sjöström works include The Outlaw and His Wife (1918) and The Phantom Carriage (1921), which was written, directed by and starred Sjöström. This meditation on the regrets of a wasted life inspired Bergman's Wild Strawberries. Acknowledging his muse, Bergman cast the aging Sjöström in his film.

A stand-out of the series, Pruitt noted, is the 1924 film, Michael, by Danish director Carl Dreyer. An accomplished painter plays artistic mentor to a young man who eventually becomes his lover. The understated tale, clearly devoid of any judgment toward male love, vexed American censors. "The homosexual theme is treated matter of factly," said Pruitt. "That's what's so brilliant about it."

When the film was finally released stateside, those who governed public morality sprang into action. The film was recut and transformed into "a clinical study of moral and psychological perversity; a clinical case that needed to be cured."

The film series concludes with two films by a modern Finn, Aki Kaurismäki, who celebrates the put-upon working class with equal parts compassion and rueful humor. His works in the series are Shadows in Paradise (1986) and The Match Factory Girl (1990).

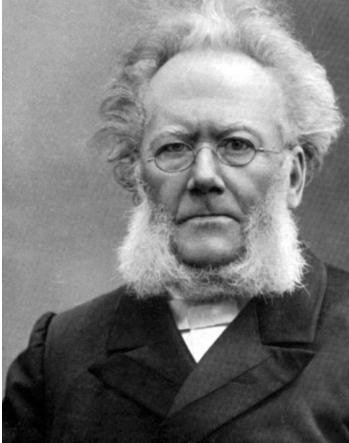
he gifted director, Caitriona McLaughlin, seems drawn to productions that traffic in lies. That is, pretty falsehoods that initially camouflage the guilty and then drive them to self-destruction.

Last year she pumped adrenaline into the 1937 drama, Judgment Day, by Austro-Hungarian playwright Ödön von Horváth, about a guilty secret that metastasizes. This year, McLaughlin strips away the tissue of lies that holds together a Norwegian family in the 1884 play, The Wild Duck by Henrik Ibsen (performances July 13-24).

"It's hard to actually believe that it was written so long ago, because it's so sharp," said McLaughlin via telephone from London. "And it just reminds me that the issues that we deal with and struggle with politically [or] socially are exactly the same."

Similar to Ibsen's masterpiece, A Doll's House, The Wild Duck takes aim at the convoluted social structure that allows mediocrity to thrive, while squelching those out of step with the status quo. In the opening scene of this tragedy, we see a festive gathering of local officials, a gaggle of self-important court chamberlains. They all strut about with unbridled pomposity, various medals and honors pinned to their uniforms. From the start, McLaughlin said, Ibsen is offering pointed observations about "the way people talk, the way people act" —an unsparing depiction of small-town politics.





CAITRIONA McLoughlin, PHOTO COURTESY McLoughlin

HENRIK IBSEN, 1890. APIC/HULTON ARCHIVE/GETTY IMAGES

But while Nora of A Doll's House struggles to free herself from these constraints, The Wild Duck suggests that this tightly constructed web of illusions may be benevolent in some way, offering protection from a reality far harsher and unforgiving. Gregers Werle has just returned home to his wealthy father's homestead. He learns that a former classmate, Hjalmar Ekdal, has married his own father's servant girl. The situation smacks of improbability, so Werle undertakes a crusade to uncover the truth. But when the last fabrication is uprooted, Werle realizes the terrible price of his relentless campaign.

Ibsen wrote this piece at a time when the old world was beginning to unravel, McLaughlin said. Class structure was betraying deep fissures and governmental hierarchy "was starting to break down a little bit in Norway." If people were loath to peering into a fearsome abyss of modernity, Ibsen, the humanistic provocateur, would have to do so for them.

Working with an American cast, McLaughlin decided not to saddle them with Norwegian customs and accents. Instead, she drew inspiration from the 1996 film, *Fargo*, by Joel and Ethan Coen. The black comedy takes place in rural North Dakota, whose wide expanses of frozen flat land suggest Ibsen's homeland and, poetically, the restrained souls of its populace.

"So while I'm not actually bringing the play to America in 2011," the director said, "there is an American style to its depiction."

While *The Wild Duck* is not performed with the regularity of Ibsen's other theatrical pieces, McLaughlin was eager to bring this tale to the Bard stage. It is her first attempt at the dense psychological observations put forth by this Norwegian master.

In A Doll's House, Ibsen declared that institutional falsehoods must be swept away to purify society. In *The Wild Duck*, conversely, he suggests that we let sleeping dogs lie.

"Yes, he says that absolute truth is dangerous," McLaughlin said. "We need that life-lie to get through the day."

Bard SummerScape 2011. (July 7 through August 21) Bard College, Annandale-on-Hudson. For tickets to all SummerScape events, call the Fisher Center box office at 845.758.7900 or visit www.fishercenter.bard.edu. Bard SummerScape: fishercenter.bard.edu/summerscape/ Bard Music Festival: fishercenter.bard.edu/bmf/2011/

DOCUMENTING THE GREATS, TEACHING THE NEW: Happy & Jane Traum's



Homespun. Tapes & Video

by Kay Cordtz



n Rte. 212, midway between Woodstock and Saugerties, stands a two-story brown house with white trim set back a bit from the road. While it is pleasant and well kept, nothing in its outward appearance hints at the musical treasure trove that lies inside. The headquarters of Homespun Tapes and Video since 1981,

it houses not only the company's business offices but also a vast library of instructional videos by some of the most accomplished musicians in American acoustic music. Homespun videos will let you take a New

Orleans piano lesson from Dr. John, get bluegrass guitar tips from Doc Watson, or learn jazz drumming techniques from Jack DeJohnnette.

Homespun is the creation of Happy and Jane Traum, who started the appropriately named business in the kitchen of their New York City apartment in 1967 with only a reel-to-reel five-inch tape recorder and a microphone. Happy was giving guitar lessons at the time, but as one of the key players in the New York folk scene (with his brother Artie, please visit www.happytraum.com for more about his varied music career), was also starting to tour frequently. To keep his students on track, he made audiotapes to help them practice, eventually recording 12 hour-long tapes based on his 1965 book Fingerpicking Styles for Guitar. Small classified ads in music magazines—the brand new Guitar Player and Rolling Stone, as well as Sing Out, where Happy was an editorquickly yielded customers.

"People started sending us \$10 bills in the mail so they seemed to like them," Happy said. "We really wanted to get out of the city, so we packed up our three kids and moved up to Woodstock, where we could do this as well as anywhere."

Jane recalled copying the tapes one at a time at her kitchen table after the kids went to sleep, sometimes getting them to help after school. "The beauty of this was that Happy could go on the road and still give virtual lessons," she remembers. "That's actually why we called it Homespun Tapes because I was home spinning the tapes while he was out traveling and doing his music."

Not long afterward, Happy hit on what would be the company's winning formula. Acquainted with a vast crew of accomplished musicians, he persuaded a few of them to sit in front of the tape recorder. Banjo master, Bill Keith, and fiddle player, Kenny Kosek, were among the first.

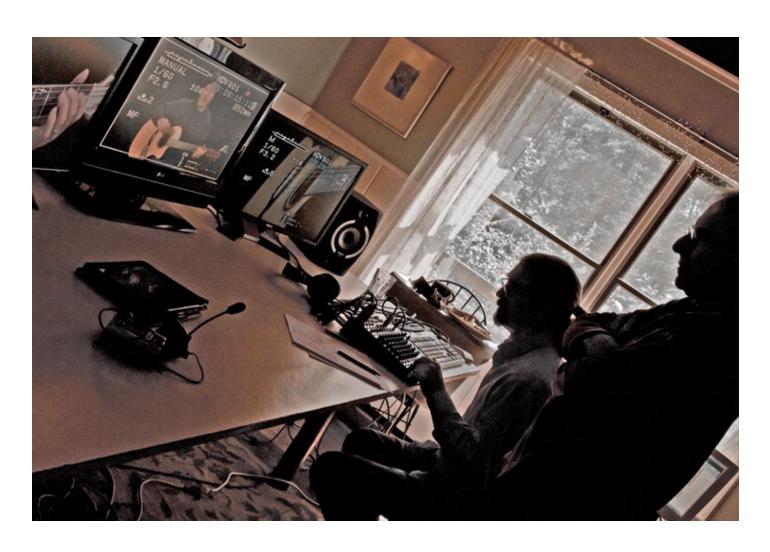
"I realized that if I could do it myself, why not have others do it too? At the same time, we could document what they were doing," Happy said. "We were all very young at the time but some of these guys were really proficient and getting well known. From there, we started branching out with more and more people. I started adding more of my own stuff and it just grew."



he introduction of cassette tapes in the early 1970s brought Homespun's first technical revolution, and the change was not universally embraced. Although the recording process was much easier for them, the Traums sold both cassettes and reel-to-reel for about five years. High-speed cassettes and a machine that

duplicated both reel-to-reel and three cassettes at a time made the process easier still. But in those pre-computer days, it was still a time-intensive task to market their 30 to 40 series of lessons using a handwritten mailing list of a few hundred customers stored on 3x5 cards. Happy made the labels on his publisher's copy machine on trips into the city. In the early 1980s, video came along—a quantum leap forward but, surprisingly, an even harder sell than cassettes.

"I immediately realized that if you can see what somebody's doing as opposed to just listening to what they're telling you they're doing, it makes a gigantic difference," Happy said. Through their Homespun News, they sent out a questionnaire asking customers if they had a VCR and would like to have lessons on video.



"And 98 percent said no," Jane laughed. "They said 'I don't want it, I'm never going to get a video player.' But Happy said we were going do it anyway and within two years, that was the main part of our business."

Recognizing their need for some expertise in this new technology, they hooked up with local videographer, Cambiz Khosravi, still their technical producer today. Starting with just one camera set up in front of their living room fireplace, they made a few of their earliest videos. As they added cameras and equipment, the productions got better. "We were just kind of experimenting with this new technology that none of us had any experience with, figuring it out as we went along," Happy said. "But we could see that it was going to work as soon as people started buying the video cassettes."

Even with the new technology, production had its challenges. "We started out with big clunky decks and you couldn't just edit something in," Jane said. "If you were halfway through and decided that something was needed at the beginning, you had to start all over again."

The Traums also moved the business to a small office in Woodstock, then to its current location. And they moved the recording sessions out of their living room. Over the years they have recorded videos at Bearsville Studio, Levon Helm's barn/studio in Woodstock, and Todd Rundgren's old studio in Bearsville, now the headquarters of radio station WDST. More recently they've been using the Cambiz's home studio for video of one or two people and Nevessa Studios in Saugerties with engineer Chris Andersen for larger sessions.

Sometimes Happy would take the recording sessions on the road, often to Nashville. "If I wanted to get someone documented and they couldn't come here, I would go to them," he said. "In Nashville, I used a variety of different studios and I found a producer who helped me organize the camera people and the technology I needed. When I worked with Doc Watson, it was in North Carolina, where he lives. I also went to California and recorded some people."

Then, just when the public had become comfortable with videocassettes, DVDs showed up.

"Almost overnight, nobody wanted VHS," Happy said. "We still have piles of it somewhere in storage that we don't know what to do with." "Converting from video to DVD was a mammoth job," Jane said. "We had some 300 projects and had to find someone to digitize them all. We thought we'd have four years or so to make the transition, but it became clear within a couple of months that we had about a year. So we were doing 15 projects a month."

As the business changed, it also grew. "We started going further afield, especially in the folk and country and bluegrass areas, but including some rock and jazz, too," Happy said. "We got Bill Monroe, the father of bluegrass, Pete Seeger, who was my main influence and hero since I was a kid, and Doc Watson, a major influence on most people playing guitars. We got young stars of the bluegrass world like Tony Rice, Sam Bush, Bela Fleck, Mark O'Connor—the young and up-and-coming virtuosi of their instruments, still very active and popular."

Homespun offers lessons in nearly every kind of acoustic roots music. While they have not done brass or woodwind, they have included both harmonica and pennywhistle. "When you're teaching strings, you see where the fingers are and you have close-ups of what positions they're playing," Happy said. "Horns, like harmonica, are less visual. It's more an internal mouth/throat thing.

NOT A MUSICIAN?

HOMESPUN VIDEOS STILL ENTERTAIN AND INSTRUCT

Even if you'll never learn to play a musical instrument, watching a Homespun video can be a delightful experience. Along with harmonica and auto-harp lessons, John Sebastian recorded a 90-minute lesson designed to show amateur guitar players how to perform Lovin' Spoonful hits without a band. The genial Sebastian discusses arrangement options for songs like "Do You Believe in Magic" and "Summer in the City," while revealing how the Spoonful came up with the elements of some of rock's most familiar tracks.

If you miss Rick Danko like most of us, you can put on his 1987 *Electric Bass Techniques* and he will appear in your living room, suppressing a grin as he shakes his finger at the camera and admonishes, "If we pay attention to each other, we might all learn something." When Happy Traum joins him midway through the lesson, Danko reveals how Garth Hudson convinced him to take a formal lesson to learn how to play a scale, and how he would watch Bob Dylan's hands to stay just a hair behind his ever-changing arrangements. Lots of musical know-how is delivered with all the goofy charm of Danko's distinctive personality.

Larry Campbell's, In-Depth Exploration of Powerful Fingerpicking Classics may be way beyond your guitar skills, but it's a pleasure to watch him side-by-side with Teresa Williams performing Reverend Gary Davis songs like "Samson and Delilah" and "Keep Your Lamp Trimmed and Burning." Along with the sophisticated guitar techniques, you get glimpses of his musical philosophy: "What I would most like to impress on students is that you should learn from the great pioneers, but don't stop at trying to copy their style exactly," he said recently. "You should take whatever you can from them and then put your own personality into it—that's how music develops and enhances. You pay total respect to those who came before you, but take what they gave you and turn it into something else."

If you've heard Campbell and Williams play some of those Reverend Gary numbers at Levon Helm's Midnight Ramble in Woodstock, you might also be interested to see how The Barn looked 20 years ago when Helm recorded *Levon Helm On Drums and Drumming* there. On his nearly two-hour video, drummer Randy Ciarlante, who played next to Helm for years in the second incarnation of The Band, serves as the interviewer, getting Helm to reveal some tricks of the trade—his own and those of his influences like Peck Curtis, Al Jackson and Earl Palmer.

"We had a good working relationship and spent hours on the bus talking about drumming and the drum parts to the Band's music," he said. "And I got to see how all of those grooves worked in context by sitting next to Lee onstage, so it made sense for me to ask the questions," he said.

Once the teaching segment was finished, The Band—including Rick Danko, Garth Hudson and Jim Weider—cut some well-known Band songs at Bearsville Studios.

"We tried to explain how Lee used his one-of-a-kind roots drumming skills to make those tunes really groove and swing," Ciarlante said. "We talked about his approach to shuffles, and the elusive shuffle-against-the-eighth-note feel or 'swung eighth notes' made popular in New Orleans, Memphis and Nashville."

"I've had players tell me it was worth getting the video just to see how '(Life Is A) Carnival' was played," he said. "That whole groove starts on the pick-up bar that precedes the downbeat; it's displaced by a dotted quarter-note or starts on the three and the drum voicing in that pick-up is the hi-hat and cowbell. The tom-tom hit is actually the downbeat, until the tune goes into the B section, then it straightens out."

Huh??? Never mind if you didn't get all that. It's fun to watch Helm instruct those who do. As Ciarlante pointed out, "Lee is not only a brilliant musician, but a phenomenal story teller so we tried to make it like we were sitting in his living room—because that's what we were actually doing."

ACCORD—North Light Studio, 4 City Hall Road, 845.626.2843

ACCORD—Stone Window Gallery, 17 Main Street, 845.626.4932

Open Sa And Su 10 AM- 6 PM And Weekdays By Appointment

ANNANDALE-ON-HUDSON—HESSEL MUSEUM OF ART AT BARD COLLEGE, Route 9 G www.bard.edu/ccs/museum, 845.758.7598

THROUGH 10/31- BLINKY PALERMO: RETROSPECTIVE 1964-1977

THROUGH 12/16- IF YOU LIVED HERE, YOU'D BE HOME BY NOW

ASHOKAN—Robert Selkowitz Sunlight Studio Paintings And Winternight Gallery

3024 Route 28, www.artfolks.com, 845.657.6982

BEACON—BACK ROOM GALLERY, 475 Main Street, 845.838.1838

BEACON—BEACON ARTIST UNION, 161 Main Street, www.baugallery.com, 845.440.7584

THROUGH 7/3- KIRSTEN OLSON, ERICA CAGINALP, FAITH ADAMS AND EILEEN SACKMAN NEW CERAMIC WORKS

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

www.riversandestuaries.org, 845.838.1600 (Gallery closed Fridays)

THROUGH 10/2- REVEALED: HIDDEN LAYERS OF THE RIVER BY ERIC LIND

BEACON—Daniel Aubry Gallery, 426 Main St., www.danielaubrygallery.com, 845.519.4070

ONGOING- WORKS BY KATIE HAGAN, PURVIS YOUNG

BEACON—Dia:Beacon, 3 Beekman Street, www.diabeacon.org

845.440.0100, Th-Mo 11 AM-6 PM

ONGOING- 24 COLORS - FOR BLINKY BY IMI KNOEBEL

ONGOING- SOL LEWITT DRAWING SERIES

THROUGH 10/31- BLINK PALERMO: RETROSPECTIVE (See highlight)

THROUGH 2/13- WORK AS ACTION BY FRANZ ERHARD WALTHER

SA 7/9- PUBLIC TOUR 1 PM

SA/Su 7/9- 7/24- ARTIST WALKTHROUGH OF

BLINKY PALERMO: A RETROSPECTIVE 2 PM

Fr 7/30- GALLERY TALK: GABRIELA RANGEL ON BRUCE NAUMAN 2 PM

BEACON—DREAM IN PLASTIC, 177 Main St, www.dreaminplastic.com, 845.632.3383 Gallery Hours Th/Fr/Sa/Mo 12 PM- 7 PM, Su 12 PM- 6 PM

BEACON—Fire Lotus, 474 Main Street, www.thefirelotus.com, 845.235.0461

BEACON—FOVEA EXHIBITIONS, Beacon Gallery, 143 Main Street

www.foveaexhibitions.org, 845.765.2199

THROUGH 7/17- JAPAN / NOW GROUP EXHIBITION

7/23 THROUGH 9/4- CHILDREN OF THE CHEYENNE NATION

BY EMILY SCHIFFER

SA 7/23- OPENING RECEPTION 5-7 PM

Sa 8/13- Artist's Reception and Talk $5\text{--}9~\mathrm{PM}$

9/10 THROUGH 11/9- SEPTEMBER 11,

THE PHOTOGRAPHY OF HALE GURLAND

Sa 7/10- Opening Reception 5-9 PM

BEACON—THE HOWLAND CULTURAL CENTER, 477 Main Street

www.howlandculturalcenter.org, 845.831.4988, Th-Su 1-5 PM

BEACON—Hudson Beach Glass Gallery, 162 Main Street

www.hudsonbeachglass.com, 845.440.0068

THROUGH 7/6- THREE AT THE BEACH w/ GAIL ROBINSON, KERRY LAW AND KHARA GILVEY

BEACON—Marion Royael Gallery, 460 Main Street, 727.244.5535,

www.marionroyaelgallery.com

7/7 THROUGH 8/7- "MIX" GROUP SHOW

BEACON—Morphicism, 440 Main St., www.morphicism.com, 845.440.3092

BEACON—OPEN SPACE GALLERY, 510 Main St., www.openspacebeacon.com 718.207.3793

BEACON—Riverwinds Gallery, 172 Main St., www.riverwindsgallery.com 845.838.2880

THROUGH 7/3- OF THINGS PAST PHOTOGRAPHS BY LEE ANNE MORGAN BEACON—RIVER CENTER

THROUGH 9/4- THE GREAT HUDSON RIVER EXHIBITION

Sa 7/9- Opening Reception 4-6 PM

BETHEL—BETHEL WOOD CENTER FOR THE ARTS, 200 Hurd Road and Route 17B www.bethelwoodscenter.org, 845.454.3388

BOICEVILLE—FABULOUS FURNITURE GALLERY & SCULPTURE GARDEN, 3930 Route 28 www.fabulousfurnitureon28.com, 845.657.6317

CATSKILL—Brik Gallery, 473 Main St., www.greenarts.org, 518.943.3400

CATSKILL—Gallery 384, 384 Main Street, 917.674.6823

Ongoing- REMOVE THE LANDMARK: WORKS BY CANNON HERSEY AND AARON YASSIN

CATSKILL—Gallery 42, 42 Prospect Ave., 518.943.2642

CATSKILL—Greene County Council on the Arts Gallery, $398~\mathrm{Main}~\mathrm{St.},$

518.943.3400, www.greenearts.org

CATSKILL—M GALLERY, 350 Main Street, 518.943.0380, www.mgallery-online.com

THROUGH 7/10- HUDSON VALLEY ART & WINE TRAVELLING GROUP SHOW

CATSKILL—THE OPEN STUDIO, 402 Main Street, www.potatospirit.com 518.943.9531

CATSKILL—Sawdust Dog Gallery, 375 Main Street, 845.532.4404

CATSKILL—TERENCHIN FINE ART, 462 Main Street, www.terenchin.com 518.943.5312, Mo-Sa 1-6 PM

CATSKILL—THOMAS COLE NATIONAL HISTORIC SITE, 218 Spring Street, 518.943.7465 www.thomascole.org

CATSKILL—Union Mills Gallery, 361 Main St., 845.510.8081

CATSKILL—Verso Fine Art, 386 Main Street, www.versofinearts.com, 518.947.6367

CHATHAM—Joyce Goldstein Gallery, 16 Main St., www.joycegoldsteingallery.com 518.392.2250

ELLENVILLE—Aroma Thyme Bistro, 165 Canal Street

www.aromathymebistro.com, 845.647.3000

GARDINER—Bruynswick Art Gallery And Studio, 1058 Bruynswick Road 845.255.5693

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

GARRISON—Boscobel House & Gardens, 845,265,3638

THROUGH 9/15- HUDSON RIVER CONTEMPORARY: WORKS ON PAPER THROUGH 10/10- CURRENT 2011 SUMMER SCULPTURE EXHIBITION

GARRISON-GARRISON ART CENTER, Garrison's Landing,

www.garrisonartcenter.org, 845.424.3960, 12-5 PM

GOSHEN—Brody's Best, 159 West Main St., www.brodysbestcafe.com

THROUGH 8/1 CHAKRA GARDEN SOLO PHOTOGRAPHY EXHIBIT BY EILEEN MACAVERY KANE

GHENT—Omi International Arts Center, 1405 County Rd. 22, www.artomi.org, 518 302 4747

518.392.4747 **HIGH FALLS—Kaete Brittin Shaw Functional And Sculptural Porcelain**, Rte 213

www.kaetebrittinshaw.com, 845.687.7828 **HIGHLAND—Eusa Pritzker Studio At Casa Del Arte**, 257 South Riverside Road www.pritzkerstudio.com, 845.691.5506

HUDSON—CARRIE HADDAD GALLERY, 622 Warren Street

www.carriehaddadgallery.com, 518.828.1915

THROUGH 7/10- EARLY SUMMER MIX MIXED MEDIA EXHIBIT

THROUGH 7/10- NANCY RUTTER, PAUL CHOJNOWSKI, WILLIE MARLOWE,

DAVID KONIGSBERG, AND PAUL KATZ THROUGH 8/14- INTERIOR EXTERIOR

HUDSON—CARRIE HADDAD PHOTOGRAPHS, 318 Warren St.

www.carriehaddadgallery.com, 518.828.1915

THROUGH 7/3- THREAD, PIXELS, PAPER BY MELINDA MCDANIEL AND MELISSA ZEXTER

7/7 THROUGH 8/14- MARS: ADRIFT ON THE HOURGLASS SEA

NEW WORK BY KHAN & SELESNICK

Sa 7/9- Opening Reception $6\text{--}8~\mathrm{PM}$

 $\textbf{HUDSON} \color{red} \textbf{— Columbia Greene Community College,} \ 4400 \ Route \ 23, \\$

www.sunycgcc.edu, 518.828.4181

HUDSON—Hudson Opera House, 327 Warren Street

www.hudsonoperahouse.org, 518.822.1438

THROUGH 8/14- WARREN STREET CURATED BY RICHARD ROTH

HUDSON—John Davis Gallery, 362 1/2 Warren Street, www.johndavisgallery.com 518.828.5907, Th-Mo 10 AM-5:30 PM

THROUGH 7/17- JON ISHERWOOD SCULPTURE, BRUCE GAGNIER SCULPTURE, DIONISIO & LETICIA CORTES INSTALLATION, SUSAN SCOTT PAINTINGS, MICHAEL VOLONAKIS PAINTINGS, LOYCE ROBINS SCULPTURE (See highlight) 7/21 THROUGH 8/14- BRUCE GAGNIER, ERIN WALRATH,

RUTH LAUER MANENTI, GABRIEL PHIPPS AND JENNIFER RILEY

SA 7/21- OPENING RECEPTION 6-8 PM

HUDSON—LIMNER GALLERY, 123 Warren Street, www.limnergallery.com 518.828.2343

HUDSON—Thaddeus Kwiat Gallery, 437 Warren Street, www.posiekviat.com 518.653.5407

THROUGH 7/10- LEONA CHRISTIE DRAWINGS AND EDITIONS

7/16 through 8/21- LAURA GURTON resin works on linen and wood

SA 7/16- OPENING RECEPTION 4-7 PM

HUDSON—The Orange House, 416 Columbia Street, 518.822.8448

HUDSON—Time and Space Limited, 434 Columbia St.,

www.timeandspacelimited.org, 518.822.8448

KATONAH—THE KATONAH MUSEUM OF ART, 134 Jay St., 914.232.9555, www.katonahmuseum.org

KINGSTON—A.I.R. Studio Gallery, 71 O'Neil Street, www.airstudiogallery.com 845.331.2662, We-Sa 9 AM-1 PM

KINGSTON—Agustsson Gallery, 176 Broadway, 845.331.1388, Tu-Su 10-6 PM

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

ONGOING- ASK GOES TO THE MALL EXHIBIT AT THE HUDSON VALLEY MALL

www.bspinfo.net, 845.338.8700

KINGSTON-BATTLEDORE LIMITED (ART GALLERY DEVOTED TO PRESENTING THE ART OF

Maurice Sendak), 600 Broadway, 845.339.4889

KINGSTON—CELLAR STUDIO AND GALLERIE, 69 Esopus Avenue, 845.331.6147

KINGSTON—Cornell St. Studios, 168 Cornell Street, 845.331.0191

KINGSTON—Donskoj & Company, 93 Broadway, www.donskoj.com

845.388.8473, Th-Sa11-5 PM

KINGSTON-Duck Pond Gallery (AT Esopus Library), 128 Canal Street, Port Ewan www.esopuslibrary.org, 845.338.5580, Mo, Tu, Th 10 AM-5:30 PM

We 10-8 PM, Fr 10-7 PM, Sa 10-4 PM

KINGSTON—FHK (FRIENDS OF HISTORIC KINGSTON GALLERY), corner of

Main/Wall Street, www.fohk.org, 845.339.0720, Sa & Su 1-4 PM or by appointment

THROUGH 10/30- ANTON OTTO FISCHER (1882-1962) PAINTINGS

KINGSTON—GALLERY AT R&F HANDMADE PAINTS, 84 Ten Broeck Ave.,

www.rfpaints.com, 1.800.206.8088

KINGSTON—KEEGAN ALES, 20 St James Street, www.keeganales.com,

KINGSTON—HILLSIDE MANOR, 240 Boulevard,

KINGSTON—Hudson Valley LGBTQ Community Center, 300 Wall St.

www.lgbtqcenter.org, 845.331.530

KINGSTON—Kingston Museum Of Contemporary Art, 103 Abeel St.

www.kmoca.org

7/2 THROUGH 7/30- JENNY FOWLER, JESSICA POSER AND MAU SCHOETTLE

KINGSTON—Little Shop of Horses, 37 North Front St, 2nd Floor, 845.340.0501

KINGSTON-MICHAEL LALICKI STUDIO, 18 Hone St. 845.339.4280

KINGSTON—One MILE GALLERY, 475 Abeel St., www.onemilegallery.com, 845.338.2035

KINGSTON—The Fire House Studio, 35 Dunn Street

www.thefirehousestudio.com, 845.331.6469

KINGSTON—THE STOREFRONT GALLERY, 93 Broadway, www.thestorefrontgallery.com KINGSTON—ULSTER SAVINGS BANK, 280 Wall St., www.ulstersavings.com,

845.338.6060

MIDDLETOWN—SUNY ORANGE, Harriman Hall, 115 South Street

www.sunvorange.edu, 845.341.4891

THROUGH 7/19- THE 2011 RIVER VALLEY ARTISTS GUILD SUMMER SHOW THROUGH 7/19- WEARABLE ART ON SILK BY ADRIENNE BUTVINIK; **BEAD CREATIVE BY KAREN COHEN**

MILLBROOK-MILLBROOK GALLERY AND ANTIQUES, 3297 Franklin Ave

www.millbrookgalleryandantiques.com, 914.769.5814

MOUNT TREMPER—Mount Tremper Arts, 647 South Plank Rd.,

www.mounttremperarts.org, 845.688.9893

MOUNTAINVILLE—Storm King Art Center, Old Pleasant Hill Rd.,

www.stormking.org, 845.534.3115

ONGOING- 5+5: NEW PERSPECTIVES ONSITE SCULPTURE EXHIBIT;

THE VIEW FROM HERE: STORM KING AT FIFTY MUSEUM EXHIBIT

NEWBURGH—Ann Street Gallery, 104 Ann Street, www.annstreetgallery.org

845.562.6940 Th-Sa 11 AM- 5 PM

THROUGH 7/9- FRAME OF REFERENCE: DIORAMAS IN THE 21ST CENTURY

NEWBURGH—Pop-Up Gallery, 9 Chambers St., 845.304.3142

ONGOING- WORKS BY STEPHANIE BURSESE, ROBERT BRUSH, JOHN DELK,

DAVID FREUND AND BARBARA SMITH GIOIA

NEWBURGH—THE KARPELES MANUSCRIPT LIBRARY MUSEUM

94 Broadway, 845.569.4997 www.karpeles.com

ONGOING- SLAVERY MUSEUM EXHIBIT

ONGOING- LARGELY LANDSCAPES BY LOIS LIPPER

THROUGH 7/30- THE ART OF FRIENDSHIP BY LILY NORTON

AND KATE FERRITER

THROUGH 7/29- CHARLES DARWIN EXHIBIT

NEW PALTZ—CENTER FOR SYMBOLIC STUDIES, 310 River Rd. Ext.,

www.symbolicstudies.org, 845.658.8540

NEW PALTZ—Gomen Kudasai, 215 Main Street, 845.255.8811

NEW PLATZ—LABELLA BISTRO, 194 Main St., www.labellpizzabistro.com,

THROUGH 6/10- PHOTOGRAPHS BY LISA DEMARIA

NEW PALTZ—MARK GRUBER GALLERY, New Paltz Plaza, www.markgrubergallery.com

THROUGH 7/5- THOMAS LOCKER NEW WORK

NEW PALTZ—Samuel Dorksy Museum Of Art At Suny New Paltz, 1 Hawk Dr.

www.newpaltz.edu/museum, 845.257.3844

(Museum closed 3/19 through 3/27)

EVERY SU- FREE GALLERY TOUR OF BINARY VISIONS

THROUGH 7/17- THE UPSTATE NEW YORK OLYMPICS: TIM DAVIS

THROUGH 10/23- THICK AND THIN: KEN LANDAUER

AND JULIANNE SWARTZ

THROUGH 11/13- HUDSON VALLEY ARTISTS 2011:

EXCERCISES IN UNNECESSARY BEAUTY

Su 7/3- FIRST SUNDAY FREE GALLERY TOUR 2 PM

Su 7/17- HUDSON VALLEY ARTISTS 2011 GALLERY TALK 2 PM

NEW PALTZ—SLASH ROOT CAFÉ, 60 Main St., www.facebook.com/slashrootcafe, 845.633.8330

NEW PALTZ—Unframed Artists Gallery, 173 Huguenot Street

www.unframedartistsgallery.com, 845.255.5482

THROUGH 8/7- UNDER THE SEA

NEW PALTZ-Unison Arts, Unison Theater, 68 Mountain Rest Road

www.unisonarts.org, 845.255.1559

EVERY TH- LIFE DRAWING SESSIONS 7:30 PM

ONGOING- OUTDOOR SCULPTURE EXHIBITION

THROUGH 7/11- DEBORAH GILLESPIE FIBER & MIXED MEDIA INSTALLATION

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

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

NEW WINDSOR-Wallkill River Gallery (Works Of John Creagh And Pat Morgan) www.wallkillriverschool.com, 845.689.0613, Mo-Fr 9:30 AM- 6:30 PM

THROUGH JULY- ELIZABETH OCSKAY AND STEVE BLUMENTHAL

SA 7/9- OPENING RECEPTION 5-7 PM

 $\textbf{PAWLING} \color{red}\textbf{--Gallery On The Green}, 3 \ \text{Memorial Avenue, } www.gotgpawling.com$ 845.855.3900

PEEKSKILL—Bean Runner Café, 201 S. Division Street, www.beanrunnercafe.com

THROUGH 7/24- GREEN IN VIETNAM PASTELS AND OILS BY SHEILAH RECHSTAFFER

PEEKSKILL—FLAT IRON GALLERY INC., 105 So Division Street, flatiron.qpg.com

PEEKSKILL—PARAMOUNT CENTER FOR THE ARTS, UPPER ART GALLERY, 1008 Brown Street www.paramountcenter.org, 914.739.2333

PEEKSKILL—The Hat Factory, Yamet Arts, Inc., 1000 N. Division Street Suite 4 www.yametonarts.com, 914-737-1646

PEEKSKILL—HUDSON VALLEY CENTER FOR CONTEMPORARY ART, 1701 Main Street

www.hvcca.com, 914.788.0100

ONGOING- IN.FLEC.TION

ONGOING- MOUNT MASLOW BY FOLKERT DE JONG

ONGOING- LAUNDRETTE BY THOMAS HIRSCHHORN

THROUGH 7/24- AFTER THE FALL: EMERGING ARTISTS FROM **EAST AND CENTRAL EUROPE**

PHOENICIA—Arts Upstairs, 60 Main Street, 2nd Floor, www.artsupstairs.com

845.688.2142 PHOENICIA—CABANE STUDIOS FINE ART GALLERY AND PHOTOGRAPHY STUDIO,

38 Main Street, cabanestudios.wordpress.com

THROUGH 7/15- RON GARODALO: TUSCAN LANDSCAPES;

RACHEL UNTER ETCHING, PAINTING AND MONOPRINTS

PINE PLAINS—THE CHISHOLM GALLERY, 3 Factory Lane, www.chisholmgallery.com

 $\textbf{POUGHKEEPSIE} \color{red} \textbf{Arlington Art Gallery}, 32 \; \text{Raymond Avenue} \\$ www.arlingtonartgallery.com, 845.702.6280

POUGHKEEPSIE—BARRETT ART CENTER/CLAYWORKS/GALLERY, 485 Main Street

www.barrettartcenter.org, 845.471.2550

POUGHKEEPSIE—CAFÉ BOCCA, 14 Mt. Carmel Place www.cafebocca.net, 845.483.7300

ONGOING- LIQUID EARTH BY CRAIG PEYTON

ONGOING- JOEL WEISBROD PHOTOGRAPHY

POUGHKEEPSIE—CUNNEEN-HACKETT ARTS CENTER, 9 Vassar St.,

www.cunneen-hackett.org, 845.486.4571

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

POUGHKEEPSIE—GALLERY 45, 45 Pershing Ave., www.millstreetloft.org, 845.471.7477

POUGHKEEPSIE—THE FRANCES LEHMAN LOEB ART CENTER AT VASSAR

124 Raymond Avenue, fllac.vassar.edu, 845.437.7745

THROUGH 8/21- NAKED CITY PHOTOGRAPHS FROM THE PERMANENT COLLECTION

THROUGH 8/28- NANCY GRAVES: A MEMORIAL EXHIBITION

THROUGH 9/4- A TASTE FOR THE MODERN: GIFTS FROM

BLANCHETTE HOOKER ROCKEFELLER, EDNA BRYNER SCHWAB AND VIRGINIA HERRICK DEKNATEL

POUGHKEEPSIE—Locust Grove, 2683 South Rd, www.lgny.org, 845.454.4500

THROUGH 7/4- FIRE YOUR FANTASY! PORCELAIN WORKS OF ART BY PAOLI BARI 7/7 THROUGH 8/14- EARTH, RIVER SKY LANDSCAPE PAINTINGS OF THE HUDSON VALLEY BY JANE BLOODGOOD-ABRAMS

TH 7/7- OPENING RECEPTION 5-7 PM

POUGHKEEPSIE—Marist College Art Gallery, 3399 North Road www.marist.edu/commarts/art/gallery, 845.575.3000, Ext. 2308

POUGHKEEPSIE—MILL STREET LOFT, 45 Pershing Ave., www.millstreetloft.org 845.471.7477

THROUGH 7/15- OUR TOWNS JURIED FINE ART EXHIBITION

POUGHKEEPSIE—PALMER GALLERY AT VASSAR COLLEGE, 124 Raymond Ave. palmergallery.vassar.edu, 845.437.5370

PORT EWEN—Duck Pond Gallery (at esopus library), 128 Canal St., www.esopuslibrary.org, 845.338.5580

RED HOOK—Betsy Jacaruso Studio & Gallery, 54 Elizabeth St., www.betsyjacarusostudio.com, 845.758.9244

7/2 THROUGH 8/31- LUMINOUS LANDSCAPES & HISTORIC LANDMARKS

RED HOOK—Taste Budd's Café 40 W Market St. www.tastebudds.com 845.758.6500

RED HOOK—THE ARTS CENTER OF THE GREATER HUDSON VALLEY 7392 S Broadway (Route 9), 845.758.8708

RHINEBECK—Albert Shahinian Fine Art - Upstairs Galleries, 22 East Market Street Suite 301, 845.876.7578

RHINEBECK—GALLERY LODOE, 6400 Montgomery Street, www.gallerylodoe.com 845.876.6331. Open 11-6 PM, except Tu

RHINEBECK—HAMMERTOWN RHINEBECK, 6420 Montgomery St,

www.hammertown.com, 845.876.1450

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

THROUGH 7/27- EXILE IN ART SOLO EXHIBITION BY THOMAS CALE

 $\textbf{RHINEBECK} \color{red}\textbf{-}\textbf{Hudson Valley Pottery and Moring Studio and Gallery,}$

18 Garden St., Rhinebeck, www.hudsonvalleypottery.com, 845.876.3190

ROSENDALE—LIFEBRIDGE SANCTUARY, 333 Mountain Rd., www.lifebridge.org, 845.338.6418

ROSENDALE—Roos Arts, 449 Main Street, www.roosarts.com, 718.755.4726
THROUGH 7/23- THE MOST EXTREME PERFECT THAT EXISTS
BY ADIE RUSSELL

ROSENDALE—ROSENDALE THEATRE, 330 Main St., www.rosendaletheatre.org, 845.658.8989

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

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

THROUGH 7/28- CARLY STILL INTAGLIO

SAUGERTIES—Café Mezzaluna Bistro Latino And Gallery,626 Route 212, 845.246.5306

SAUGERTIES—CATSKILL GALLERY, 106 Partition Street, 845.246.5554

SAUGERTIES—CLOVE CHURCH STUDIO & GALLERY, 209 Fishcreek Rd., 845.246.7504 open noon- 4 PM

SAUGERTIES—DUTCH ALE HOUSE, 253 MAIN ST., www.dutchalehouse.com, 845.247.2337

 $\textbf{SAUGERTIES} \color{red}\textbf{--Half Moon Studio}, 18~Market~Street,~845.246.9114$

SAUGERTIES—Inquiring Minds, 65 Partition St., 845.246.5775

SAUGERTIES—LOVELAND MUSEUM/JUSTIN LOVE PAINTING GALLERY AND STUDIO

4 Churchland Road, www.justinlove.com, 845.246.5520



art listings

SAUGERTIES—Muddy Cup/INQUIRING MIND COFFEEHOUSE & BOOKSTORE, 65 Partition St., 845.246.5775

SAUGERTIES—THE DOGHOUSE GALLERY, 429 Phillips Rd., 845.246.0402

STONE RIDGE—CENTER FOR CREATIVE EDUCATION, 3588 Main Street,

www.cce-kingston.org, 845.687.8890

845 687 0888

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

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

TIVOLI—TIVOLI ARTISTS CO-OP AND GALLERY, 60 Broadway

www.tivoliartistsco-op.com, 845.757.2667, Fr 5-9, Sa 1-9, Su 1-5

THROUGH 7/24- ABSTRACT / REALITY w/ LARA CHKHETIANI AND TARRYL GABEL

7/22 THROUGH 8/14- ANNUAL LANDSCAPE SHOW

SA 7/23- OPENING RECEPTION AND PLEIN AIR PAINTING 5-8 PM

WASSAIC—THE WASSAIC PROJECT, The Maxon Mills, 37 Furnace Bank Rd., and The Luther Barn, 15 Furnace Bank Rd., www.wassaicproject.org

Sa 7/9- 2011 SUMMER FESTIVAL EXHIBITION PREVIEW TO BENEFIT THE WASSAIC PROJECT $5-8~\mathrm{PM}$

WEST HURLEY—Soho West Gallery, Route 28 at Wall Street, 845.679.9944

WOODSTOCK—Byrdcliffe Art Colony/Theater, 3 Upper Byrdcliffe Way, www.woodstockguild.org, 845.679.2079

WOODSTOCK—CENTER FOR PHOTOGRAPHY AT WOODSTOCK, 59 Tinker Street

www.cpw.org, 845.679.9957

THROUGH 8/28- CAMP: VISITING DAY; BECOMING MUSES (See highlight)

WOODSTOCK—East VILLAGE COLLECTIVE, 8 Old Forge Road, 845.679.2174

WOODSTOCK—ELENA ZANG GALLERY, 3671 Route 212, www.elenazang.com 845.679.5432

WOODSTOCK—Fletcher Gallery, 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.forsterstudio.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)

THROUGH 7/4- CONTEMPORARY BROMOIL BY JOY GOLDKIND THROUGH 8/15- SOLILOQUY BY LEAH MACDONALD

SA 7/9- ARTISTS' RECEPTION 5-7 PM

WOODSTOCK—Hawthorn Gallery, 34 Elwyn Lane, 845.679.2711

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

WOODSTOCK—KLIENERT/JAMES ARTS CENTER, 34 Tinker Street

www.woodstockguild.org, 845.679.2079, Fr-Su 12-5 PM

THROUGH 7/24- RICHARD BOSMAN PAINTINGS

WOODSTOCK—LILY ENTE STUDIO, 153 Tinker Street, 845.679.6064, 212.924.0784

WOODSTOCK—Lotus Fine Art, 33 Rock City Rd, www.lotuswoodstock.com, 845.679.2303

WOODSTOCK—ORIOLE9, 17 Tinker St., 845.679.5763

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 CAFÉ, 22 Rock City Road, www.colonycafe.com 845.679.5342

WOODSTOCK-Varga Gallery, 130 Tinker Street,

www.vargagallery.com, 845.679.4005

THROUGH 7/24- THE OPEN SHOW W/ SOLO EXHIBIT OF BEADED SCULPTURES BY WILLIAM ACCORSI

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 7/17- ACTIVE MEMBERS SHOW; SMALL WORKS W/ JUROR KENISE BARNES

7/23 THROUGH 8/21- JULY GROUP SHOW; SMALL WORKS W/ JUROR THOMAS SARRANTONIO

Sa 7/23- Opening Reception $4-6~\mathrm{PM}$

THROUGH 10/9- CATS AND CARICATURES BY PEGGY BACON, CURATED BY TOM WOLF

WOODSTOCK—Woodstock School Of Art, 2470 Rte. 212

www.woodstockschoolofart.org, 845.679.238818

THROUGH 7/2- INSTRUCTORS' EXHIBITION

ANNANDALE-ON-HUDSON—RICHARD B. FISHER CENTER - BARD COLLEGE, Route 9G,

fishercenter.bard.edu, 845.758.7950, Box Office: 845.758.7900

Fr 7/1- 7/8- ASTON MAGNA CONCERT SERIES 8 PM

SA 7/9- SUMMERSCAPE GALA BENEFIT 8 PM

TH 7/14-7/21- THURSDAY NIGHT LIVE: IRISH NIGHT 8:30 PM

Fr/Sa 7/15- 7/16- evening cabaret: WEIMAR NYC $8:30~\mathrm{PM}$

Fr/Sa 7/22- 7/23- evening cabaret: WAU WAU SISTERS $8:30~\mathrm{PM}$

TH 7/28- THURSDAY NIGHT LIVE: AFRICAN NIGHT 8:30 PM

FR 7/29- EVENING CABARET: NAOMI SHELTON & THE GOSPEL QUEENS

Sa 7/30- evening cabaret: TWO MAN GENTLEMAN BAND $8:30~\mathrm{PM}$

BEACON—CHILL WINE BAR, 173 Main St., 845.765.0885

BEACON—Howland Cultural Center, 477 Main Street,

www.howlandculturalcenter.org, 845.832.4988

Fr 7/8- KRISTIN HOFFAMANN & HELEN AVAKIAN 7:30 PM

Su 7/10- DOUG MUNRO 3 PM

SA 7/16- PYENG THREADGILL 8 PM

Su 7/17- STRING QUARTET RECITAL 3 PM

BEACON—THE PIGGY BANK, 448 Main Street, www.local845.com, 845.838.0028

SA 7/16- IN THE PINES w/ SCHWERVON, ROBBER ON HIGH STREET, ERIN HOBSON COMPACT, I'M BETTER NOW AND NELSONVILLAINS 4 PM

BEACON—University Settlement Camp Theater, 724 Wolcott Ave.,

www.local845.com, 845.838.0028

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

Su 7/3- NEW YORK PHILHARMONIC 8 PM

SA 7/9- NY DOO WOP EXTRAVAGANZA 7 PM

Su 7/10- TIM MCGRAW AND THE DANCEHILL DOCTORS 7 PM

Tu 7/12- YES & STYX 7 PM

Fr 7/15- WHAT A LONG, STRANGE TRIP: A LOOK BACK AT '60s ROCK $4~\mathrm{PM}$

SA 7/16- FURTHUR 7 PM

Mo 7/25- 311 & SUBLIME w/ ROME 6:30 PM

SA 7/30- GOO GOO DOLLS w/ MICHELLE BRANCH 7 PM

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

EVERY FR- SWING DANCE 7:30 PM

Mo 7/11- 7/18- 7/25- SUMMER SINGS w/ GRETCHEN RUECKHEIM & THE **HUDSON VALLEY CHORAL SOCIETY** 7:30 PM

CORNWALL-ON-HUDSON-2 ALICES COFFEE LOUNGE, 311 Hudson St.,

www.2alicescoffee.com

ELLENVILLE—AROMA THYME BISTRO, 165 Canal Street,

www.aromathymebistro.com, 845.647.3000

All shows 8:30-11:30 PM unless otherwised noted

EVERY TH- JOHN SIMON AND THE GREATER ELLENVILLE JAZZ TRIO $7\text{--}10~\mathrm{PM}$

EVERY 1ST FR- OPEN MIC NIGHT 10 PM

SA 7/2- ME & MY EX

SA 7/9- BRYAN GORDON

SA 7/23- ERIC ERICKSON

SA 7/30- KEITH NEWMAN

FISHKILL—THE KELTIC HOUSE, 1004 Main Street, www.thekeltichouse.com,

EVERY TU- ACOUSTIC TUESDAYS 8:30 PM

EVERY WE- LINE DANCING 8:30 PM

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, 415.528.0100

SA 7/23- AN EVENING WITH DR. JOHN AND THE LOWER 911 ROCK AND ROLL HALL OF FAME INDUCTEE 8 PM

Su 7/31- MARIN MAZZIE & JASON DANIELEY IN HE SAID/SHE SAID 7 PM

HIGH FALLS—HIGH FALLS CAFÉ, Route 213 and Mohonk Road,

www.highfallscafe.com, 845.687.2699

EVERY TH- ACOUSTIC THURSDAY W/ KURT HENRY 6 PM

SA 7/2- BREAKAWAY w/ ROBIN BAKER 8 PM

Tu 7/5- 7/19- BLUES & DANCE w/ BIG JOE FITZ & THE LO-FIS 7 PM

SA 7/9- HIGH FALLS FAIR DAY W/ LIVE OUTDOOR MUSIC

SA 7/9- PHELONIOUS FUNK 9 PM

SA 7/16- SMOKIN' ACES 9 PM

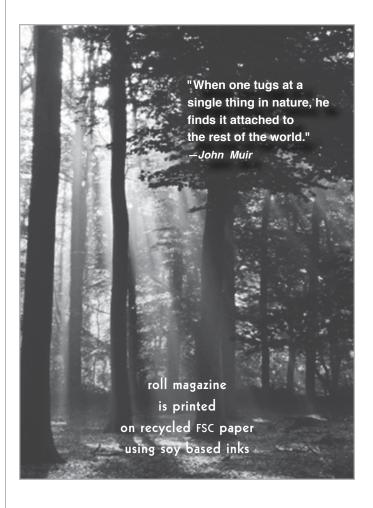
FR 7/29- THE BROAD BAND 8 PM

SA 7/30- ZAZUZAU 9 PM

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

845.691.7578





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845.254.5600 ext. 1344

7/3 THROUGH 9/3- BELLEAYRE MUSIC FESTIVAL

Su 7/3- K.D. LANG AND THE SIS BOOM BANG W/

THE BELLE BRIGADE 8 PM

SA 7/16- CREEDENCE CLEARWATER REVISITED 8 PM

FR 7/29- KJ DENHERT 8 PM

HUDSON—CLUB HELSINKI HUDSON, 405 Columbia St., www.helsinkihudson.com,

518.828.4800

Fr 7/1- GLEN DAVID ANDREWS 9 PM

SA 7/2- THE DON BYRON NEW GOSPEL QUINTET $9~\mathrm{PM}$

Su 7/3- CLUB SWING DANCE FEST w/ THE LUCKY FIVE 8 PM

TH 7/7- CHRIS NEUMANN & SIMPLE MACHINES 8 PM

FR 7/8- SONNY LANDRETH 9 PM

SA 7/9- THE REVALATIONS w/ TRÉ WILLIAMS

Sa 7/16- EILEN JEWELL $9~\mathrm{PM}$

Fr 7/22- ERIC BIBB 9 PM

Fr 7/29- MOUNTAIN MAN 9 PM

HUDSON— COLUMBIA GREENE COMMUNITY COLLEGE, 4400 Route 23,

www.sunycgcc.edu, 518.828.4181

HUDSON—Hudson Opera House, 327 Warren Street,

www.hudsonoperahouse.org, 518.822.1438

HUDSON—Time and Space Limited, 434 Columbia St.,

www.timeandspacelimited.org, 518.822.8448

HUDSON—SPOTTY DOG BOOKS & ALE, 440 Warren Street, www.thespottydog.com, 518.671.6006

SA 7/2- MARYSE SMITH 8 PM

We 7/6- C. LAVENDAR, S2K and NO MILK $7~\mathrm{PM}$

Fr 7/8- BRIAN DEWAN 8 PM

Su 7/10- WILL STRATTON and THE WAITING WALL $6~\mathrm{PM}$

FR 7/15- ROGER PAUL MASON AND JAKE PLOURDE 8 PM

FR 7/22- JOHN SNYDER PERFORMING AND CYRUS GENGRAS 8 PM

WE 7/27- LAST GOOD TOOTH 7 PM

FR 7/29- HELLVAR 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 $8{:}30\ \mathrm{PM}$

F_R 7/1- THE GREYHOUNDS

SA 7/2- MARILYN MILLER

FR 7/8- FOUR GUYS IN DISGUISE

SA 7/9- DALE FISHER SOLO

FR 7/15- BACKBEAT

SA 7/16- DOS DIABLOS

FR 7/22- CHIMPS IN TUXEDOS

SA 7/23- REALITY CHECK

FR 7/29- GREGG DOUGLAS BAND

SA 7/30- STEVE BLACK

HYDE PARK—HyDE PARK UNITED METHODIST CHURCH, Rte. 9 and Church St.,

www.hudsonvalleyfolkguild.org, 845.758.2681

KINGSTON—A.I.R. STUDIO GALLERY, 71 O'Neil Street, www.airstudiogallery.com,

EVERY 2ND SA- ACOUSTIC ARTISTS COALITION & ART PARTY 8-11 PM

KINGSTON—Arts Society Of Kingston (ASK), 97 Broadway, www.askforarts.org 845.338.0331

KINGSTON—Backstage Studio Productions (BSP), $323~\mathrm{Wall~St.}$,

www.bspinfo.net, 845.338.8700

KINGSTON—BRIDGEWATER IRISH PUB, 50 Abeel St., bridgewateririshpub.com, 845-264-2700

Every Th- OPEN MIC NIGHT w/ FLASH BAND $8\ \mathrm{PM}$

KINGSTON—Holiday Inn Conference Center, 503 Washington Ave.,

www.woodstocktradeshow.com

KINGSTON—KEEGAN ALES, 20 St James Street, www.keeganales.com,

845.331.2739

See highlight for more

Fr 7/1- MYLES MOJO MANCUSO 9 PM

SA 7/2- IKEBE SHAKEDOWN 9 PM

Su 7/3- KARAOKE NIGHT 6-9 PM

WE 7/6- BOB STUMP & THE BLUE MOUNTAIN BAND 7 PM

Th 7/7- MIKE HERMAN $7~\mathrm{PM}$

Fr 7/8- BLUE SKY MISSION CLUB $9\ \mathrm{PM}$

Sa 7/9- THE BIG SHOE BAND $9\ \mathrm{PM}$

WE 7/13- JUST JAMES AND BOB CAGE 7 PM

TH 7/14- TJAY 7 PM

music listings

Sa 7/16- NIGHTMARES FOR A WEEK w/ THE DEPARTURES $9\ \mathrm{PM}$

Su 7/17- BIG BAND JAZZ GANG 7 PM

WE 7/20- BUB STUMP & FRIENDS 7 PM

TH 7/21- JIMI SCHEFFEL 7 PM

SA 7/23- ALEX JONOV BAND w/ JOHNN MONSTER BLUES BAND 9 PM

WE 7/27- JUST JAMES AND BOB CAGE 7 PM

TH 7/28- MCGROOVIN' 7 PM

FR 7/29- STACKHOUSE 9 PM

Sa 7/30- SPIRIT FAMILY REUNION 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 TRIVIA! 8 PM

KINGSTON—SNAPPER MAGEES, 59 North Front Street

www.myspace.com/snappermageeslivemusic, 845.339.3888

All shows start at 10 PM and are 21+

KINGSTON—STOCKADE TAYERN, 313 Fair St., 845.514.2649

KINGSTON—THE BASEMENT, 744 Broadway, www.basementvenue.com,

845.340.0744

EVERY MO- METAL MONDAYS 9 PM

KINGSTON—ULSTER PERFORMING ARTS CENTER, 601 Broadway, www.upac.org, 845.473.5288

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

KINGSTON—WHITE EAGLE HALL, 487 Delaware Ave, www.hudsonvalleydance.org, 845 452 2483

EVERY 3RD SU- WEST COAST SWING WORKSHOP AND DANCE 7 PM

KRUMVILLE—Country Inn, 1380 County Rd. 2, www.krumville.com, 845.657.8956 Every We- LIVE MUSIC w/ TRIPLE PLAY 7 PM

MARLBORO—THE FALCON, 1348 Rte. 9W, www.liveatthefalcon.com, 845.236.7970 All shows begin at 7 PM unless otherwise noted

FR 7/1- NEW SWING SEXTET

SA 7/2- HUGH BRODIE & THE COSMIC ENSEMBLE

Su 7/3- SUNDAY BRUNCH W/ AKIE BERMISS 10 AM

Su 7/3- DON BYRON NEW GOSPEL QUINTET FEATURING DK DYSON

TH 7/7- TRAVIS SULLIVAN'S BJORKESTRA FEATURING BECCA STEVENS

 F_R 7/8- DOUG MUNRO, JERRY Z & MIKE CLARK w/ NINA SHELDON

Sa 7/9- SPLIT BILL W/ MARC BLACK BAND & AMY FRADON BAND

TH 7/14- RUPA & THE APRIL FISHES

FR 7/15- KEVIN HAYS TRIO

SA 7/16- OZ NOY, VIC JURIS, JAY ANDERSON & ADAM NUSSBAUM w/MANUAL TRANSMISSION

Su 7/17- sunday brunch w/ THE CONNOR KENNEDY BAND $10~\mathrm{AM}$

TH 7/21- SLAM ALLEN

FR 7/22- THE MAHAVISNU PROJECT

SA 7/23- BILL SIMS JR. w/ ADAM LEVY & THE MINT IMPERIALS

TH 7/28- PROFESSOR LOUIE & THE CROWMATIX

FR 7/29- THE ALEXIS P. SUTER BAND

Su 7/31- GLOBAL NOIZE

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.lapuertaazul.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 MONDAYS OPEN JAM w/ ALBERT CAREY AND KEN FARANDA $8:30~\mathrm{PM}$

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

MOUNT TREMPER—THE EMERSON RESORT AND SPA, 5340 Rte. 28,

www.emersonresort.com, 845.338.0889

NEWBURGH—PAMELA'S ON THE HUDSON, 1 Park Place,

www.pamelastravelingfeast.com, 845,563,4505

NEWBURGH—The Ritz Theater, 111 Broadway, www.safeharborsofthehudson.org, 845.784.1199

NEWBURGH—THE WHEREHOUSE, 119 Liberty Street,

www.thewherehouserestaurant.com, 845.561.7240

All shows 9 PM, See highlight for more

FR 7/1- THE OUTPATIENTS

SA 7/2- THE TONI BROWN BAND

Su 7/3- THE REDDAN BROTHERS

Mo 7/4- JERMAINE PAUL CD RELEASE

TH 7/7- TALKING MACHINE

FR 7/8- THE DEADBEATS

SA 7/9- LICK THE TOAD

Su 7/10- THE RAPLH & DEXTER PROJECT

Tu 7/12- REPLICA "UNPLUGGED"

Fr 7/15- MYLES MANCUSO

SA 7/16- FAT CITY BAND

Tu 7/19- MELLOW MADNESS

TH 7/20- THE REAL BAND

FR 7/22- THE DAN BROTHER BAND

Su 7/24- CHRISSIE O'DELL AND ONE HOT MESS

TH 7/28- OPEN MIC

FR 7/29- AN OUTSIDER SHOW

SA 7/30- THE YOUNG LIONS

NEW PALTZ—Gomen Kudasai, 215 Main Street, 845.255.8811

NEW PALTZ—SUNY New Paltz, McKenna Theatre, 1 Hawk Drive

www.newpaltz.edu/theatre, 845.257.3880

NEW PALTZ—UNISON THEATER, 68 Mountain Rest Road, www.unisonarts.org, 845.255.1559

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

TH 7/7- THE SWEET CLEMENTINES 7 PM

TH 7/14- THE VIRGINIA WOLVES 7 PM

TH **7/21- TANAGER** 7 PM

845.255.1403

TH 7/28- RHETT MILLER OF THE OLD '97 7 PM

OAK HILL—Walsh Farm, 1 poultney rd., www.greyfoxblugrass.com, 888.946.8495

7/14 THROUGH 7/17- GREY FOX BLUEGRASS FESTIVAL (See highlight)

OLIVEBRIDGE—ASHOKAN CENTER, 477 Beaverkill Road,

www.ashokancenter.org, 845.255.1559

 $\textbf{PAWLING-The Towne Crier,} \ 130 \ Route \ 22, \ www.townecrier.com, \ 845.855.1300$

Fr/Sa shows at 8:30 PM, Su 7:30 PM unless otherwise noted

We and Th- Open Mic Night $7~\mathrm{PM}$

Fr 7/1- HIGH IRONS w/ VOCAL SOUL FEATURING SASHA KLASEN-BEECHER

& DAVE DECOTIIS 8:30 PM

Sa 7/2- BACK TO THE GARDEN 1969 $8{:}30\ \mathrm{PM}$

Su 7/3- LUGWRENCH $7:30~\mathrm{PM}$

Fr 7/8- BUCKWHEAT ZYDECO $8:30~\mathrm{PM}$

Sa 7/9- KEVIN KANE BAND w/ MATT RAE TRIO $8:30~\mathrm{PM}$

Su 7/10- 7/17- 7/24- 7/31- HUDSON VALLEY YOUNG ARTIST

TALENT SEARCH 12:30 PM

Su 7/10- SHOWCASE EVENING w/ EVOLUTIONARY WAR

AND AUSTIN JAHNER 7:30 PM

Fr 7/15- MCPEAKE 8:30 PM

Sa 7/16- FRANK VIGNOLA w/ VINNY RANIOLO and THE YAYAS $8:30~\mathrm{PM}$

Su 7/17- NATE & KATE w/ TWANGTOWN PARAMOURS $7:30~\mathrm{PM}$

FR 7/22- BEREZNAK BROTHERS W/ ROB CARLSON & THE

BENEFIT STREET BAND 8:30 PM

Sa 7/23- WOOD MANN w/ PAUL GEREMIA $8:30~\mathrm{PM}$

Su 7/24- CHRISTOPHER ROBIN BAND 7:30 PM

Fr 7/29- JOHN NÉMETH BLUES BAND 8:30 PM

Sa 7/30- MARC BLACK BAND $8:30~\mathrm{PM}$

PEEKSKILL—12 Grapes Music & Wine Bar, 12 North Division Street,

www.12grapes.com, 914.737.6624

Fr 7/1- BURIED IN BLUE 9:30 PM

SA 7/2- THE MYLES MANCUSO BAND 9:30 PM

Su 7/3- MELISSA FRABVOTTA 6 PM

WE 7/6- FAMILY FUN NIGHT w/ KIDS' OPEN MIC 7 PM

TH 7/7- PATRICK MURPHY MCDOWELL 8:30 PM

FR 7/8- THE RHONDA DENÉT PROJECT 9:30 PM

SA 7/9- NEW YORK UPROAR 9:30 PM

WE 7/13- JON COBERT 8 PM

Th 7/14- OPEN MIC NIGHT $8:30~\mathrm{PM}$

Fr 7/15- NICOLE HART & THE HART ATTACK BAND $9:30~\mathrm{PM}$

SA 7/16- OTIS & THE HURRICANES 9:30 PM

Su 7/17- MARC VON EM $6~\mathrm{PM}$

TH 7/21- TITO WILSON, RICH KELLY, DREW BORDEAUX

AND CHRIS BURKE 8:30 PM

Fr 7/22- PHINEAS & THE LONELY LEAVES $9:30~\mathrm{PM}$

music listings

SA 7/23- BEYOND THE WALL PINK FLOYD TRIBUTE 9:30 PM

TH 7/28- JP PATRICK'S "SESSIONS" 8:30 PM

FR 7/29- LIVE SOCIETY 9:30 PM

SA 7/30- JOHNNY FEDZ & DA BLUEZ BOYZ w/ TOMMY BLUES BUDDHA

PEEKSKILL—BEANRUNNER CAFÉ, 201 S. Division Street, www.beanrunnercafe.com, 914 737 1701

EVERY 2ND & 4TH WE- LATIN JAZZ W/ SKIN AGAINST METAL 7 PM

SA 7/2- ROSETTA WATTS W/ MUSIC FROM THE ROARING TWENTIES 7:30 PM

FR 7/8- KIM CLARKE, ROB SCHEPS, BRYAN CARROTT

and GEORGE GRAY $7:30~\mathrm{PM}$

SA 7/9- LISA LIPKIN 7:30 PM

Mo 7/11- MAGGIE DRENNON CELTIC VOCALS AND VIOLIN $7\ \mathrm{PM}$

Fr 7/15- ALVA NELSON 7:30 PM

SA 7/16- THE PAN BAND 7:30 PM

Fr 7/22- ILAN' BAN' SOUNDS OF THE CARIBBEAN 7:30 PM

SA 7/23- RAY BLUE 7:30 PM

FR 7/29- STEVE CHIZMADIA 7:30 PM

PEEKSKILL—THE DIVISION STREET GRILL, 26 North Division Street,

www.divisionstreetgrill.com, 914.739.6380

FR 6/3- MICHELLE LEBLANC 7 PM

PEEKSKILL—PARAMOUNT CENTER FOR THE ARTS, 1008 Brown Street,

www.paramountcenter.org, 914.739.2333

SA 6/11- IDOL AT THE PARAMOUNT MUSIC FOR MEDICINE $8\ \mathrm{PM}$

SA 6/18- PETER FRAMPTON 8 PM

PEEKSKILL—PEEKSKILL COFFEE HOUSE, 101 S. Division St., 914.739.1287

PHOENICIA—ARTS UPSTAIRS GALLERY, 60 Main St., 845.688.9453

FR 7/1- PHONECIA PHIRST PHRIDAY W/ WE ARE ONE AND OPEN MIC 8 PM

PHOENICIA—Empire State Railway Museum, Lower High St., 845.688.9453

SA 7/16- DOUBLE BILL W/ MONTGOMERY DELANEY

AND DAVE KEARNEY 7:30 PM

TH 7/28- NASHVILLE SING-WONGWRITER AMY SPEACE 7:30 PM

PORT EWEN— REFORMED CHURCH OF PORT EWEN, 160 Salem St.,

www.hudsonvalleydance.org, 845.452.2483

EVERY SU- WEST COAST SWING WORKSHOP AND DANCE

Workshop at 5:30 PM, Dance at 7 PM
SA 7/2- HUDSON VALLEY ENGLISH DANCE: TOM AMESSE CALLING

w/ TIDDELY POM 7:30 PM

Su 7/17- WEST COAST SWING DANCE / CALIFORNIA MIX DANCE 7 PM POUGHKEEPSIE—Arlington Reformed Church, $\rm Rt.~44/55~and~Main~St.$,

www.hudsonvalleydance.org, 845.452.2483

EVERY 1ST SU- SWING DANCE TO RECORDED MUSIC 8 PM

POUGHKEEPSIE—Bull and Buddha, 319 main st., www.bullandbuddha.com,

845.337.4848

Every Sa- PIANO BAR at orient ultra lounge $7-9~\mathrm{PM}$

EVERY TU/TH- LIVE MUSIC SERIES Tu 7 PM, Th 9 PM

Tu 7/5- GREG MELNICK

TH 7/7- LINDSEY WEBSTER BAND

Tu 7/12- VITO PETRICCITTO

TH 7/14- ROYAL KHAOZ
TU 7/19- THE JOANNA TETERS EXPERIMENT

TH 7/28- MBMA

Tu 7/26- MIKE & RUTHY

POUGHKEEPSIE—CHRIST CHURCH, 20 Carroll St., www.hvbluegrass.org

POUGHKEEPSIE—CIBONEY CAFE, 189 CHURCH St., 845.486.4690

POUGHKEEPSIE—CUNNEEN-HACKETT ARTS CENTER, 9 Vassar St.,

www.cunneen-hackett.org, 845.486.4571

www.cunneen-hackett.org, 845.486.45/1

SA 7/16- THE HUDSON VALLEY FOLK GUILD PRESENTS BEYOND A SIMPLE FOLK SONG (See highlight) 7:30 PM

POUGHKEEPSIE—CAFE Bocca, 14 Mt Carmel Pl., www.cafebocca.net,

845.483.7300

SA 7/2- SHANE LOVERRO 7:30 PM

WE 7/6- LOGAN VENDERLIC 7 PM

SA 7/17- JESSICA SMUCKER TRIO

FR 7/22- LIVIO ITALIAN FOLK MUSIC

POUGHKEEPSIE—DUTCHESS COMMUNITY COLLEGE, 53 Pendell Rd., 845.431.8916 POUGHKEEPSIE—JUNIORS LOUNGE, 504 Salt Point Turnpike, 845.452.6963,

www.juniorsloungesaltpoint.com

POUGHKEEPSIE—PLATINUM LOUNGE, 367 Main Street, www.thechancetheater.com

POUGHKEEPSIE—POUGHKEEPSIE TENNIS CLUB, 135 S. Hamilton St.,

www.hudsonvalleydance.org, 845.454.2571

Fr 7/22- THE DON YOUNG MIX (SWING DANCE + WORKSHOP) 8:30 PM
POUGHKEEPSIE—SKINNER HALL OF MUSIC, VASSAR COLLEGE, 124 Raymond Avenue,

music.vassar.edu, 845.437.7319

Su 7/24- AN AFTERNOON OF CHAMBER MUSIC w/

JOSEPH GENUALDI VIOLIN & RICHARD WILSON PIANO 3 PM



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music listings

POUGHKEEPSIE—THE CHANCE, 6 Crannell St. www.thechancetheater.com

845.486.0223

SA 7/2- CHRIS WEBBY w/ DYLAN OWEN, UPGRADE, EMAYE and POETIC $7~\mathrm{PM}$

FR 7/8- S.A.T.O. (OZZY TRIBUTE) W/ FACELESS (GODSMACK TRIBUTE)

AND SHADES OF BURN 7:30 PM SA 7/9- THE RED JUMPSUIT APPARATUS w/ DRIVE A, STATIC CYCLE,

EVENT HORIZON AND THE 37 PROJECT 7 PM

Mo 7/11- COHEED AND CAMBRIA 7 PM

FR 7/15- "DR. DIRTY" JOHN VALBY W/ JOHN TOBIN

AND DANIEL MCRITCHIE

SA 7/16- 3 UP 3 DOWN w/ SHARKEY'S MACHINE, CHAOS

AND INNER MONOLOGUE 7:30 PM

FR 7/22- BUCKCHERRY W/ LOADED, TADDY PORTER

AND STARTS OF BOULEVARD 7:30 PM

SA 7/23- JOSH THOMPSON W/ THE ANTHONY K BAND, JEREMY SCOTT AND TODD MIHAN 7 PM

FR 7/29- REEL BIG FISH w/ STREETLIGHT MANIFESTO, NEW RIOT AND RODEO RUBY LOVE 6 PM

SA 7/30- DISSOLVE REUNION SHOW w/ LIVING LASER,

NOW THERE IS ONLY A SIGNAL, BRICK BY BRICK

AND INTERNAL WAREFARE 8 PM

Su 7/31- QUEENSRYCHE 30th ANNIVERSARY SHOW 6 PM

POUGHKEEPSIE—THE LOFT, 6 Crannell St., www.thechancetheater.com,

845.486.0223

FR 7/1- BREAK CONTEST 2011 WINNERS: MAZMYTH w/

TELL A TALL TALE 7 PM

WE 7/6- SPARKS THE RESCUE W/ ROOKIE OF THE YEAR, SELECT START, UNDER THE SPOTLIGHT, SECOND FLOOR LOVE STORY

AND LONGING FOR ATLANTIS 6 PM

SA 7/9- STRAY FROM THE PATH w/ LETLIVE, BREATHTAKER,

TASTE THE FATE AND I THE VICTIM 6 PM

FR 7/15- THAT'S OUTRAGEOUS CD RELEASE SHOW W/ VISIONS,

THE LAST OF OUR KIND, IF I WERE YOU AND VELA 6 PM

FR 7/22- THIS CENTURY W/ AUSTIN GIBBS, CARTER HULSEY AND DEAR LUNA 6 PM

FR 7/29- WITH THE PUNCHES W/ CARRIDALE AND THIEVES 7 PM

SA 7/30- THE SWELLERS & FAKE PROBLEMS w/ DAYTRADER 7 PM

Su 7/31- THESE HEARTS w/ THROUGH THE FLOOD,

ACRYLIC LIES AND RECKLESS CONTROL 4 PM

POUGHKEEPSIE—THE BARDAVON, 35 Market Street, www.bardavon.org 845.473.2072

RED HOOK—Community Music Space, 54 Elizabeth St. - 2f,

www.communitymusicspace.com, 845.444.0607

SA 5/14- BEN SENTERFIT & FRIENDS 8 PM

RED HOOK— TASTE BUDD'S CAFÉ 40 W Market St. www.tastebudds.com, 845 758 6500

Every Sa & Su- LIVE AT TASTE BUDD'S Live music $1\ \mathrm{PM}$

7/14 THROUGH 7/17- GREY FOX BLUEGRASS FESTIVAL

Su 7/3- ABBY LAPPEN 1 PM

Mo 7/4- HUDSON VALLEY PHILHARMONIC OUTDOOR CELEBRATION 3 PM

SA 7/9- SCOTT BRAVO w/ JESSE BREWSTER & JOEL STREETER 1 PM

Su 7/10- ANTHONY MICHAEL 1 PM

SA 7/16- ARLENE MCCANN 2 PM

Su 7/17- ANGELIQUE HENLE 1 PM

SA 7/23- ROSA WALLACE w/ ROLF STORM 10:30 AM

Su 7/24- I AM LOVE w/ JOE TOBIN $10:30~\mathrm{AM}$

SA 7/30- MARC BLACK BAND 1 PM

Su 7/31- BARBARA MARTIN 1 PM

RHINECLIFF—THE RHINECLIFF HOTEL, 4 Grinnell St., www.therhinecliff.com, 845.876.0590

EVERY TU- LOCAL MUSICIAN SHOWCASE w/ KARL ALLWEIER 9 PM

EVERY WE- KARAOKE W/ PJ THE DJ

EVERY TH- SAY ANYTHING MUSIC NIGHT BRING YOUR OWN MUSIC

EVERY SA- VINYL SPECTACULAR 9 PM

EVERY SU- JAZZ BRUNCH 11:30 AM

FR 7/1- DANGLING SUCCESS

RHINEBECK—CENTER FOR THE PERFORMING ARTS, Route 308,

 $www.center for performing arts.org,\,845.876.3080$

ROSENDALE—Main Street

Sa/Su 7/23- 7/24- ROSENDALE STREET FESTIVAL (See highlight)

ROSENDALE—MARKET MARKET, 1 Madeline Lane, www.jentrip.com, 845.658.3164

FR 7/1- SETTING SUN w/ BLUE DOLL 9 PM

SA 7/2- ARMEDALITE RIFLE w/ SPIV UK

AND THE BRIAN WILSON SHOCK 9 PM

TH 7/7- FIRST THURSDAY w/ SHANA FALANA 8 PM

Fr 7/8- QUITZOW w/ BROWN BREAD 9 PM

SA 7/9- JUST DESSERTS w/ MARK DONATO 9 PM

TH 7/14- TM IDOL 8 PM

Fr 7/15- FRENCHY AND THE PUNK 9 PM

SA 7/16- TRUMMORS W/ TWO DARK BIRDS AND SONS OF

AN ILLUSTRIOUS FATHER 9 PM

TH 7/21- MATT BAUER W/ DANA FALCONBERRY 8 PM

FR 7/22- THIS AIN'T YOUR MOMMA'S KARAOKE 9 PM

TH 7/28- OPEN MIC NIGHT 8 PM

Fr 7/29- MICHAEL HOLLIS 10 PM

Sa 7/30- VACATION 9 PM

ROSENDALE—ROSENDALE RECREATIONAL CENTER, 1055 Rte. 32, 845.658.8198

ROSENDALE—Rosendale Theatre, 330 Main St., www.rosendaletheatre.org, 845, 658, 8989

ROSENDALE—THE ROSENDALE CAFÉ, 434 Main St., www.rosendalecafe.com

845.658.9048

Fr 7/1- STACEY EARLE AND MARK STUART 8 PM

SA 7/2- THE SATURDAY NIGHT BLUEGRASS BAND 8 PM

FR 7/8- HOT CLUB OF COWTOWN 8 PM

SA 7/9- DIANA JONES 8 PM

Tu 7/12- SINGER-SONGWRITER TUESDAYS 8 PM

FR 7/15- JIM DONICA TRIO 8 PM

SAUGERTIES—Café Mezzaluna Bistro Latino And Gallery, 626 Route 212,

845.246.5306

EVERY 1ST & 3RD TH- OPEN MIC

SAUGERTIES—John Street Jam, 16 John Street, www.johnstjam.net, 845.943.6720

SAUGERTIES—Inquiring MIND 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

SAUGERTIES—SAUGERTIES United Methodist Church, 59 Post St.,

www.saugertiespromusica.org, 845.246.5021

STONE RIDGE—CENTER FOR CREATIVE EDUCATION, 3588 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

STONE RIDGE—Jack And Luna's, 3928 Main Street, www.jackandluna.com, 845.687.9794

SA 7/15- JOHN MENAGON & FRIENDS 7:30 PM

STONE RIDGE—SUNY ULSTER - QUIMBY THEATER, 491 Cottekill Road, 845.687.5262

TIVOLI—KAATSBAAN INTERNATIONAL DANCE CENTER, 120 Broadway,

845.757.5106 ext.10

TIVOLI—THE BLACK SWAN, 66 Broadway, 845.757.3777

WOODSTOCK—Byrdcliffle Art Colony/Theater, 3 Upper Byrdcliffe Way,

www.woodstockguild.org, 845.679.2079

 $\textbf{WOODSTOCK} \color{red}\textbf{-} \textbf{Harmony Café at Wok 'n' Roll, } 52~Mill~Hill~Rd., \\$

www.woknrollcafe.com, 845.679.3484

WOODSTOCK—Mountainview Studio, 20 Mountainview Avenue,

www.mtnviewstudio.com, 845.679.0901

WOODSTOCK—The Bearsville Theater, 291 Tinker Street (Route 212)

www.bearsvilletheater.com, 845.679.4406

EVERY TH- BLUEGRASS CLUBHOUSE 8 PM

Every Th- MISS ANGIE'S KARAOKE $10~\mathrm{PM}$

SA 7/2- PROFESSOR LOUIE & THE CROWMATIX 9 PM

Tu 7/5- CALIFORNIA GUITAR TRIO 7 PM

Fr 7/8- DAVE MASON 9 PM

FR 7/15- RESERVOIR MUSIC 5TH ANNIVERSARY PARTTY 8 PM

Sa 7/16- AMERICAN BABIES 9 PM

TH 7/21- MISS ANGIE'S KARAOKE 9 PM

FR 7/22- CRACKER 9 PM

TH 7/28- DWEEZIL ZAPPA PLAYS ZAPP w/ FLO & EDDIE 9:30 PM

Fr 7/29- MISS ANGIE'S KARAOKE 9 PM

Sa 7/30- THE HEAD AND THE HEART $9~\mathrm{PM}$

Su 7/31- RAY WYLIE HUBBARD 8 PM

WOODSTOCK—THE COLONY CAFÉ, 22 Rock City Road, www.colonycafe.com 845 679 5342

EVERY MO- SPOKEN WORD: POETRY, PROSE, AND OPEN MIC WITH VINYL SHOWCASE $9:30\,\mathrm{PM}$

WOODSTOCK-THE KLEINERT/JAMES ARTS CENTER, 34 Tinker Street

www.woodstockguild.org, 845.679.2079

FR 7/29- THE WORLD BEYOND THE WOOD w/ MIKE & RUTHY 8 PM

WOODSTOCK—THE VILLAGE GREEN

THROUGH 9/3- CONCERTS ON THE GREEN

WOODSTOCK—TINKER St. CINEMA, 132 Tinker Street

music listings

WOODSTOCK-MAYERICK CONCERT HALL, Mayerick Road

www.maverickconcerts.org, 845.679.8217

7/9 THROUGH 8/6- YOUNG PEOPLE'S CONCERTS (See highlight) 11 AM

Su 7/3- MIRÓ QUARTET 4 PM

Sa 7/9- JASON VIEAUX $11~\mathrm{AM}, 8~\mathrm{PM}$

Su 7/10- ST. PETERSBURG STRING QUARTET 4 PM

SA 7/16- TRIO SOLISTI 11 AM

SA 7/16- ETHEL STRING QUARTET 8 PM

Su 7/17- BERNSTEIN AND FRIENDS I $3\ \mathrm{PM}$

SA 7/23- PERRY BEEKMAN, BAR SCOTT AND TERRY BLAINE 8 PM

Su 7/24- LEIPZIG STRING QUARTET 4 PM

SA 7/30- ANDREW RUSSO AND FREDRIC CHIU 11 AM

Su 7/31- ANDREW RUSSO AND FREDRIC CHIU PIANO DUO 4 PM
WOODSTOCK—WOODSTOCK ARTISTS ASSOCIATION & MUSEUM, 28 Tinker Street

www.woodstockart.org, 845.679.2940

WOODSTOCK—WOODSTOCK COMMUNITY CENTER

WOODSTOCK—WOODSTOCK FARM FESTIVAL, Houst Parking Lot and

Mower's Market Field (Maple Lane), www.woodstockfarmfestival.com

Every We- FARMER'S MARKET food, children's activities starting $3:30~\mathrm{PM}$, music $5~\mathrm{PM}$

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

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theatre/cinema listings

ANNANDALE-ON-HUDSON—RICHARD B. FISHER CENTER, Route 9G

fishercenter.bard.edu, 845.758.7950, Box Office: 845.758.7900

7/7 THROUGH 7/10- TERO SAARINEN COMPANY

7/13 THROUGH 7/24- THE WILD DUCK BY HENRIK IBSEN

SA/Su 7/16- 7/17- BINDLESTIFF FAMILY CIRKUS 3:30 PM

Su 7/17- CINEMA: SIR ARNE'S TREASURE 7 PM TH 7/21- CINEMA: THE PHANTOM CARRIAGE 7 PM

SA/Su 7/23- 7/24- DOKTOR KABOOM 3:30 PM

Su 7/24- CINEMA: HÄXAN 4 PM

Su 7/24- CINEMA: THE SAGA OF GÖSTA BERLING 7 PM

TH 7/28- CINEMA: MICHAEL 7 PM

Fr 7/29- DIE LIEBE DER DANAE (THE LOVE OF DANAE) 7 PM

Sa/Su 7/30- 7/31- BINDLESTIFF CAVALCADE OF YOUTH 3:30 PM

Su 7/31- CINEMA: THE WIND 4 PM

Su 7/31- cinema: MASTER OF THE HOUSE $7~\mathrm{PM}$

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—Dia:Beacon, 3 Beekman 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

FR 7/1- CALLING ALL POETS: MARISSA MOURGUES

& HAIGAN SMITH 8 PM

BEACON—Howland Public Library, 313 Main St., 845.831.1134,

howland.beacon.lib.nv.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

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

7/7 THROUGH 7/31- EURYDICE BY SARAH RUHL BASED ON THE STORY OF

ORPHEUS AND EURYDICE (See highlight)

SA 7/2- CINEMA: THOSE TWO GUYS 7 PM Tu 7/5- cinema: THE BAND'S VISIT 8:30 PM

Tu 7/12- cinema: TOPSY-TURVEY $8:30~\mathrm{PM}$

Tu 7/19- CINEMA: BUENA VISTA SOCIAL CLUB 8:30 PM

Tu 7/26- CINEMA: THE BLUES BROTHERS 8:30 PM

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

518 392 3331

Sa 7/9- cinema: BUSTER KEATON'S THE GENERAL $2\ \mathrm{PM}$

Su 7/10- CINEMA: PROJECT NIM 2 PM

ELLENVILLE—Shadowland Theatre, 157 Canal Street

www.shadowlandtheatre.org, 845.647.5511

THROUGH 7/10- JACKASS FLATS BY CC LOVEHEART & JOHN SIMON

7/15 THROUGH 8/14- THE ANDREWS BROTHERS BY ROGER BEAN

GARRISON—Boscobel House & Gardens, www.hvshakespeare.org, 845.265.9575 THROUGH 9/4- 25TH ANNUAL HUDSON VALLEY

SHAKESPEARE FESTIVAL (See highlight)

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, 415.528.0100

TH 7/7- PISSARRO'S PEOPLE A FREE LECTURE PRESENTED BY THE MAHAIWE AND

THE STERLING AND FRANCINE CLARK ART INSTITUTE 7 PM

Su 7/10- DONNA MCKECHNIE: MY MUSICAL COMEDY LIFE DIRECTED BY

RICHARD JAY ALEXANDER 7 PM

FR 7/15- BERKSHIRE PLAYWRIGHTS LAB NEW PLAY BENEFIT, WORLD PREMIERE

readings of new short plays $8\ PM$

FR 7/29- JOAN RIVERS W/ OPENER BRAD ZIMMERMAN 8 PM

Su 7/31- MARIN MAZZIE & JASON DANIELEY IN HE SAID/SHE SAID $7~\mathrm{PM}$

GREENWICH VILLAGE—COMMUNITY ROOM AT WESTBETH, 155 Bank St.,

www.woodstockfringe.org

HIGHLAND—BOUGHTON PLACE THEATER, 150 Kisor Rd., www.boughtonplace.org, 845 691 7578

HIGHMOUNT-181 GALLI CURCI Rd., www.belleayremusic.org,

845.254.5600 ext. 1344

FR/SA 7/8- 7/9- BROADWAY BENEFIT WEEKEND FOR BELLAYRE MUSIC FESTIVAL

Fr 7/8- JIM CARUSO'S CAST PARTY 8 PM

Sa 7/9- TOMMY TUNE IN STEPS IN TIME $8\ \mathrm{PM}$

SA 7/23- VERDI'S LA TRAVIATA BELLAYRE FESTIVAL OPERA 8 PM

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

HUDSON—COLUMBIA GREENE COMMUNITY COLLEGE, 4400 Route 23,

www.sunycgcc.edu, 518.828.4181

HUDSON—Hudson Opera House, 327 Warren Street

www.hudsonoperahouse.org, 518.822.1438

theatre/cinema listings

HUDSON—POCKET PARK, 328 Warren St., www.timeandspace.org, 518.822.8448

EVERY FR- FREE FRIDAY OUTDOOR MOVIES PRESENTED BY TSL 8 PM

FR 7/8- CINEMA: HORTON HEARS A WHO!

FR 7/15- CINEMA: DRUMLINE

FR 7/22- CINEMA: THE CHRONICLES OF NARNIA: THE VOYAGE OF

THE DAWN TREADER

FR 7/29-CINEMA: FANTASTIC MR. FOX

HUDSON—Space 360, 360 Warren St., www.wtdtheater.org, 1.800.838.3006. Shows are 8 PM, Su 2 PM

7/7 THROUGH 7/31- EURYDICE BY SARAH RUHL

HUDSON-STAGEWORKS - THE MAX AND LILLIAN KATZMAN THEATER

41-A Cross Street, www.stageworkshudson.org, 518.822.9667

THROUGH 7/10- PLAY BY PLAY ANNUAL FESTIVAL OF ONE-ACTS

THROUGH 8/7- THE DIVINE SISTER BY CHARLES BUSCH

SA 7/23- OLD BOAT GODDESS: SONGS OF THE AINU 8 PM

HUDSON-TIME & SPACE LIMITED, 434 Columbia Street

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

FR/SA 7/1- 7/2- CINEMA: FILM SOCIALISME 7:30 PM

WE 7/13- MET OPERA: DONIZETTI'S LA FILLE DU REGIMENT 6:30 PM

WE 7/20- MET OPERA: PUCCINI'S TOSCA 6:30 PM

WE 7/27- VERDI'S DON CARLO 6:30 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

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, 50 Abeel St., bridgewateririshpub.com, 845.264.2700

KINGSTON—HALF MOON POETRY READING, 35 North Front Street, 845.331.539

KINGSTON—THE BASEMENT, 744 Broadway, www.basementvenue.com, 845.340.0744

KINGSTON—Ulster Performing Arts Center (UPAC), 601 Broadway, www.upac.org, 845.339.6088

MIDDLETOWN—SUNY ORANGE, Harriman Hall, 115 South Street

www.sunvorange.edu, 845,341,4891

MILLBROOK—THE CARY INSTITUTE AUDITORIUM, 2801 Sharon Turnpike,

www.caryinstitute.org, 845.677.7600

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

Su 7/3- CINEMA: STAGE DOOR CANTEEN 1 PM

Su/Mo 7/10- 7/11- CINEMA: CAROUSEL Su sing-along 1PM, Mo 7:15 PM

7/15 THROUGH 7/19- MEEK'S CUTOFF

Fr/Mo 7/22- 7/25- WATER 8 PM

NEWBURGH—RAILROAD PLAYHOUSE, 27 S. Water St., www.rrplayhouse.org, 800.838.3006

NEW PALTZ—SUNY New Paltz, Parker Theatre, 1 Hawk Drive

www.newpaltz.edu/theatre, 845.257.3880

NEW PALTZ—Unison Theater, 68 Mountain Rest Road, www.unisonarts.org,

PEEKSKILL—BeanRunner Café, 201 S. Division Street, www.beanrunnercafe.com 914.737.1701

PEEKSKILL—PARAMOUNT CENTER FOR THE ARTS, 1008 Brown Street

www.paramountcenter.org, 914.739.2333

Sunday shows at 3 PM, all other shows at 8 PM unless otherwise noted

Mo 7/11- THE PAPER BAG PLAYERS WHOOP-DEE-DOO 11 AM Su 7/10- BARBER OF SEVILLE 3 PM

PHOENICIA—STS PLAYHOUSE, 10 Church Street, www.stsplayhouse.com 845 688 2279

POUGHKEEPSIE—CUNNEEN-HACKETT ARTS CENTER, 9 & 12 Vassar Street 845.486.4571

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

POUGHKEEPSIE—THE BARDAVON, 35 Market Street, www.bardavon.org 845.473.5288, Box Office: 845.473.2072

POUGHKEEPSIE—Vogelstein Center, Vassar College, www.vassar.edu, 845.437.5599 POUGHKEEPSIE—Vassar College - Taylor Hall, 124 Raymond Avenue,

www.vassar.edu, 845.437.7319

EVERY WE- RUSSIAN FILM SERIES 8 PM THROUGH 7/10- F2M BY PATRICIA WETTIG

theatre/cinema listings

7/7 THROUGH 7/11- POWERHOUSE APPRENTICE COMPANY

PERFORMANCES 6-7:30 PM

7/8 THROUGH 7/16- MARTEL MUSICAL

7/20 THROUGH 7/31- A MAZE

POUGHKEEPSIE-MID HUDSON CIVIC CENTER, 14 Civic Center Plaza

www.midhudsonciviccenter.com, 845.454.5800

RHINEBECK—Center For The Performing Arts, Route 308

www.centerforperformingarts.org, 845.876.3080

7/1 THROUGH 7/17- GENTLEMEN PREFER BLONDES W/ WINNAKEE LAND TRUST

FUNDRAISER PERFORMANCE ON 7/1

7/22 THROUGH 8/7- GODSPELL

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

FR 7/8- HUSDON VALLEY YA SOCIETY: SURVIVOR EDITION w/

LIBBA BRAY, MICHAEL NORTHOP, E. ARCHER AND DAVID LEVITHAN 7 PM

Sa 7/9- Launch party for LOLA CALIFORNIA by EDIE MEIDAV $7:30~\mathrm{PM}$ SA 7/23- DISCUSSION: JOY GROSS ON JOY'S RECIPES FOR

LIVING YOUNGER LONGER 7:30 PM

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,

(Theatre is closed Tuesdays unless otherwise noted)

7/6 THROUGH 7/8- CINEMA: POM WONDERFUL PRESENTS THE

GREATEST MOVIE EVER SOLD

7/10 THROUGH 7/15- CINEMA: PAUL

TH 7/14- CINEMA: MEGAMIND PRESENTED WITH MODIFICATIONS FOR YOUTH WITH

SENSORY ISSUES 10 AM

SA 7/16- CINEMA: MUSIC VIDEOS & VOICES OF THE VALLEY 10 PM

SA 7/16- CINEMA: MOONWALK ONE

SU/Mo 7/17- 7/18- CINEMA: THE PRINCESS OF MONTPENSIER 7:15 PM

WE 7/20- CINEMA: CAVE OF FORGOTTEN DREAMS 7:15 PM

SAUGERTIES—MUDDY CUP/INQUIRING MIND COFFEEHOUSE & BOOKSTORE 65 Partition St., 845.246.5775

STONE RIDGE—MARBLETOWN COMMUNITY CENTER, 3564 Main St.

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

SA 7/16- MOVING TOGETHER: A DAY OF DANCE & WELLNESS

FOR FAMLIES w/ DANCE MONKS (See highlight) 9 AM

STONE RIDGE—SUNY ULSTER - QUIMBY THEATRE, Cottekill Road (Route 209)

www.sunyulster.edu, 845.687.5000, 800.724.0833

TIVOLI—KAATSBAAN INTERNATIONAL DANCE CENTER, 120 Broadway,

www.kaatsbaan.org, 845.757.5106

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

TIVOLI—THE BLACK SWAN, 66 Broadway, 845.688.9453

WAPPINGERS FALLS—County Players, 2681 West Main Street

www.countyplayers.org, 845.298.1491

WOODSTOCK—Byrdcliffle Art Colony/Theater, 3 Upper Byrdcliffe Way,

www.woodstockguild.org, 845.679.2079

WOODSTOCK-KLEINERT/JAMES ARTS CENTER, 34 Tinker St.,

www.woodstockguild.org, 845.679.2940

WOODSTOCK-Mountain View Studio, 20 Mountain View AVe., www.mtnviewstudio.com, 845.679.0901

SA 7/23- MOVING TOGETHER: A DAY OF DANCE & WELLNESS

FOR FAMLIES w/ DANCE MONKS (See highlight) 1 PM

WOODSTOCK-MAYERICK CONCERT HALL, Mayerick Road

www.maverickconcerts.org, 845.679.8217

Su 7/3- IMPROV NATION 8 PM WOODSTOCK—The Bearsville Theater, 291 Tinker Street (Route 212)

www.bearsvilletheater.com, 845.679.4406

WOODSTOCK-THE COLONY CAFÉ, 22 Rock City Road, www.colonycafe.com 845.679.5342

SA 7/9- WOODSTOCK POETRY SOCIETY MEETING FEATURING ALLEN FISCHER AND BARBARA UNGAR 2 PM

WOODSTOCK—Upstate Films in Woodstock, 132 Tinker St., www.upstatefilms.org, 845,679,6608

WE 7/13- SALVATION BOULEVARD SPECIAL PRE-RELEASE SCREENING (See highlight) 8:30 PM

WOODSTOCK—Woodstock Playhouse, Route 212 and 375

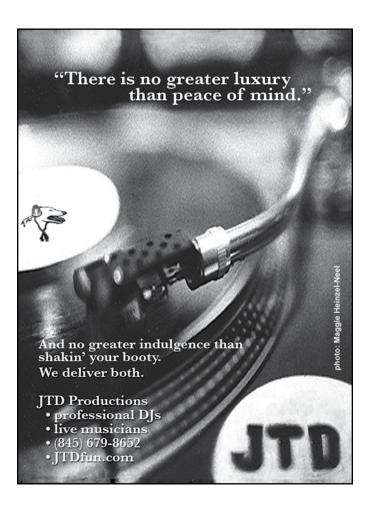
www.woodstockplayhouse.org, 845.679.4101

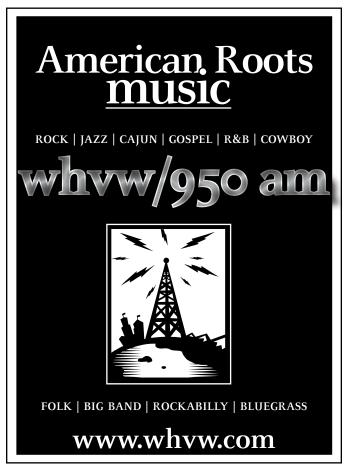
THROUGH 7/10- A CHORUS LINE

7/15 THROUGH 7/24- ANYTHING GOES WOODSTOCK—Woodstock Community Center, 56 Rock City Rd., 845.679.7420

WOODSTOCK—WOODSTOCK TOWN HALL, 72 Tinker St.,

www.performingartsofwoodsock.org, 845.679.7900





july/music highlights

SA 7/9 THROUGH 8/6- YOUNG PEOPLE'S CONCERTS AT MAVERICK CONCERTS, FEATURING JASON VIEAUX, TRIO SOLISTI, FREDERIC CHIU AND ANDREW RUSSO, AND ELIZABETH MITCHELL, AT MAVERICK CONCERT HALL, WOODSTOCK—Although the whole "feed your baby Mozart in the womb" was a kind of faddish flash sometime in the last decade or so, there has always been definitely great value to exposing young people to the best classical music. After all, there's a very good reason this music has lasted centuries, withstanding decades

of popular whims and fashions: it's quite often a lot of fun to listen to it being performed well. You don't actually have to be a "young person" to enjoy these Saturday morning shows in July, but children get in free. (The \$5 admission for accompanying adults also gets one \$5 off any regular concert ticket.) First up is classical guitarist Jason Vieaux (Sa 7/9), who is not only a highly sought-after virtuoso for performance, but a dedicated and energetic educator. Then, the three brilliant musicians of Trio Solisti return



TRIO SOLISTI

to Maverick Concerts this year (Sa 7/16), with a program that includes an extremely colorful range of music from a variety of time periods and countries, demonstrating that music is truly the universal language. Piano virtuosos Frederic Chiu and Andrew Russo bring an exciting concert of music for piano duet (7/30). Both have worked extensively with young people, Andrew through a nonprofit youth educational foundation he has established in his hometown of Syracuse. Woodstock folksinger and indie rocker Elizabeth Mitchell—an educator as well as a musician— has recorded three albums of music for children, and closes the series (Sa 8/6) with heartfelt tunes by artists ranging from Woody Guthrie to Bob Marley and the Velvet Underground. Maverick Concert Hall, Maverick Rd. (just off Rte. 375), Woodstock, maverickconcerts.org.

SA 7/16- HUDSON VALLEY FOLK GUILD PRESENTS "BEYOND A SIMPLE FOLK SONG", AT CUNNEEN-HACKETT ARTS CENTER, POUGHKEEPSIE—Do you ever stop to think where folk songs come from? It's easy to consign all origins of this genre to the somewhat distant past; so many of the great "folk" songs seem to have been around forever. But they were all written by real people, often with just a guitar, a piece of paper and a pen, and a good (usually topical) idea that needed to be spoken and heard. And some of those songs made history. But the genre itself need not become history, and the Hudson Valley Folk Guild is working to keep it in the present with a variety of concerts and dances around the region. "Beyond a Simple Folk Song" was conceived to be an annual festival of newly created music based on folk heritage, to be performed in a concert setting. A variety of six Hudson Valley composers/arrangers

have accepted the Hudson Valley Folk Guild's challenge to push the edge of the envelope by creating larger new works using folk songs, historic events, or traditional instruments to stretch their craft, while broadening the Guild's appeal beyond its usual constituency, incorporating blues, jazz, and classical flavors to the traditional folk styles. Participants include Helen Avakian, Susan Bialek, Terry Champlin, Chris Conners, Gaia Wolf, Mellissa Holland, Vilian Ivantchev, John Martucci, Sabrina Torsjan, and Valerie Turner. Cunneen-Hackett Arts Center, Vassar St., Poughkeepsie, www.hudsonvalleyfolkguild.org. 7:30 PM

THROUGH JULY- SPOTLIGHT ON THE WHEREHOUSE, NEWBURGH-It really wasn't that long ago that The Wherehouse proprietor Dan Brown opened his bar/BBQ/live music establishment on Liberty St., near the bluff in downtown Newburgh. But it seems like it's been grooving there nicely for a long time now, and the joint has become a gotta-play venue on the local band circuit. Why would that be, you might ask? Well, first of all, the bar kicks ass, great service and selection. The food is damn good. Clearly somebody (or everybody) understands what "barbecue" means here, plus the non-barbecue entrées are also mighty fine. And though the back room can be cozy, it's a fun room to rock in. OK, full disclosure: I played here with my band some weeks back, and all had a great time, and we do have some "choosy mothers." But best of all, a bunch of people were there specifically to enjoy live music they had never heard before, and nobody got hurt! And folks, please don't put your nose up at the "local band" notion; there are some fine bands, great players in these ranks, well worth the minimal cover charge. The Wherehouse, 119 Liberty St., www.thewherehouserestaurant.com, 845.561.7240. All shows at 9 PM.

Fr 7/1- THE OUTPATIENTS

Sa 7/2- THE TONI BROWN BAND

Su 7/3- THE REDDAN BROTHERS

Mo 7/4- JERMAINE PAUL CD RELEASE

Th 7/7- TALKING MACHINE

Fr 7/8- THE DEADBEATS

Sa 7/9- LICK THE TOAD

Su 7/10- THE RALPH & DEXTER PROJECT

Tu 7/12- REPLICA "UNPLUGGED"

Fr 7/15- MYLES "MOJO" MANCUSO

Sa 7/16- FAT CITY BAND

Tu 7/19- MELLOW MADNESS

Th 7/20- THE REAL BAND

Fr 7/22- THE DAN BROTHER BAND

Su 7/24- CHRISSIE O'DELL AND ONE HOT MESS

Th 7/28- OPEN MIC

Fr 7/29- AN OUTSIDER SHOW

Sa 7/30- THE YOUNG LIONS

THROUGH JULY- SPOTLIGHT ON KEEGAN ALES, KINGSTON—Y'know, I'm liking this whole "spotlight" idea this month. So much, I'm going for a two-fer. Because venues like these that book quality regional bands, pay them, and give them good food and, yes, beer, and provide a nice space for the audience, deserve a hoisted glass and a thank-you-verymuch now and then. And this one (Prost!) is for Tommy Wolf and Tommy Keegan of Keegan Ales, who not only brew some of the Hudson Valley's best local beer, but also make welcome a really fine selection of regional groups, as well as occasionally the nationally and internationally known. It's a fun bar, you can throw your (free) peanut shells on the ground, the sandwich-based food selection is really good, and the beer is as fresh as it gets. Thankfully, no enormous sport-screaming flat-screen TV, but they do have a good smoker's patio for you smokers. And beer lovers: you can take a growler of your favorite Keegan concoction home, and you really should be sure to check out the seasonal selection on tap. Oh yes, and karaoke every Sunday, from 6-9 PM. Keegan Ales, 20 St. James St., Kingston, www.keeganales.com, 845.331.2739.

Fr 7/1- MYLES "MOJO" MANCUSO 9 PM

Sa 7/2- IKEBE SHAKEDOWN 9 PM

We 7/6- BOB STUMP &

THE BLUE MOUNTAIN BAND 7 PM

Th 7/7- MIKE HERMAN 7 PM

Fr 7/8- BLUE SKY MISSION CLUB 9 PM

Sa 7/9- THE BIG SHOE BAND 9 PM

We 7/13- JUST JAMES & BOB CAGE 7 PM

Th 7/14-TJAY 7 PM

Sa 7/16- NIGHTMARES FOR A WEEK, THE DEPARTURES 9 PM

Su 7/17- BIG BAND JAZZ GANG 7 PM

We 7/20- BOB STUMP & FRIENDS 7 PM

Th 7/21- JIMI SCHEFFEL 7 PM

Sa 7/23- JOHNNY MONSTER BLUES BAND,

ALEX JONOV BAND 9 PM

We 7/27- JUST JAMES & BOB CAGE 7 PM

Th 7/28- MCGROOVIN' 7 PM

Fr 7/29- STACKHOUSE 9 PM

Sa 7/30- SPIRIT FAMILY REUNION 9 PM

music reviews

WEMUSTBE— WeMustBe (independent)

WeMustBe, the eponymous debut by Christine Dominguez and T. Xiques, is a rare gift; an initial release brimming with a confidence that's backed up by the songs and performance.

The duo's multi-instrumentalism is clearly a key feature of both their sound and live performance, as their electronic press kit includes a detailed sketch of their stage setup right down to the fancy rug. But while some artists might sacrifice their vision in an effort to show their skills, nothing here is wasted.

WeMustBe features 11 original songs and one cover, Michael Jackson's "Human Nature." It's a testament to the strength of the partnership that the cover is such a seamless fit that I wasn't even sure it was a cover at



all until my girlfriend walked into the room and said, "Isn't that a Michael Jackson song?"

Dominguez has the kind of soulful voice that could cause an avalanche of swoons, and on songs like "Minutemore," where the music is like a soft heartbeat, it's so intimate it might make you blush.

"Les Luttes" is a near misstep, with Dominguez mixing
French and English vocals. The music, including an
evocative and lush flute, is simply too strong to let it slip out of control.

By combining the urban "Rimshot" aesthetic of Erykah Badu and the intellectual poetry of Fiona Apple, WeMustBe has hit upon an entirely new vein in the Hudson Valley music scene, one where every brushstroke is vital. WeMustBe is a terrific debut by two established musicians coming together in perfect harmony. —Crispin Kott

www.wemustbe.com

JANIE CHRISTENSEN— PAINTED BIRDS

(independent)



Janie Christensen's biography indicates a life spent absorbing music in some of the great places in the world to do just that. Born in Paris, raised in New York City and upstate New York, Christensen's development also included listening to radio stations playing music from around the globe. The notion of all those different styles being strained through a filter might sound a bit daunting for a listener, but *Painted Birds* is a cohesive album, with elements of smooth European gloss and placid tones of folk music at its core.

Painted Birds is the work of two musicians, with Christensen singing and playing piano as well as adding a rhythm guitar to one track, while Angelo Ficara was responsible for just about everything else, including drum programming and string arrangements. The pair work well together with material primarily composed by Christensen, and Painted

Birds is an amiable collection of contemporary easy listening music. "Iceman" is representative of the up-tempo numbers, an almost '80s feel, as though Natalie Merchant was fronting Level 42. Elsewhere, "White House on the Beach" dips its toe into contemporary country music, while "Inside Your Heart" is evocative of the smoothness of Sade.

Painted Birds may include a wide range of influences, but the final product is definitely its own. —Crispin Kott

www.janiechristensen.com

DAVID KRAAI & AMY LABER—FROM NEW ORLEANS TO THE MOON/ BORDER SONG

(Fine Country Folk Recordings)

Though they've each made a name for themselves as solo artists, David Kraai and Amy Laber have come together as a duo for the first time, with their initial salvo in the once-again-popular 7" single format.

The two-sided single is an ideal showcase for what the two bring to the partnership, with Laber taking lead vocals on the a-side and Kraai on its flip.

Laber, who also plays guitar and banjo, sings "From New Orleans to the Moon" with a countrified voice that likely represents the folk side of the coin. Kraai's vocals, as heard on "Border Song," are on the outlaw side of the spectrum, full of travels over dusty paths. Kraai also plays guitar, mandolin and harmonica, with the latter lending "From New Orleans to the Moon" a Dylanesque depth to the romantic melody. "Border Song" is at once sparser and a bit more ominous, somehow delivering all the power of a full electric band through the two musicians and their shared harmonies.



The limited edition vinyl single is available through their website, and comes with an individually numbered picture sleeve, a poster of original art by Kraai, and a digital download code for those who prefer to enjoy their music on the go. The website also features a free download of "You Can't Trust," on which Kraai and Laber trade vocals over a country shuffle that feels like a horse clip-clopping joyously down the trail. — Crispin Kott

www.davidandamymusic.com

y music festivals







TH-SU 7/14 THROUGH 7/17- GREY FOX BLUEGRASS FESTIVAL, AT THE WALSH FARM, OAK HILL —Sure, there are lots of great summer music festivals out there, some big-ticket multi-superstar mega-sellers out there breaking out the sound to the shirtless and steaming masses. But it's also the summer season of the bluegrass festival, which—if you are at all so inclined—gives you a bit more that just loud music, heavy security, and overpriced beverages for your hard-earned dollars. The Grey Fox Bluegrass Festival is a great example. Though it's changed homes a few times over the years, this annual Columbia County farm-based event has become one of the Northeast's most consistent draws, growing yearly in popularity. As well they should: the line-up is as good it gets, and the opening "house band"—The Dry Branch Fire Squad, playing all four days—sets a pretty serious bar for the headliners, of which there are almost too many to count. But it's not just the concert; there's also the Dance Pavilion, where dance oriented groups keep feet on the floor all day and night, and lessons in square and clog dancing for those inclined to learn. There are musical workshops and master classes with bluegrass masters like Sam Bush and Tim O'Brien, as well the Grass Roots tent, where amateurs can jam and get tips from greats like Bill Keith and Kimber Ludiker. Plus, the Bluegrass Academy for kids, and family friendly things like crafts, tie-dying, yoga, games, and performances by clowns, ventriloquists, puppeteers and musicians at the Family Tent each day. Camping is optional, food and beverage vendors galore, and spontaneous jam sessions tend to sprout up about the premises. Sound good? Get those tickets! Grey Fox Bluegrass Festival, Walsh Farm, 1 Poultney Rd., Oak Hill, www.greyfoxbluegrass.com, 888.946.8495, 315.724.4473. See website for finalized schedule; this is also an incomplete line-up.

THURSDAY JULY 14

CHRIS THILE & MICHAEL DAVES PETER ROWAN BLUEGRASS BAND THE GIBSON BROTHERS THE BOXCARS GREENSKY BLUEGRASS DONNA THE BUFFALO SPINNEY BROTHERS THE HILLBENDERS (ALSO FR) DELLA MAE (ALSO FR) THE DIXIE BEE-LINERS (ALSO FR, SA) RED STICK RAMBLERS (ALSO FR, SA)

JOHN KIRK & TRISH MILLER (ALSO FR, SA) FIDDLESTYX (ALSO FR, SA)

KATY WILSON & TWO TIME STRING BAND

FRIDAY JULY 15

DEL MCCOURY BAND O'BRIEN PARTY OF SEVEN YONDER MOUNTAIN STRING BAND THE STEELDRIVERS MICHAEL CLEVELAND & FLAMEKEEPER CLAIRE LYNCH BAND

ROCKIN' ACOUSTIC CIRCUS (ALSO SA) FRANK SOLIVAN & DIRTY KITCHEN (ALSO SA)

SWEETBACK SISTERS

CORNERSTONE JUBAL'S KIN CHASING BLUE

SATURDAY JULY 16

SAM BUSH BAND J. D. CROWE AND THE NEW SOUTH THE INFAMOUS STRINGDUSTERS

CROOKED STILL TONY TRISCHKA TERRITORY LAURIE LEWIS & TOM ROZUM BLUE MOOSE AND UNBUTTONED ZIPPERS

SUNDAY JULY 17

MONROEVILLE JIM GAUDET & THE RAILROAD BOYS AND MORE TBA

SA/Su 7/23 & 24- ROSENDALE STREET FESTIVAL, IN ROSENDALE—This is truly the "people's festival." Though it started in the '70s as a much bigger deal, and over the years morphed into a showcase of regional musical talent and local vendors, the Rosendale Street Festival has weathered the abandonment of corporate donation and the spotty economy to continue to deliver a fun FREE weekend of music in July, five stages full of music in one of the coolest towns this side of the Hudson (in my humble opinion, anyhow). How do they do it? Well, it's simple: everybody works for free (except, of course, the vendors): staff, drivers, musicians, sound guys. It's kind of a mutual arrangement to just have a really good time for a couple of days. And some might put up their noses at the lack of "big named acts," like festivals are supposed to have, I reckon. Well, I would reply this: dude, it's a FREE festival. There are some really fine bands here that maybe aren't super famous, but they get the job done every weekend all over five counties. And once y'all have spent umpteen hundred dollars at a Bonnaroo or Coachella or even Mountain Jam, I'm thinking FREE is a pretty damn good deal for a change. Who's with me? And who knows, you might walk away with a new favorite regional band! And any donated funds go to help fund music scholarships for area youth. Speaking of which, the Festival is very kid friendly, with a Family Stage and flag-making station, and the Rosendale Theatre will also be open for the duration, showing a lineup of locally-produced short films. Visit www.rosendalestreetfestival.org for more information. See you there.

SATURDAY JULY 23

CANAL STAGE (FAMILY)

12 PM- CLEOMA'S GHOST

1 PM- SHOE STRING BAND

2 PM- KENNY & THE EGGPLANTS

3 PM- RATBOY JR.

4 PM- SPIRAL UP KIDZ

5 PM- FUZZY LOLLIPOP

6 рм- роок

CAFÉ STAGE (BY ROSENDALE CAFÉ)

12 PM- SWEET ISLAND

1 PM- VICTORIA LEVY

2 PM- THE BROAD BAND 3 PM- SAINTS OF SWING

4 PM- JIM BARBARO & THE MAGNETICS

5 PM- WDST-TBD

6 PM- TRIO MIO

7 PM- ZUMBI ZUMBI

CREEKSIDE STAGE

12 PM- CATHY YOUNG 1 PM- MARJI ZINTZ

2 PM- DAVID LONGENDYKE

3 PM- LARRAMA

4 PM- JEFF ENTIN & BOB BLUM

5 PM- SARAH KRAMER HARRISON

6 PM- IS

7 PM- TIM WHALEN & MR OH

FIREHOUSE STAGE

12 PM- PETER MORRISON

1 PM- ROSS RICE'S VERY SEXY TRIO

2 PM- CONNOR KENNEDY

3 PM- THE TRAPPS

4 PM- SOUL PURPOSE 5 PM- HOMEMADE ROCKETS

6 PM- NEIL ALEXANDER

7 PM- JOHNNY MONSTER

MOUNTAIN STAGE

12 PM- TIILIII.A

1 PM- PAINMASK 2 PM- ANTIDOTE 8

3 PM- ORYAN

4 PM- PITCHFORK MILITIA

5 PM- THE BIG HEAVY

6 PM- THE VIRGINIA WOLVES

7 PM- BILLY REED & THE STREET PEOPLE

8 PM- HART ATTACK

SUNDAY JULY 24

CANAL STAGE (FAMILY)

12 PM- PAPER KEYS

1 PM- KIDZ TOWN ROCK

2 PM- NEW RASBERRY BANDITS

3 PM- GRENADILLA

4 PM- DOG ON FLEAS

5 PM- FRE ATLAST/PARADE

CAFÉ STAGE

12 PM- MELINDA DIMAIO

1 PM- BOBKAT

2 PM- GYPSY IAZZ

3 PM- LARA HOPE & THE CHAMPTONES

4 PM- SHORTY KING'S CLUBHOUSE

5 PM- BREAKAWAY

CREEKSIDE STAGE

12 PM- WALLY NICHOLS

1 PM- C. B. SMITH

2 PM- DON HAYNIE

3 PM- VICKIE RUSSELL

4 PM- BARELLHOUSE

5 PM- 4 GUN RIDGE

FIREHOUSE STAGE

12 PM- DI CROSS BAND 1 PM- U-R-U

2 PM- THE RUBBER BAND

3 PM- GREY HORIZON

4 PM- SABOR CON COLOUR

5 PM- JOEY EPPARD

MOUNTAIN STAGE

12 PM- DAVID KRAII & AMY LABER

1 PM- DAVID KRAAI &

THE SADDLETRAMPS

2 PM- THE KURT HENRY BAND

3 PM- MARC VON EM

4 PM- THE COMPACT

5 PM- MR. RUSTY

6 PM- VOODELIC

Declaration of Financial Independence By Beth Jones, RLP®

In the spirit of Independence Day why not consider issuing your own personal Declaration of Financial Independence? The following is one form it might take, and is shared with permission from author and fellow financial planner, Rick Kahler, CFP®. Rick has authored several books including Wired for Wealth: Change The Money Mindsets That Keep You Trapped and Unleash Your Wealth Potential.

A Personal Declaration of Financial Independence

I hold these truths to be self-evident, that all persons are endowed by their Creator with certain unalienable rights, including life, liberty and the pursuit of happiness. I understand that fulfilling these rights requires the wise use of personal and financial resources, based on a balance of financial freedom and financial responsibility.

Therefore, I hereby make this personal Declaration of Financial Independence.

ARTICLE I

I declare my understanding that the ultimate responsibility for my financial well-being is mine alone. It is not borne by any government, organization, family member, or financial advisor. I understand that working with and learning from others is valuable, but my ability to provide financially for myself, my family, and my future depends primarily on my choices and my actions.

ARTICLE II

I declare my understanding of the fundamental principle of financial independence: spending less than I earn and investing the difference. I commit to follow that principle in my large and small financial decisions by developing the habit of frugality.

Aprici e III

I declare my independence from the tyranny of consumer debt. I will not use credit to buy what I cannot afford, but pledge to use a credit card only for convenience and only when I can pay the balance due in full. I will regularly save for short-term goals like purchasing a car, vacations, home repairs, and medical expenses.

ARTICLE IV

I declare my independence from financial ignorance. I pledge to learn the basics of money management, budgeting, economics, and investing. I pledge to be aware and conscious of my expenditures and to regularly track my spending. I will learn basic economic principles such as supply and demand and the difference between capitalism and socialism.

ARTICLE V

I declare my independence from the emotional slavery of my destructive money scripts. I pledge to invest the time, energy, and money necessary to understand my unconscious beliefs about money and to re-script those that do not serve me well.

Article VI

I declare my independence from the trap of measuring my financial and personal success by real or imagined societal standards. I pledge to honor myself by defining what success and financial independence mean to me instead of blindly adhering to the definitions of others.

ARTICLE VII

I declare my independence from fear of losing what I have. I pledge to learn and to use appropriate asset protection strategies to protect the financial resources I accumulate.

ARTICLE VIII

I declare that my health and my career are the most important assets I own and manage. I pledge to invest in my own future by living a healthy lifestyle and by obtaining the education I need to develop my career skills and earning power and to keep them current.

ARTICLE IX

I pledge to teach my children, through my guidance and my example, the principles of financial independence.

ARTICLE X

I declare my understanding that money is the most powerful and pervasive secular force on the planet, so mastering money skills is necessary for survival in the 21st century. I pledge to respect money as a useful and essential life tool. I pledge to give it an appropriate place in my life, not regarding the accumulation of wealth as an end in itself but using money as a valuable resource to help me fulfill my life aspirations.

In full understanding of the importance of taking responsibility for my own financial well-being, I do hereby solemnly pledge to take action to fulfill this personal Declaration of Financial Independence.

Beth Jones, RLP® is a Registered Life Planner and independent Financial Consultant with Third Eye Associates, Ltd, a Registered Investment Adviser located at 38 Spring Lake Road in Red Hook, NY. She can be reached at 845.752.2216 or www.thirdeyeassociates.com. Securities offered through Commonwealth Financial Network, Member FINRA/SIPC.

"We always had the feeling that our mission wasn't only to teach people to play, but also to document traditional American music," Happy said. "To this day, there are people I pursue because I think they're unique or have something that nobody else has done for us or some instrument or style that we need. Some musicians have never taught before, so we have to convince them to do it. Ralph Stanley and Doc Watson had done some workshops at festivals, but they never really analyzed what they were doing. Others had been teaching for years and it was no challenge to get them to say yes."

One big advantage Homespun has always had is its location. "The Hudson Valley is such a rich environment for music, we always had a wealth of world-class artists right here," Jane said.

"We got to work with people like Donald Fagen, Jack DeJohnnette, Levon Helm, Jim Weider and Cindy Cashdollar," Happy said. "Some of them are good friends, which made it especially gratifying. It was a big deal for me to get Rick Danko to record a video on playing bass because I loved The Band and his playing and he was a friend. As much as teaching people to play his style, we were also able to show something about a musician's thought processes, how he attacks the instrument,

how he thinks about his music. We had a project with Paul Butterfield, which never made it to video, but we have an audio historical record of him talking about playing the harmonica, which doesn't really exist anywhere else. John Sebastian, who's been a friend for 30 years, has made several videos for us."

Sebastian has worked with Homespun since the audio era, recording both an autoharp lesson and, with Paul Butterfield, a six-CD set on blues harmonica, without benefit of video. "I was not taught with a visual reference and that may have helped," he said. "My best teachers—Sonny Terry and Doc Watson—were not sighted people."

Sebastian has since recorded his lessons on video. He has also recorded guitar videos, including The Fingerpicking Blues of Mississippi John Hurt with Happy Traum and his late brother, Artie. Sebastian, whose only previous teaching experience was as a camp counselor, gives Happy full credit for the success of the lessons. "Part of Happy Traum's genius is his production skills," he said. "Many of us, myself particularly, have not had that much experience as music teachers. I have seen Happy make the difference between a good video and a great video just by asking the right questions. You see only the visible teacher, but he's on the other side of the camera telling you what might help the student."



Larry Campbell, who recently recorded Interpreting the Gospel Songs and Style of Rev. Gary Davis for Homespun, is an entirely self-taught multiinstrumentalist. Before working with Happy, he had some limited experience teaching guitar at Jorma Kaukonen's Fur Peace Ranch. But he was not entirely comfortable in that role, and had never taught to a camera. Recently, he did his second stint at Fur Peace on interpreting the style of Blind Blake.

"I was a nervous wreck in there," he laughed. "I don't consider myself a teacher and these guys in the classroom are hungry to learn what you have to show them. Over time, I have learned that the two main requirements are caring about the people who are trying to learn and having the patience to get through to them."

He also praised Happy's skills in the studio. "I went in completely ignorant of how this was going to go down," he said. "But Happy made it a really relaxed and enjoyable experience. He has great directorial skills. He asked the right questions to spur me to present something interesting and made it flow in a logical way. He's always been a great teacher and has a real instinct for it."

Like most musicians of his generation, Happy didn't have this benefit of a resource like Homespun. "I learned the old fashioned way, by watching people, asking questions, taking some lessons," he said. "I was lucky enough to have studied with traditional blues artist, Brownie McGhee, and I took some classical guitar lessons just to learn the fundamentals of music. At Homespun, we offer lessons for people who are picking up their instrument for the first time and want to know where to put their fingers and lessons that professional musicians can learn from, like Larry Campbell's. Even if they've been playing all their lives, they can learn from what Larry has to show them.

"I hear from professional musicians who say they've gotten a lot out of our tapes," he continued. "Skill level is a bell curve and most people are somewhere in the middle. They play a little bit, but they want to improve and learn new techniques. But we also get letters from people who didn't play at all and now they're out in their local jam sessions. It makes our day when we hear that."

Jane added, "Now, kids are playing at an extraordinarily high level and I think it's because they can just order a DVD and if they're talented and committed, they can master the fundamentals."



echnological changes led to the inevitable downsizing of Homespun's office staff. At its employment peak, Homespun had a staff of 15, headed up by office manager Susan Robinson, who started working for them when the business was in their home and is still with them today.

At that time, there were several people just answering phones. But with the advent of the Internet, the phone doesn't ring much anymore. Distribution is handled mainly by Hal Leonard, the Milwaukee company that also sells Homespun's instructional books. Homespun also distributes overseas, mainly in the UK, Australia, New Zealand-places where English is most likely spoken—but also in Germany, the Netherlands, Scandinavia, and Japan.

"We have a wonderful, small, dedicated staff that keeps everything running and supplies very good customer service, but most of our orders now come in online," Jane said. "Susan is here most of the time, getting the orders from the website into our accounting and royalty systems, and shipping orders to customers or Hal Leonard. She knows Homespun inside and out. She's also a musician, so she has some insights into the finished product."

But on the business side, Jane is the key, working with the graphic artists on cover concepts and ads, organizing and designing the catalogs, coordinating the projects to make sure deadlines are met and handling the finances. "There wouldn't be a Homespun business without Jane," Happy said. "It definitely wouldn't happen."

The Traum children have also been involved with the business nearly all their lives. April, who lives in Woodstock and has played drums since childhood, has worked in the office. Mary, who is not a musician, has done work from a distance. Adam, a guitar player/teacher and photographer who lives in California, has both recorded and produced Homespun lessons. "They all know the business because they grew up with it," Jane said.

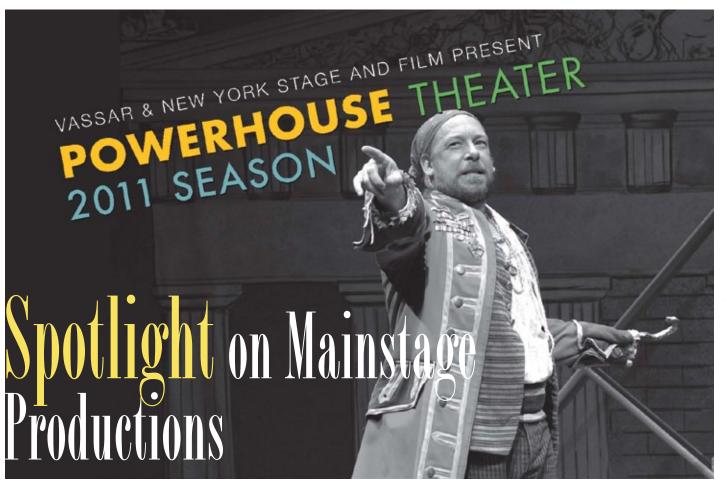
Recently, the company underwent another big change and now offers material downloadable by computer. "People can go online and download a proprietary player where we have our entire catalog of DVDs and download whatever they want directly to their computer's hard drive," Happy said. "It's become a significant part of the business." A California company did the conversions and developed software that locks up the material, so it can't be shared or put on YouTube. Homespun also launched a new website in January.

They intend to keep widening their musical reach, hoping to record a klezmer fiddle video with a member of The Klezmatics. "It's a very vital music now, so we feel it will add something unique and special to our catalog," Happy said. They also recently completed a book project with Steve Martin based on his banjo CD, The Crow. At the time of this interview, they had just returned from MerleFest where Happy performs every year.

"Happy being a performing musician has been a tremendous advantage for our business," Jane said. "He says it wouldn't run without me but truly, it wouldn't run without Happy. Because they know him, other musicians trust him to make them look good. He's not just a camera guy shooting a film; he knows how to get the best out of people."

Please visit www.homespuntapes.com for more about Homespun's continuing music instructional series, and www.happytraum.com for more about the ongoing musical career of Happy Traum.





By Ross Rice

hat started 27 years ago as a kind of "getting it together in the country" program for budding New York City playwrights has since become one of the pre-eminent workshops for live theatre in the entire country. Powerhouse Theater—a collaboration between New York Stage and Film and Vassar College—annually presents an intensive eight-week summer residency on that college campus, blending emerging and established theatre artists, writers, and directors, with the 40-student Apprenticeship program. Theatre-goers are invited to witness up to 20 works-in-progress in a range of development, from table readings and performed readings, to the fully staged Mainstage performances and Martel Musicals, plus free performances of classics by the Apprentice Company. This is where playwrights like John Patrick Shanley, Eve Ensler, Jon Robin Baitz, Beth Henley, Eric Bogosian, and Steve Martin (to name but a few) workshopped some of their famous works, where successful Broadway musicals Spring Awakening and American Idiot were premiered, If you're a lover of live theatre, this is an audience you definitely want to be in.

Take it from artistic director of New York Stage and Film Johanna Pfaelzer. "One of the things that I love about being here is that our audience members are so deeply engaged in the work that is being made, and they have such a direct impact on the work itself. The artists who work with us comment all the time on the very specific ways that this audience has changed the way they see their own work."

Talking with Johanna—working closely with Powerhouse producing director, Ed Cheetham—one can't help but feel her infectious enthusiasm about the upcoming season, particularly the two Mainstage productions: Patricia Wettig's, F2M, and Rob Handel's, A Maze.

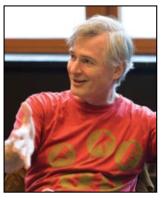
Probably best known for her three-time Emmy Award-winning turn in the popular series thirtysomething (along with husband Ken Olin), Patricia Wettig has had a solid acting career, primarily in television, appearing in Hill Street Blues, L.A. Law, St. Elsewhere, and more recently in Alias, Prison Break, and Brothers and Sisters. But she has also pursued her playwriting muse, graduating in 2001 with a MFA in playwriting from Smith College, and has participated in the Powerhouse process as actor and writer. Last year, F2M had a reading there, using the same director—Maria Mileaf—and much of this year's cast. "There are incredible actors coming in... three of whom participated in the reading through last year. Deirdre O'Connell, has been a Powerhouse favorite for years. Keira Keeley, who's playing the young person making the transition, has tremendous skill and bravery. And Ken Olin, who is probably best known for his role in 'thirtysomething' has, for the last few years, been a very successful producer/director in LA, and it's really fun to get him back onstage."

"What's amazing about Patty as an actor is that her performances are always very truthful; she has a great compassion for every character she's ever portrayed. And I think that we're seeing that in her writing as well. It's a really beautiful play about a family undergoing very









One thing has led to another, and, since 2009, he has been the head of the Dramatic Writing program at Carnegie Mellon

specific challenges, about a young person who is exploring the transition from female to male, and the impact of that choice on himself and his relationships. In this case, most specifically, his family." (Please see our accompanying interview with the actor/playwright.)

Then there's the other Mainstage piece: A Maze, by Rob Handel. "This is a wild one! This is a play where there are really three intersecting stories. There's the story of a graphic novelist who is struggling to complete a 15,000 graphic novel in ten volumes. There's the story of a rock band on the precipice of their comeback. And it's a story of a child who has been held captive for eight years, and what it's like for her to re-emerge safely into the world." And do the stories intersect? "Do they ever! But I don't want to give away too much."

his isn't playwright/educator/Poughkeepsie-raised Rob Handel's first time at Powerhouse. He had been a playwright apprentice in 1987, just after his freshman year at Williams College. "Even though it was close to home, it was a professional environment. I learned a lot there, from a weekly class with Jon Robin Baitz, who was himself pretty young (at the time)," as well as

from workshops with writers like John Patrick Shanley—also early in his career— plus the invaluable resource of professional actors and directors. Being around professional people who take you seriously is always really great, and I'm always impressed by the generosity of the professionals towards students." After getting his first production ("a really bad play called Whatever") in a New York new play festival, Rob realized the collaborative nature of his chosen vocation. He moved to the City, and, with like-minded souls, formed the playwright collective 13P ("P" for playwrights) in 2004. Its basic mission was to help each other get their works performed, with the collective resources being used for one production at a time, until each playwright had at least one apiece.

"The reason we started in the first place is that the playwright is always the guest in somebody else's house, and it's often an awkward way to work in a collaborative art form. Starting our own company gave us the opportunity to try to fulfill our own dreams. We raised the money ourselves to produce these shows, and then we said 'what theatre or space in New York would we like to rent for putting this play on? What director would we most like to hire? We helped the playwright fulfill his dream." One of the first productions was Rob's critically acclaimed Aphrodisiac, which caught the eye of the artistic director of the Longwharf Theatre in New Haven CT, who then staged a production the following season.

University. "It's a perfect place to teach. It's an MFA program, so my students are graduate students. The (CMU School of Drama) is actually the oldest acting school in the U.S. It's a very prestigious, exciting atmosphere."

A Maze has been in the works for the last four years, and, by his own admission, is Rob's most intensive work yet, having been already workshopped in several festivals. It's in the final round now, so to speak, with Tony Award nominee (for Sunday in the Park with George) Sam Buntrock directing, but it's not over yet. When Rob first met with his Powerhouse director, they table read it twice through, and the director announced: I need a new scene right here. Rob agreed, and a new scene was created for the spot. And the rewrites haven't abated; Rob expects there will be adjustments even in the rehearsal period.

Johanna has high praise for the work. "Rob has constructed this beautiful play, with surprises at every turn. And the other thing that's good is he's created this wildly theatrical world that these people inhabit, and it bounces back and forth in time from ten years ago to now...to the fantasy world. And it has incredible characters—this is one that I fell in love with on the first reading. And I think for a writer like Rob to embrace the theatricality that can only be realized in this kind of environment is so thrilling. Audiences are in for a real treat, and a wild ride."





hough Powerhouse has always been strong in musical theatre development, this year they've upped the ante from three to four productions (plus one reading). Powerhouse alumni Duncan Sheik and Steven Sater (*Spring Awakening*) return with *The Nightingale* (7/8-10), a contemporary musical rendering of the Hans Christian Andersen tale of a young emperor who finds his heart in the song of a small grey bird—and in the soul of a common servant

girl—far beyond the walls of the Forbidden City. "This is a piece that I've been tracking for a number of years, and it's evolved hugely since the first time that they brought it to me. I'm really proud to be able to support their work."

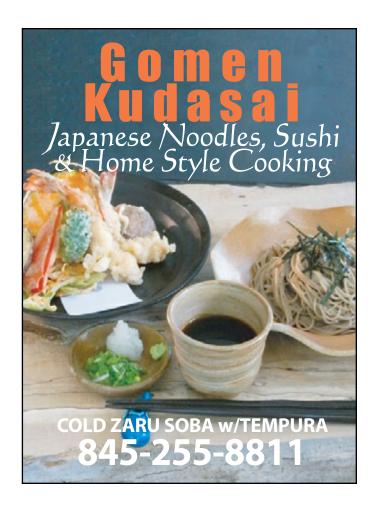
"The February House (7/14-16) is an amazing piece, based on a true story of intrigue, about this sort of boarding house in Brooklyn Heights in 1940. A man has brought together an incredible group of artists in this very ad hoc collision of personalities. It's an extraordinary work. Imagine being the proprietor of a boarding house that had W. H. Auden, Carson McCullers, Gypsy Rose Lee, Benjamin Britten. I think it's about what it meant to be an artist in the face of an impending war."

"The music is all over the place. I think this guy Gabe Kahane (music and lyrics, book by Seth Bockley) is going to be major. I think this is one of those moments where our audiences who experience his work now are going to be saying in five years, 'we were part of the development of this career."

"Piece of My Heart (7/29-31, book by Daniel Goldfarb, Brett Berns, and Cassandra Berns) is almost like a mystery story. I had never heard of Bert Berns before. Of course I had heard all the seminal tunes— "Twist and Shout," "Piece Of My Heart," "Hang On Sloopy," "Cry To Me," "Cry Baby"—but I had no idea they were by the same person. He wrote these songs in an eight year period. He was born with a heart murmur, had rheumatic fever as a child. He had been told from a very young age he wouldn't live past 30. He lives with that ticking clock, gets to 30, realizes he's not dead, embarks on this huge rush of creation. And then....dies." Singer-songwriter Dar Williams presents her all-ages musical The Island Musical (7/17), a new musical tale of a faraway island whose inhabitants must confront the forces which threaten their magical home, and who come together to protect their beloved island.

A key component to the Powerhouse concept is the Apprentice Program, 40 or so students from around the country, focusing on acting, playwriting, or directing. The apprentices work up performances of classics (A Midsummer Night's Dream 7/8-11; Cymbeline 7/15-18, 6 PM), presented free to the public, while generating their own new work. "For them to be engaged in that practice alongside professionals—they also serve as rehearsal assistants—it's amazing. I think that because theatre is a form that's truly handed down from one working theatre artist to the next, the only way to really both fall in love with it and then hone the practice of your own craft, is to do it in the company of people who are perhaps one step farther along in their career, or ten steps. And I think what you see here is that the professionals who are in residence with us, take on that task as well." Those interested in the raw form of the script can check out the Readings Festival (7/29-31), to hear readings of new works by Ed Hime, Mona Mansour, Jennifer Robbins, Michael Biello, Dan Martin, and—surprise, surprise, John Patrick Shanley.

Despite the preponderance of computerized entertainment in this day and age, Johanna pronounces the health of contemporary live theatre is in excellent condition, noting the increase even recently in the number of Broadway attendees. "One of the things that scare me is that we sometimes see theatre heading toward a style of story-telling that's more akin to television or to film. And I think that this season sits in glorious opposition to that. We are working on highly theatrical stories, being told in a specifically theatrical way.'







WETTIG By M. R. Smith

e were fortunate to catch actress/playwright Patricia Wettig, during a quick break from blocking the second act of her upcoming Mainstage production of F2M, at Powerhouse Theatre. Considering the hectic schedule and our not-so-great timing at requesting an interview—she could not have been more gracious.

Most people who know about you are familiar with your acting career, particularly your award-winning work on "thirtysomething". But I'd wager few people know that ten years ago you received a MFA in playwriting from Smith College. What spurred this interest, and how long have you been writing plays?

Well, I've always written on the side. I was cast in the first production of Crimes of the Heart, before it went to Broadway. It was my very first professional acting job. I got a \$300 check; I was so excited. I took the \$300 downtown and bought a typewriter! Obviously that's how closely acting and writing were tied in my mind. I've always written. I've always had this need, and it's only grown in me. As opposed to my acting...I don't quite seem to have as much passion right now for that, as I do for writing. Maybe it's because it's a new adventure for me, and there's so much for me to explore as a writer.

F2M seems based on a decidedly modern premise: a young person deciding to change from female to male, and the effect that has on his family. Was there any particular reason, person or event that made this subject interesting to you?

Well, it was a combination. It certainly wasn't only one thing. Quite a few years ago, I had a good friend whose daughter I had known since she was little. And she had an affair in college with a trans-gender person. And I found that so fascinating, because I had known this girl when she was really (young); she had been straight, heterosexual. And yet she had this one affair; I just found that intriguing. Did she think of this person as a girl, as a guy? I just had all these questions.

So that was in that background. That was years ago. And then I think (there are) certain issues that I've been dealing with myself, on a more personal level, about identity. Like, how does one define one's identity against the dominant culture? And it occurred to me while I was thinking about this, about the difficulty that I find, and yet I sort-of fit in. You would never know that I was having any identity issues. I fit the status quo; I pass really easily right down the middle. And I thought, "wow", if I'm having this much trouble, how much more courage would it take for somebody to define themselves as who they actually are, what their authentic being is, when it is so outside the "mainstream?" And that started the thinking behind this play.

Like every human being, you're either heterosexual or you're homosexual. Your gender is not (necessarily) what your sexuality is. There's a very funny scene in the play, where the mother of the girlfriend asks this transgender "wait a minute, I'm trying to get this straight, don't be mad at me, but what does it mean? Do you like girls? Do you like boys?" She goes through the whole thing, which becomes kind of funny, because it can be very confusing.

It seems like a dramatic setup, but yet there are humorous elements...

That comes about because there's also this culture clash. The girl-to-boy character—F2M—has celebrity parents. His girlfriend Lucy's mother owns a hairdressing place in Dayton, Ohio. You've got these Hollywood parents visiting on parents' weekend at the same time as this girlfriend's mother. So it's in the combination of that parent group that much of the humor comes from.

We did a reading of this play here last summer, and a lot of the board members were very concerned about the subject matter. Like, "wait a minute, no, no, no, you're talking about an 18 year-old. This makes me nervous, I don't want to see this; I won't like this!" And one of the board members was very adamant about it, and I said, "can you come and listen to (a reading)?" He said "no, I really don't think so." And through the course of the talking, he finally said, "OK, I'll come; I have to pick up my daughter. If she wants to come, I'll come." He was afraid, I think, that his point of view wouldn't be represented in the play. He was worried that this was going to be a propaganda piece only about: "oh sure, everybody do whatever you want." I hope it comes around to a particular point of view. But we try we give expression to some various points of view in this piece.

Is the issue about being a good guiding parent, or letting your kids do what they want? Is some of it our issue of: how to love them when they are like this. It gets back to our own prejudices.

Most folks don't realize what a collaborative process playwriting is. It's not just somebody hunched over a keyboard, bang, it's done, ready to be staged. Can you walk me through some of the workshop process F2M experienced? And in what ways has it changed since inception?

The play hasn't changed radically since this first draft. But, I'm not saying it hasn't been sculpted. I would say you basically get the big hunk of clay and get a basic shape, and you get all the people there, and everything that you want.

I sent it to Johanna at New York Stage and Film, because they've been really supportive of my writing for years. She read it, and suggested that we do a reading of it this summer. We hired Maria Mileaf to direct



july/theatre/cinema highlights

7/7 THROUGH 7/31- PS21 AND WALKING THE DOG THEATER PRESENTS EURYDICE, BY SARAH RUHL, AT THE TENT AT PS21, CHATHAM—It's one of the most enduring classic Greek myths. Orpheus, an incomparable musician and poet, is distraught when his new wife, Eurydice, dies. Orpheus follows her to the underworld, hopeful that his talents and pleas will convince Hades to allow Eurydice to return with him. Completely seduced and swayed by Orpheus' music, Hades surprisingly agrees, under the condition that Orpheus not look at Eurydice until they are out of the underworld. So does Orpheus look? If you don't know the answer-or even if you do-you might want to make the trip out to PS21, just outside of Chatham, and catch this modern version written by MacArthur "genius" grant recipient and Pulitzer Prize finalist Sarah Ruhl, which enjoyed a hot run off Broadway in 2007. Ruhl takes the audience on a gripping trip to an underworld filled with surreal imagery: stones that

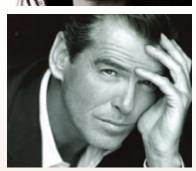
talk, rooms made of string, and an elevator that rains. Plot twists, and vivid visuals add to this funny and heartbreaking tale, and music by Jonathan Talbott is—can't do a play about Orpheus without music, now can we?—woven into the staging, which includes musicians in the ensemble. With David Anderson directing. The Tent at PS21, 2980 Rte. 66, Chatham, www.wtdtheater.org, www.ps21chatham.org, 518.392.6121. Previews: Th 7/7, Sa/Su 7/9 &10. Performances: We-Su 7/13-17, Th-Su 7/21-24, 7/28-31. All shows 8 PM

7/13- WOODSTOCK FILM **FESTIVAL** PRESENTS SALVATION BOULEVARD (CINEMA), WITH FOLLOWING Q&A WITH DIRECTOR GEORGE RATLIFF AND AUTHOR LARRY BEINHART, AT UPSTATE FILMS IN WOODSTOCK, WOODSTOCK-One of the bonuses of living in this area is proximity to the Woodstock Film Festival (9/21 through 9/25), which starts the Fall season off with a large portion of cinematic excitement, offering four days of cinema in four towns, plus workshops, panels, celebrations, and, of course, the fascinating people who make movies. There is also a series of fundraising events between festivals, oftentimes screenings of new cinema with WFF connections, featuring Q&A sessions with cast or crew members, directors, cinematographers, producers, and writers. From the Sundance synopsis: "Based on the hit book by renowned author and Woodstock resident Larry Beinhart, Salvation Boulevard is the story of Pastor Dan (Pierce Brosnan), a charismatic preacher who has captivated a city with his charm. Ex-deadhead and recovering hippie Carl (Greg Kinnear) is one of the loyal sheep in his flock. When Dan finds himself in a compromising situation, Carl is called into service in a most unconventional way. The mega-church is cast into shadow, and a hellish storm

begins brewing that could jeopardize its entire existence." Also starring Jennifer Connelly, Ed Harris, and Marisa Tomei. Author Larry Beinhart (Wag the Dog) and film director George Ratliff host the Q&A session after the screening, with a book signing to follow next door at Varga Gallery. Upstate Films in Woodstock, 132 Tinker St. (Rte 212), Woodstock, www.woodstockfilmfestival.com, 845.810.0131. 8:30 PM

THROUGH 9/4- 25TH ANNUAL HUDSON VALLEY SHAKESPEARE FESTIVAL, AT BOSCOBEL HOUSE & GARDENS, GARRISON—Said it before, we'll say it again: a visit to the Hudson Valley Shakespeare Festival at Boscobel House & Gardens as a date is a sure success. It's a pleasant drive along the Hudson River on Rte. 9D, going south from Beacon. Pull into the grounds at Boscobel, and bring your picnic basket over to the open green, with one of the best views in New York, high on the







ridge overlooking the river. As the sun sets, you are called to the large white tent, where you are seated facing the open green, which becomes transformed into a vast extension of the stage. Soon a stellar cast has you in the grip of the Bard, with only sound, lighting, costume, and a minimum of props-no set—enhancing the evocatively delivered language. For their 25th Anniversary, HVSF presents two of the most popular Shakespeare works of all time, plus a modern adaptation of a Jules Verne classic. THE COMEDY OF ERRORS is pretty much the definitive "mistaken identity" comedy, with two sets of identical twins—separated from birth—arriving in the same town simultaneously, with ensuing hilarity, slapstick, and heartwarming ending. Then there's "something rotten in Denmark." It's brooding/dithering prince HAMLET versus usurping father-killing/mother-bedding uncle Claudius, with only one major character left standing in the end (hint: it's neither Rosencrantz nor Guildenstern). And if there's one thing the HVSF cast is really good at, it's quick-fire multi-role comedy like last year's The Complete Works of William Shakespeare (Abridged). This year, audiences will enjoy Mark Brown's madcap adaptation of Jules Verne's AROUND THE WORLD IN 80 DAYS, with five actors taking on (gulp) 39 parts to portray the notorious voyage of Phileas Fogg and company. See website for more information about Family Nights, Wine Tasting Nights, and the popular "Caught in the Act" program. Hudson Valley Shakespeare Festival, Boscobel House & Gardens, 1601 Rte. 9D, Garrison, hvshakespeare.org, 845.265.9575. THE COMEDY OF ERRORS: 7/3, 7, 9, 13, 15, 17, 21, 23, 26, 28, 29; HAMLET: 7/1, 2, 6, 8, 12, 16, 20, 22, 24, 30; AROUND THE WORLD IN 80 DAYS: 7/5, 10, 14, 19, 27, 31. Closed Mo, Tu/We/Th 7 PM, Fr/Sa 8 PM, Su 6 PM

it. Then we cast it and we spent a week last summer around a table questioning through lines for the actors: have we dropped something? Are we not hearing enough about something? One of the big issues was: do we have a climax for this play? Where is the breaking point? What are we setting up, and where does that pay off? It's all about working the beats of the script, so that the dramatic tension is where you want it to be. Some defining of characters...

There are a lot of women in this play. And my husband (Ken Olin) is the only man! I didn't really do it intentionally.... I have three sisters. Maybe there's some gestalt there I copied without realizing.

Though I know you went into production mode only days ago at Powerhouse, how have these first days been going there? Any significant changes or revelations?

We've been working mostly on the second to last scene. It's about 25-pages long. I went back the other day and did an entire rewrite. After rewriting, I have the actors read it. Then they give feedback, and the director weighs in. Now I think we have it, so we're cutting things; it's too long. Just trying to sculpt it down to what is essential.

We're blocking scene six, starting today. The actors have most of the first act memorized; we're now going into the last scene of the first act. Other than cutting and doing little shapes and things, I'm beginning to get toward the end of my time (working on it.) The actors have to be given time to settle in, to own their characters, memorize lines. Technically I'm allowed to keep giving them notes; I hope I won't have to note them to death.

What happens for F2M after the Powerhouse season? And how does one go about raising awareness about a great new play?

Hopefully we get up a good production (here), that we feel represents the play, and we feel strong about. For people who would invest money or move it into New York, it helps to see it, rather than just read it. Something on the page and something you experience aren't exactly the same. The hope is we feel good about it, we get people to see it, someone will want to invest in it, and put it up somewhere.

New York City and Broadway are just an hour and a half down the road....

That's what's so brilliant about being able to work here. First of all, you're given such support to really develop the play. You don't have other concerns; you don't have these big reviewers up here. The process is truly committed toward the playwright finding the play that she wants to write. It's extraordinary to have that kind of support.

What else do you have in the works writing-wise at present? And will you continue doing television while being a playwright?

Well, you know, I do have to make money. It's much easier for me at this point to make money as an actor than as a writer. But I am working on a couple of other things. I don't see myself writing movies and such; I really do love the theatre. I feel committed to wanting to write....I have another play that I did here a few summers ago in a reading workshop called My Andy, about Andy Warhol's relationship to his mother. I've been working on that a little bit more, wondering what I need to solve about their issues. She lived with him for 25 years, this immigrant who barely spoke English, in a babushka with the little apron!

"My imagination seems to be more alive thinking about the theatre. When I was young and I moved to New York, I was a member of the

Circle Repertory as a very serious actor! At that time, I never really thought much about acting for television or film. But that's what happened in my life. I got cast; you do this and that, and then, you're just....there. You never know."

Patricia Wettig's F2M will be performed on the Powerhouse Mainstage, Vassar College, Poughkeepsie, through July 10. Please see powerhouse.vassar.edu/season for schedule, or call the Box Office at 845.437.5599.

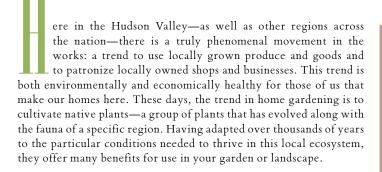


PHOEBE STROLE AND KEIRA KEELEY



G·O·I·N·G Native.

· by Donatella de Rosa ·



A key to the significance of this trend is understanding the difference between native and non-native plants and the importance of being aware of the many invasive non-native plants that are spreading—some seemingly uncontrolled—into our forests and open spaces. Non-native plants are those plants that have been brought to a region through human activity, either deliberately or accidentally. Many have become "naturalized" and are not harmful to the local ecosystem. However, there are many that are considered "invasive". These are plants that pose a threat to our native plants and local biodiversity, and there often is nothing to impede or check their spread.

Some of the benefits of using native plants: they have an enhanced chance at survivability since they are adapted to local conditions and thus need little or no fertilizer. They also require little or no pesticides, very little maintenance and less water than non-native ornamentals and, as a result, save money

Those are just the basics. Other benefits of using primarily local flora are more complex. They help reduce air pollution and provide shelter and food for wildlife, promoting biodiversity. Perhaps one of the most important reasons for using native plants is the abundance of non-native invasive plants that are outpacing our natives. The consequences could be an irrevocable change in the local biodiversity, creating an ecological disaster. The almost indestructible Japanese Knotweed that is proliferating along our stream beds and roadsides is an especially pernicious example of an invasive non-native. Even the common daylily [Hemerocullis fulva], is considered invasive. Another invasive—once considered an asset—is purple loosestrife [Lythrum salicaria].

Surprisingly, some invasive species may even appear in your local nursery. The ever-present English Ivy [*Hedera helix*] and Periwinkle [*Vinca minor*], are two. But there may be many more.

Happily, there is an abundance of beautiful plants native to our region—many are great alternatives to the traditional ornamentals—and they can certainly be mixed with non-invasive ornamentals if you can't resist incorporating some traditional plants into your garden or landscape.



EASTERN COLUMBINE [ADUILEGIA CANADENSIS]
BUTTERFLY WEED [ASCLEPSIS TUBEROSA ASTER SPP.]
BLUE FALSE INDIGO [BAPTISIA AUSTRALIS]
TALL LARKSPUR [DELPHINIUM EKALTATUM]
PURPLE CONEFLOWER [ECHINACIA PURPUREA]
WILD GERANIUM [GERANIUM MACULATUM]
BLAZING-STAR, GAYFEATHER [LIATRIS SP.]
BEBBLIM, MONARDA [MONARDA SP.]
SWITCH GRASS [PANICUM VIRGATUM]
BLACK-EYED-SUSAN [RUDBECKIA HIRTA]

EASTERN REDBUD [CERCIS CANADENSIS]
TURTLEHEAD [CHELONE]
PINK TICKSEED [COREOPSIS ROSEA]
JOE-PYE-WEED [EUPATORIUM FISTULOSUM]
QUEEN-OF-THE-PRAIRIE [FILIPENDULA RUBRA]
ROSE MALLOW [HIBISCUS MOSCHEUTOS]
BLUE FLAG IRIS [IRIS VERSICOLOR]
RED MAPLE [ACER RUBRUM]
RIVER BIRCH [BETULA NIGRA]
RED-OSIER-DOGWOOD [CORNUS SERICEA]

If you're planning a rain garden [to absorb rainwater], a butterfly garden, or a wildflower garden any combination of these native plants will help you to achieve great results. Plants that have already adapted to the local conditions create a natural habitat for birds, insects and wildlife. This is an important consideration if we want to save the many species that are simply disappearing from our region's fragile ecosystems.

There are numerous resources online for information on native plants and invasive non-native plants, too many to list. But here in the Hudson Valley we have some great sources, both for plant materials and for information.

The following nurseries have clearly marked native plants along with knowledgeable staff who are genuinely helpful:

NORTHERN DUTCHESS BOTANICAL GARDENS

389 SALISBURY TPKE. | RHINEBECK | 845.876.2953 WWW.NDBGONLINE.COM

CATSKILL NATIVE NURSERY

607 Samsonville–Kerhonkson Road | Kerhonkson | 845.6262758 info@catskillnativenursery.com | www.catskillnativenursery.com

THROUGH 8/14- SCULPTURE, DRAWINGS, AND PAINTINGS BY JON ISHERWOOD, DIONISIO BRUCE GAGNIER, CORTES & LETICIA ORTEGA, **SUSAN** SCOTT, MICHAEL



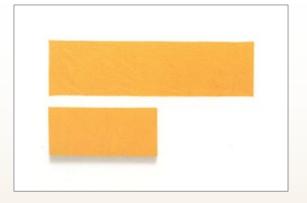
we have for the marks we leave on this material world." Gabriel Phipps presents Mondrianesque squares and rectangles in metallic hues, while the playfully abstract drawings and

VOLONAKIS, AND JOYCE ROBINS (THROUGH 7/17); DAISY CRADDOCK, BRUCE GAGNIER, ERIN WALRATH, RUTH LAUER MANENTI, GABRIEL PHIPPS, AND JENNIFER RILEY (7/17 THROUGH 8/14), AT JOHN DAVIS GALLERY, HUDSON-When it comes to presenting and promoting fine artists from across the Northeast U.S. (and beyond), Hudson's John Davis Gallery stands with the best, with two high quality shows dovetailing in the month of July. The first (through 7/17) features new works by Jon Isherwood, whose sculptures "are a result of a unique process allowing him to attain an uncompromised precision in the carving of the incised surfaces, which play with and against the swelling, fleshy, soft and yet substantial character of his organic forms. Isherwood's drawings further illustrate and complement the tension between image, shape and skin that characterizes his carvings." In response to the prevailing and intensified paintings of Jennifer Riley splash out in shades of black and primary colors. John Davis Gallery, 36 Warren St., Hudson, www.johndavisgallery. com, 518.828.5907. Artist reception for second show Sa 7/23 6-8 PM. Gallery hours Th-Mo 11 AM-5 PM



THROUGH 10/31- "BLINKY PALERMO: RETROSPECTIVE" AT DIA: BEACON, RIGGIO GALLERIES, BEACON; AND AT CENTER FOR CURATORIAL STUDIES AT BARD COLLEGE, ANNANDALE-ON-HUDSON-Organized by Dia Art Foundation and CCS Bard, "Blinky Palermo: Retrospective 1964-1977" represents the first collaboration between the two largest museums in the Hudson Valley dedicated to art from the 1960s to the present. The influential German artist (1943-1977) has been a Dia:Beacon favorite; his To the People of New York City (1976) has been shown since the studio's inauguration in 1987. This retrospective—curated by Lynne Cooke-includes over sixty works, few of which have been seen in the U.S., and is the culmination of nine years of planning, and this is the last stop on a nationwide tour. "Blinky Palermo: Retrospective 1964-1977" encompasses the four principal categories of the artist's oeuvre, with works divided chronologically between CCS Bard and Dia. On view in the CCS Bard galleries will be the Objects created by the artist shortly after he graduated from Joseph Beuys's class, at the Düsseldorf Art Academy in 1964; Cloth Pictures, dating from 1968; and documentation of his Wall Drawings and Paintings. The installation at Dia:Beacon will be devoted to Palermo's Metal Pictures, which were made between 1973 and 1977 when they were interrupted, in media res, by the artist's untimely death. Both installations will feature new loans to the retrospective: four significant works from the Pinakothek der Moderne, Munich, will be on view at CCS Bard, and the Dia:Beacon

violence in Mexico-which has claimed more than 35,000 lives over the past few years—Leticia Ortega and Dionisio Cortes have created 35,000 drops, a three-story high, drawing/installation, in the Elevator Shaft Installation section. Susan Scott pushes paint construction to the limits. "The process of restructuring—re-finding formal relationships allows a kind of narrative to edge its way into the work without being literal, so the paintings remain open to very broad readings, always subjective." Intuitive and color-rich abstracts by Michael Volonakis contrast with the arrangements of amorphous clay shapes, courtesy of Joyce Robins, while Bruce Gagnier's oddly-muscled clay people lurk about in the Sculpture Garden. Second show (7/17 through 8/14, artist reception Sa 7/23, 6-8 PM) features Hudson River and Berkshire landscape artist Daisy Craddock, who seems to capture the hazy essence of summer by the water effortlessly. Ruth Lauer Manenti celebrates the modestly simple: "I started weaving paper blankets, making drawings of handkerchiefs and photographing plates and chairs as a way of calling attention to the beauty and importance of everyday objects, and situations that often go unnoticed." Layers reveal themselves in the paintings of Erin Walrath. "There is something within ourselves that we recognize in surfaces that are distressed, peeling, rotting, unraveling, and fading. These surfaces speak to our mortality on the one hand and on the other, to the love



presentation will include Times of the Day versions III, IV, V, and VI (all works 1975), which have been borrowed from a private collection. A series of public programs are scheduled at the Dia:Beacon exhibition, with artist talks and walkthroughs: Josiah McElheny (Sa 7/9, 2 PM), David Reed (Su 7/24, 2 PM). Dia:Beacon, Riggio Galleries, 3 Beekman St., Beacon, www.diabeacon.org, 845.440.0100, Th-Mo 11 AM- 6 PM; The Center for Curatorial Studies, Bard College, 33 Garden Rd., Annandaleon-Hudson, www.bard.edu/ccs, 845.758.7598. We-Su 1-5 PM

CLOCKWISE L-R: MIDDAY MT. MERINO, DAISY CRADDOCK, BLINKY PALERMO, ANDES NY, GILBERT PLANTINGA

Eating in the Streets

world of scents wafts through city streets and dozens of people gather around silver stationary vehicles eager to taste what these trucks have to offer. Each truck is home to something equally mysterious, nourishing, and delicious—street food—often from the cook's country of origin.

Almost every country has its own street food, the cuisine that its people eat every day (and it's often the best way to learn about an individual country). Venezuela is known for crunchy corn *arepas* filled with meat or cheese; Israel has crispy *falafel* balls tucked inside pita bread; Greece is famous for savory lamb *gyros*. Even cities have their own particular

street foods—often served at all hours of the day. The vendors of the Muslim Quarter in Xian, China, dish up thin pancakes stuffed with meat and green onions, and, of course, New York City is famous for its hot dogs with mustard and sauerkraut.

The charm of street food is that the vendors take such pride in it, often making every ingredient by hand; it is a gratifying craft as well as a business. Serving food from carts has been a practice for hundreds of years. Ancient Romans sold food from wagons at sporting events; Victorians vended pickled and salted items on the roads.



The streets of Portland, Oregon are sprinkled with food truck lots where diners can simply walk up to a procession of food carts and opt to eat from a diverse selection of dishes. If one lot is unsatisfactory, a different lot of food trucks is parked a few blocks away. Not only is there a great selection to choose from, but even the indecisive eaters can be pleased since this food is a fine deal; one could very well choose pad Thai from one truck, a crepe from another, and spend less than ten dollars.

A favorite local street food is Aba's falafel whose cart rolls up at the Woodstock Farmer's Market on Wednesdays and the Rhinebeck Farmer's Market on Sundays. The pita bread is homemade, the chickpeas (for the falafel) are organic, and the flavor takes you away to the Middle East. Bull and Buddha is serving our version of street food at The Backyard, an outdoor garden oasis behind the restaurant where guests can lounge al fresco and snack from a menu of Asian street food such as noodle dishes and grilled satay skewers, served in the classic take-out container. Jap chae is traditionally served at parties for special occasions as a side dish, or even main dish. Literally meaning a mixture of vegetables, jap chae is delicately flavored with sesame and soy. If you do not want to make it at home, come and try ours!

JAP CHAE—KOREAN GLASS NOODLES (serves 4-6)

1/2 LB. SWEET POTATO NOODLES (CAN BE FOUND AT ASIAN MARKETS; RICE NOODLES ARE A GOOD SUBSTITUTE)

2 ½ TSP. SESAME OIL

2 TBSP. SOY SAUCE

1 TSP. HONEY

1 TBSP. COOKING OIL

1/2 CUP THINLY SLICED ONIONS

2 CARROTS, CUT INTO MATCHSTICKS

2 CLOVES GARLIC, MINCED

3 SCALLIONS, CUT THIN

½ CUP MUSHROOMS, SLICED (WHICHEVER YOU PREFER, BUT SHIITAKE ADDS A DEPTH OF FLAVOR TO THIS DISH)

1/2 LB. SPINACH, WASHED WELL AND DRAINED

1 RED BELL PEPPER, CUT INTO THIN STRIPS

1 TBSP. SESAME SEEDS

Fill a large pot with water and bring to a boil. When the water reaches a boil, add the noodles and cook for 5 minutes. Immediately drain and rinse with cold water. Drain again and toss with 1 tsp. of the sesame oil. Set aside.

In a bowl, mix the soy sauce & honey together. Pour the cooking oil in a wok or large sauté pan on high heat. When the cooking oil is hot, add the onions, peppers, and carrots, and cook until just softened, about 1 minute. Add the garlic, scallions, and mushrooms, and cook for 30 seconds. Then add the spinach, the noodles, and the sauce. Stir-fry 2-3 minutes until the noodles are cooked soft. Turn off heat and toss with the sesame seeds and the remaining sesame oil.





ARIES (MARCH 21-APRIL 19): When astronaut Buzz Aldrin flew to the moon and back on the spacecraft Apollo 11 in 1969, he was paid less than \$8 a day. That has to stand as one of the most flagrant cases of underpaid labor ever—far worse than what you've had to endure in your storied career. I suggest you keep Aldrin's story in mind during the next six months as you meditate steadily on the future of your relationship with making money. Hopefully it will help keep you in an amused and spacious and philosophical frame of mind—which is the best possible attitude to have as you scheme and dream about your financial master plan for the years ahead.

TAURUS (APRIL 20-MAY 20): After meditating on your astrological omens for the rest of 2011, I've picked out the guiding words that best suit your needs. They're from mythologist Joseph Campbell: "If you can see your path laid out in front of you step by step, you know it's not your path. Your own path you make with every step you take. That's why it's your path." Now here's a corollary from Spanish poet Antonio Machado: "Wanderer, your footsteps are the road, nothing more; there is no road—you make the road by walking. Turning to look behind, you see the path you will never travel again."

GEMINI (May 21-June 20): Emma Goldman (1869-1940) was a charismatic activist whose writing and speeches had a big impact on leftist politics in the first half of the 20th century. Unlike some of her fellow travelers, she wasn't a dour, dogmatic proselytizer. She championed a kind of liberation that celebrated beauty and joy. "If I can't dance, I don't want to be in your revolution," she is alleged to have told a sourpuss colleague. As you contemplate the radical transformations you might like to cultivate in your own sphere during the coming months, Gemini, I suggest you adopt a similar attitude. Make sure your uprisings include pleasurable, even humorous elements. Have some fun with your metamorphoses.

> CANCER (June 21-July 22): A while back I asked my readers to propose a new name for your astrological sign. "Cancer" has a bit of a negative connotation, after all. Many people suggested "Dolphin" as a replacement, which I like. But the two ideas that most captivated my imagination were "Gateway" and "Fount." I probably won't

be able to convince the astrological community to permanently adopt either of these uplifting designations, but I encourage you to try them out to see how they feel. This is a good time to experiment: For the next 12 months, you will have substantial potential to embody the highest meanings of both "Gateway" and "Fount."

LEO (July 23-Aug. 22): The year's half over, Leo. Let's talk about what you want to make happen in the next six months. My analysis of the astrological omens suggests that it'll be an excellent time to formulate a long-term master plan and outline in detail what you will need to



carry it out. For inspiration, read this pep talk from philosopher Jonathan Zap: "An extremely effective and grounded magical practice is to identify your big dreams, the missions you really need to accomplish in this lifetime. The test of a big dream comes from asking yourself, 'Will I remember this well on my death bed?' If you have a big dream, you will probably find that to accomplish it will require a minimum of two hours of devoted activity per day."

VIRGO (Aug. 23-SEPT. 22): "The passion to explore is at the heart of being human," said Carl Sagan. "This impulse—to go, to see, to know—has found expression in every culture." But Steven Dutch, a professor at the University of Wisconsin, disagrees. He says there've been lots of societies that have had little

interest in exploration. Africans never discovered Madagascar or the Cape Verde archipelago, for example. Few Asian cultures probed far and wide. During a thousand years of history, ancient Romans ignored Russia, Scandinavia, and the Baltic, and made only minimal forays to India and China. Where do you personally fit on the scale of the human exploratory urge, Virgo? Regardless of what you've done in the past, I bet you'll be on the move in the coming months. Your hunger for novelty and unfamiliarity should be waxing.

LIBRA (SEPT. 23-OCT. 22): In the coming months, it's likely you will experience more action than usualsome of it quite expansive— in your astrological eighth house. Traditional astrologers call this the sphere of sex, drugs, and rock and roll, but I refer to it as the realm of deep connection, altered states of awareness, and lyrical interludes that educate and enrich your emotional intelligence. Are you ready to have your habit mind rewired, your certainties reworked, and your pleasures reconfigured?

SCORPIO (Oct. 23-Nov. 21): I hope that in the first half of 2011 you have been doing some devoted work on tidying up the messy old karma that had been interfering with the free flow of grace into your intimate relationships. If there's still work to be done on that noble task, throw yourself into it now. The renaissance of togetherness is due to begin soon and last for many months. You don't want any lingering ignorance, selfdeceit, or lack of compassion to gum it up.

SAGITTARIUS (Nov. 22-Dec. 21): In 1498, Leonardo da Vinci completed one of his masterworks, the mural known as "The Last Supper." Nineteen years later, the paint had begun to flake off, and by 1556 Leonardo's biographer considered the whole thing to be "ruined." Over the centuries, further deterioration occurred, even as many experts tried to restore and repair it. The most recent reclamation project, finished in 1999, lasted more than two decades. I hope that in the coming months, Sagittarius, you will show a similar dedication to the high art of regeneration. Please work long and hard on bringing vitality back into what has fallen into decay or stagnancy.

CAPRICORN (DEC. 22-JAN. 19): In a horoscope last year, I asked you Capricorns whether you ever obsessed on your longing to such a degree that you missed opportunities to actually satisfy your longing. In response, a reader named John G. sent me the following corrective message: "We Capricorns comprehend the futility of too much longing. We understand it can be a phantasm that gets in the way of real accomplishment. It's like a telephone that keeps ringing somewhere but can't be found. We don't waste energy on dreamy feelings that may or may not be satisfied, since that energy is so much better funneled into mastering the details that will bring us useful rewards." I'm here to tell you, Capricorn, that the coming months will be an excellent time to make use of the Capricornian capacities John G. describes.

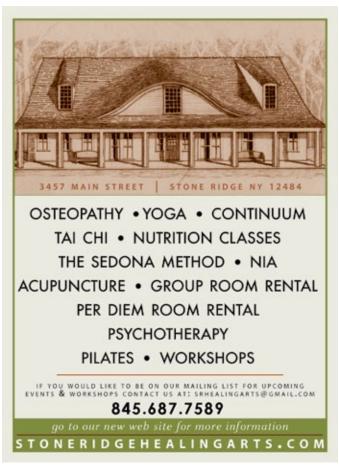
AQUARIUS (JAN. 20-FEB. 18): "Truth is, everybody is going to hurt you," sang Bob Marley. "You just gotta find the ones worth suffering for." How are you doing on that score, Aquarius? Have you been discerning in picking out allies whose value to you is so high that you're willing to deal with their m o m e n t s of unconsciousness? Have you created a family and community that bless you far more than they drain you? The next ten months will be an excellent time to concentrate on refining this part of your life.

PISCES (Feb. 19-March 20): Any minute now, you might start learning at a faster rate than you have since 2000. Any day now, you will be less bored than you have been since 2006, and any week now you will be expressing more spontaneity than you have since early 2010. Any month now, Pisces, you will find yourself able to access more of your visionary intelligence than you have since maybe 2007. What does it all mean? You may not feel an amazing, spectacular, extraordinary degree of personal unity tomorrow, but you will soon begin building toward that happy state. By December I bet you'll be enjoying an unprecedented amount of it.

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







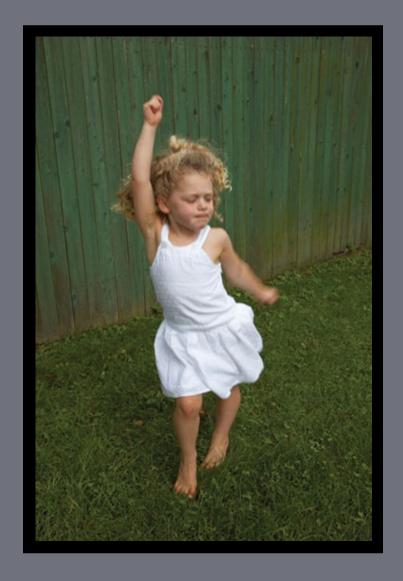


photo by Robert Hansen-Sturm



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Bard Music Festival

Twenty-Second Season SIBELIUS AND HIS WORLD

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

August 12–14 and 19–21

Film Festival

BEFORE AND AFTER BERGMAN: THE BEST OF NORDIC FILM

Thursdays and Sundays July 14 – August 18

Spiegeltent

CABARET and FAMILY FARE

Annandale-on-Hudson, New York



PHOTO @Peter Aaron '68/Esto

THE BARD MUSIC FESTIVAL presents

Sibelius and His World

AUGUST 12-14 AND 19-21

WEEKEND ONE

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Imagining Finland

Jean Sibelius: National Symbol, International Iconoclast American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Sibelius Berlin and Vienna: The Artist as a Young Man Saturday, August 13 PROGRAM TWO Chamber works by Sibelius, Goldmark, Fuchs, Busoni PROGRAM THREE Kalevala: Myth and the Birth of a Nation American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Sibelius and Kajanus White Nights—Dark Mornings: Creativity, Depression, and Addiction Chamber works by Sibelius, Grieg, Peterson-Berger, Delius Sunday, August 14 PROGRAM FOUR Aurora Borealis: Nature and Music in Finland and Scandinavia Chamber works by Sibelius, Grieg, Stenhammar, Kuula

	PROGRAM SIX	To the Finland Station: Sibelius and Russia Chamber works by Sibelius, Tchaikovsky, Glazunov, Rachmaninov
WEEKEND TWO		Sibelius: Conservative or Modernist?
Friday, August 19	PROGRAM SEVEN	Nordic Purity, Aryan Fantasies, and Music Chamber works by Sibelius, Bruckner, Atterberg, Kilpinen
Saturday, August 20	PROGRAM EIGHT	From the Nordic Folk Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula
	PROGRAM NINE	Finnish Modern Chamber works by Sibelius, Melartin, Madetoja, Merikanto
	PROGRAM TEN	The Heritage of Symbolism American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Sibelius and Raitio
Sunday, August 21	PROGRAM ELEVEN	Nostalgia and the Challenge of Modernity Chamber works by Sibelius, Strauss, Respighi
	PROGRAM TWELVE	Silence and Influence American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Sibelius, Barber, Vaughan Williams