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Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the Cultural Scene;
Trevens on Dance; 'Catching Light' at Vassar;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 25 No. 10

June 2009

“Catching Light: European and American Watercolors” at Vassar College

Photos courtesy of The Frances Lehman Loeb Art Center Vassar College

By RAYMOND J. STEINER

SOME HAVE ARGUED — justifiably, perhaps — that painting has always been about ‘catching light’, that mysterious energy generated by our sun that science has discovered not only illumines but also limits life as we know it — or, rather, as far as we know it to date. Einstein’s work has shown that light and matter are intimately interconnected, in fact interchangeable in explosive ways, that light is matter but ‘caught’ at a different ‘speed’. All of which brings us back to my observation that painters — centuries before Einstein’s theories — have almost always intuited this, have struggled with bringing together the supposedly different properties of light and matter in a “readable” manner on two-dimen-

sional surfaces. I devote a chapter to light in my novel *The Mountain*, attempting to show that painters — regardless of the depth of their scientific knowledge — have always struggled — and still do — with the phenomenon of light as it applies to their work. What a delight, then, to find that curator Patricia Phagan has mounted a themed exhibition of watercolors* from Vassar College’s Permanent Collection on just that precise subject.

Although painters in all mediums struggle with light, watercolorists — as Phagan points out in her essay, “treasured the free-flowing, luminous qualities of watercolor for centuries, for the translucent medium’s usual supports of white

Continued on Page 5



Hilda Belcher (American 1881-1963) *The Checkered Dress (Portrait of O'Keeffe)*



Oscar Bluemner (American 1867-1938) *Barns, 1924*

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Peeks and Piques!

SOME YEARS BACK, I had lunch with actor Brad Dourif in Woodstock, New York, and film, naturally, dominated the conversation. I'm not much of a film buff, so I didn't have any repertoire of 'name' flicks or actors to discuss with Mr. Dourif, but we did talk about the 'movies' in general and what place they played — still play — in the lives of many. Aside from the celebrity chatter, which seems to always invade newscasts — always a turn-off for me (and probably the reason I've never been much of a movie-goer) — I rarely hear much about — or go to see — movies. I admitted to Dourif that, other than seeing "One Flew Over the Cuckoo Nest" (in which he appeared as the stuttering young man), the last time I visited an honest-to-goodness movie theatre was to see "Doctor Zhivago". I readily acknowledged that I enjoyed both films, but simply had not been moved since to donate two hours of my time to go and see another. Once my confession was "on the table" so to speak, our conversation soon turned philosophical, with Dourif sharing with me his belief in why — regardless of my disinclinations — sitting in darkened movie houses to watch flickering images appear on a white

screen holds such fascination for millions of dedicated movie-goers. "It's not the movie," he said, "although that certainly might bring in the viewers. It's the *experience*." "Of what?" I asked. "Of sitting amongst others in a dark space and watching that flickering light," he said. "Huh?" was my carefully reasoned response. "Think about it," he said. "For centuries, humans have been sitting around tribal fires, not only to ward off fears of the unknown, but to share the comfort of companionship. Shamans conjured visions in the flickering firelight and shared insights and knowledge with his followers. Whether truth or fantasy came from his mouth was of no real concern. What mattered was the reassurance of communal sharing, What mattered was the *experience*." "Wow!" was my next measured response. "So," Dourif continued (you realize, of course, that I am paraphrasing here — I couldn't possibly recall the conversation word-for-word, but Dourif's gist has been preserved). "It's not the movie *per se*...it's simply a modern-day version of an early ritual of humankind. Even though most movie-goers at a specific showing may be strangers to each other...you know, not members

of a particular tribe — they are still members of the *human* tribe and the need to periodically gather in the dark to watch the flickering of light and shadow remains strong within us." Well, that conversation, as I said, took place some time back, but Dourif's ideas have managed to stay with me through the years. I am *still* not a movie buff, and I'm *still* reluctant to give over two hours of my time to go out and sit through a feature presentation, but I just have to admit that his concept had merit. Anyway, it rang true for me. More important, perhaps, is that Dourif had disabused me of my long-held belief that actors were rather shallow people who lived lives of constant pretension. Though I still stubbornly persist in finding no pleasure in celebrity 'news' — or become overly interested in hearing the political views of entertainers — I have become a bit more circumspect in making blanket judgments about their lack of depth.

Raymond J. Steiner

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Letters

To the Publisher:

I just wanted to send my congratulations to you for your 25th year. You provide a much needed service and we hope that Monkdogz will find a new home soon so that we can work together soon.

Marina Hadley
 Monkdogz Urban Art, Inc.
 NYC, NY

To the Publisher:

Thank you so much for your appreciation of my work! I really am honored that you were able to see the show at Carrie [Haddad's] this month, and I am especially delighted that you chose to share your thoughts about the work in *ART TIMES*. Your support means a lot to me, as a professional and as a friend...thank you.

Marlene Wiedenbaum, PSA
 Highland, NY

To the Publisher:

Thanks so much! I love the photo and the article. It means a lot to us that we were included.

Diana Byer, Artistic Director
 New York Theatre Ballet
 New York, NY

To the Publisher:

Fantastic. Thanks very much for coming and reporting! We love your paper.

Elizabeth Jacks
 Thomas Cole National
 Historical Site, Catskill, NY

To the Editor:

Several days ago the morning mail brought copies of *ART TIMES*, which I was very pleased to note contained my short story, "Parallel Universe..." [May 2009]. I was pleased to learn of an impending subscription, and welcomed the payment as well. Thank you sincerely.

In no especial order of importance, since both are extraordinary feats, congratulations on *ART TIMES* 25th anniversary, and your own 76th birthday...

Thank you again for the copies and payment, and a Happy Birthday to you and your publication.

Gene McCormick
 Wayne, IL

To the Editor:

I am so glad you were able to see my most recent endeavors in painting [at the Mark Gruber Gallery, New Paltz, NY].

I thought the lighting and the way Kevin [Cook] and Mark arranged the work made my paintings look especially attractive...

Carolou Kristofik
 Middleburg, NY

To the Editor:

Thanks so much for personally bringing the first batch of the *ART TIMES*...that was so thoughtful! Of course all my students wanted a copy so it was perfect. Thank you as well for your time and thoughtful writing [Profile: Betsy Jacaruso, May 2009] and for really "getting who I am" as an artist and a person. You have brought me into focus from where and how far I have come. With art being the language which I feel most comfortable expressing my deeper self it has in-

deed served me well as a therapeutic endeavor...a deep conversation with oneself, if you will...and then the conversation continues as the work is viewed. I'm sure you can relate to this.

It is always a pleasure reconnecting with you (going back to our first meeting at the Company Hill Gallery) and the article really brought it full circle. You are so great with language as well as with your painting. The fact that we have similar experiences in our history seems to connect us and always makes me feel at home with you.

I admire what you and Cornelia have done with your creation of *ART TIMES*. What a team you are!

Betsy Jacaruso
 Red Hook, NY

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~ Book Signing by Raymond J. Steiner ~
The Mountain a story of an artist's odyssey
 Sunday, July 12, 2 - 5pm (Gallery B)

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Theatre Why don't we do it in the round?

By ROBERT W. BETHUNE

I'M DIRECTING THESE days in a black-box theater. As it happens, the productions that have been done there up to now have all been done in a frontal presentation. So when I thought about how best to use the space, and wanted to do something different than what had been done before, I decided to do a production in the full round.

There is, of course, nothing revolutionary about that. Theater has been done in the round in modern times all over the place. Yet I do have the impression that it's rather gone out of favor. I see productions done three-sided—thrust stages are rather all the rage these days, and for good reasons—but haven't seen anything done in full round in a very long time. That's a shame, and since I'm fresh off doing a production that way, I'm noticing it especially strongly.

As it happens, my audience is even more disconnected from arena

theater than I am. Most have rarely or never seen a production in the full round, as a number of conversations with audience members revealed. Everyone I spoke with reacted positively; some were really fascinated by the experience. In particular, one element came up over and over again. The audience was made aware of itself as an audience, as a participant in the theatrical event. Now, I didn't do anything in particular to bring that about; there was no audience participation or whatnot in the production I directed. It was simply the fact that at all times, the audience, looking at the performance, was also seeing the part of the audience on the other side of the stage. Quite the *verfremdungseffekt*, it turns out! The audience could not help but be more aware of itself, and of its presence in the event, and of the live-and-in-person nature of the event, than it would have been in another spatial arrangement. All quite without effort

on my part—which definitely appeals to the laziness in me.

From the actor's point of view, the experience of performance was especially intense. The element of exposure, of being looked at, is always a part of live performing, of course, but in an arena there is nowhere to go, nowhere to hide. There is no upstage to turn toward, no wings to fade into. The only way to avoid being open to the audience is to lie flat on the floor face down. Then there is the element of proximity. In an arena, you can't help but be unusually close to at least part of the audience at least some of the time. Again, you can run, but you can't hide. You might as well be fearless and go ahead and fully share with the audience—they're there and they're not going away and you aren't going to be able to avoid them. So the direct engagement with the audience that is always a desirable element in theater became even more powerful and more direct.

From a purely economic standpoint, arena theater has advantages. You can't help but simplify your setting, which saves labor and materials. You don't really want to be very design-y in general, because the whole point of the thing is actor-centered.

Again, you save labor and materials. It's easy to run with a small crew backstage, since you aren't going heavy on design and since every part of the stage is so readily accessible. You find yourself even simplifying your lighting; with less stuff to shine lights on, other than actors, you don't need to shine so many lights.

And last but hardly least, you know, right from the get-go, that the experience you'll be delivering is *theater*—not ersatz film or quasi-video. When every aspect of the performance is perforce sculptural, not imagistic, you are out of the realm of anything that can be done on a flat screen. You've broken free of the headlock that screens have held on entertainment for almost the last hundred years. You're back in the world of unmediated direct experience of performance—where we belong.

The Beatles sang, "Why don't we do it in the road?" Well, what they were talking about is much nicer done in private and on something soft. But I think we should ask the question more often: "Why don't we do it in the round?" And just as sex can be great outdoors, I wonder—why don't we do it not only the round, but in the sunshine?



Summer Classes

The Studio and Forum of Scenic Art is offering the following week long workshops. Classes are taught by working professionals. No prior art experience is required.

July 6-10: Stenciling - Students will investigate various types of stencils and their uses in scenic application. In this hands-on class, students will learn about materials, preparation, and techniques for making wall and floor stencils. Participants will create their own 3-color stencil.

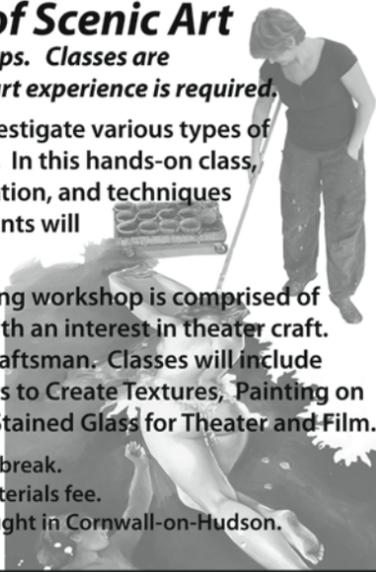
July 13-17: Scenic Craft - This week long workshop is comprised of several tutorials designed for individuals with an interest in theater craft. Each topic is taught by a different master craftsman. Classes will include Decorative Wood Graining, Using Cut Rollers to Create Textures, Painting on Scrim, Drawing and Painting Drapery, and Stained Glass for Theater and Film.

Classes are from 8AM - 3PM with 1/2 hour lunch break.

Tuition per week is \$500.00 which includes a materials fee.

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BY PAUL PORTNER

OPENS JUNE 5, 2009

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Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

Ongoing:

Saturdays 6-9pm, DINNER CONCERTS / Sundays 11am-2pm BRUNCH CONCERTS Cafe Mezzaluna, 626 Route 212, Saugerties, NY (845) 246-5306 **Ulster**
thru -**Jun 14 FUNNY GIRL**; **Jun 18 - Aug 2 I LOVE YOU, YOU'RE PERFECT, NOW CHANGE!** Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge **Westchester**
thru-**June 14, Fri-Sat at 8pm; sun at 3pm "THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MAROGILDS"** Cocoon Theatre, 6384 Mill St. (Rt. 9), Rhinebeck, NY (845) 876-6470 charge **Dutchess**
Jun 1-14 "THE PRICE"; Jun 19-Jul 12 "ALMOST, MAINE" Shadowland Theatre, 157 Canal St., Ellenville, NY (845) 647-5511 charge **Ulster**
Jun 1-7 "OUR LADY OF SOUTH DIVISION STREET"; Jun 26-Jul 19 "THE WONDER BREAD-YEARS" Penguin Rep Theatre, Rockland Center for the Arts, 27 South Greenbush Rd., West Nyack, NY (845) 358-0877 or (845) 786-2873 **Rockland**
Jun 1-7 "ROMEO AND JULIET" Jun 11-Aug 2 "PINTER'S MIRROR" (Elayne P. Bernstein Theatre) **Jun 26 - Aug 28 "HAMLET"; Jul 3- Sept 6 "OTHELLO"; Jul 24-Sep 5 "TWELFTH NIGHT"** (Founders' Theatre) Shakespeare & Company, Founders' Theatre, 70 Kremble St., Lenox, MA (413) 637-3353 **Berkshire, MA**
Jun 4-6, 8pm; Jun 7, 3pm "AUDIENCE" Arts on the Lake and Free Theatre 640 Route 52, Kent Lakes, NY (845) 228-2685 charge **Putnam**
Jun 5-14 "THE FANTASTICKS" Jun 26 - Jul 12 "TOMMY" Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 **Dutchess**
June 5— Jun 28 "SHEAR MADNESS" Capital Repertory Theatre, 111 N. Pearl St., Albany, NY (518) 445-SHOW charge www.capitalrep.org **Albany**
Jun 16-Sep 6 "PERICLES" and "MUCH ADO ABOUT NOTHING" and "THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)" HV Shakespeare Festival, Boscobel Restoration, Garrison, NY (845) 265-7858 charge **Putnam**
Jun 20, 6:30, JAZZ AND CHORAL SERIES; Jun 21, 3pm CHAMBER MUSIC CONCERT; Jun 27 2pm, THEATRE AND DANCE "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM" 6:30pm "SWINGTIME BIG BAND"; Jun 28, 3pm, CHAMBER MUSIC CONCERT Music Mountain, 225 Music Mountain Rd., Falls Village, CT (860) 824-7126 3pm **CT**
Jun 24 - July 12 "FORBIDDEN BROADWAY" Stageworks 41-A, Mainstage, Cross Street, Hudson, NY 12534 (518) 822-9667 **Columbia**
Jun 26-28 OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE Old Songs, Altamont Fairgrounds, Altamont, NY (518) 765-2815 charge **Albany**

Continued on Page 6

CALL FOR ENTRIES

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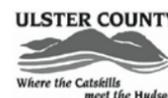
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**Art
Review**

“Catching Light: European and American Watercolors” at Vassar College

Continued from Page 1

By **RAYMOND J. STEINER**

and lightly-colored surfaces afford brilliant, glowing effects.” Watercolorists also have found — in addition to these positive qualities — that the medium is one of the most elusive, most unforgiving, and most demanding of their repertoire of skills. Unlike oils, for example, which allows for some hedging, some ‘painting over’ to hide mistrokes or unwanted hues, watercolor practically dictates that you ‘get it right’ immediately, since its very ‘translucence’ reveals every mis-step along the way.

Phagan has chosen the forty-seven watercolors that make up this show with astute sensitivity since they not only cover works from a wide roster of artists (ca. 1750 to 1950) and an extensive range of motifs, but also a wide spectrum of light-handling techniques developed by artists over the years. Furthermore, she has skillfully hung the exhibit to reveal maximum contrasts between motif

alike — numerous instances of artists painting side-by-side and “getting” different impressions of what lies before them have long been noted — but it is not always clear to viewers that the act of “seeing” itself has evolved — is *still* evolving, in fact. This is made manifestly clear in ‘Catching Light’ since Phagan had the foresight to cover those two-hundred years of evolution by choosing to show, for example, Charles-Louis Clérisseau’s “Temple of Venus and Roma” (done sometime in the late 1700’s or early 1800’s) and Jane Freilicher’s



William Trost Richards (American 1833-1905) *Legendary England: Tintagel*, 1882

traced, with an intermediary balance of concentration on object and color in a painting such as John Sell Cotman’s “Devils Den, Wiltshire”. A nice comparison of strict formal depiction dissolving into light is made vividly manifest by Phagan’s juxtaposition of the similar themes of Hilda Belcher’s “The Checkered Dress (Portrait of O’Keeffe)” and Albert Sterner’s “Woman Seated at the Piano”. Common throughout these examples is a fairly consistent attempt — no matter the handling

choices beginning, for instance, with Oscar Bleumner’s “Red Soil” (1924) and ending (arbitrarily, I admit) with Stuart Davis’ “Flora’s Slip” (1933-35), where form/object becomes largely irrelevant and color and ‘movement’ take precedence — the shift from object to non-object ultimately resulting in a work such as Konrad Cramer’s “Synchronist Composition” (1916)).

As visually engrossing as it is informative, “Catching Light” is a show well worth your time.



James Mallord William Turner (English 1775-1851) *Bacharach on the Rhine*, 1832-34

and technique by hanging such dissimilarities side-by-side to point up the differences. Thus the ‘pairings’ of, say, Fidelia Bridges and Jim Dine, Hilda Belcher and Albert Sterner, or the ‘tripling’ of William Trost Richards with Nell Blaine and Oscar Bluemner on either side, which highlights not only the choice of subject matter by individual watercolorists, but brings to light (pun intended) how the use of light in painting has evolved through the years, an overview not always understood or noted.

We know that not all artists “see”

“Green and Yellow Flowers” (1963), the first clearly “object” oriented, while the second is almost entirely composed of color, (i.e. ‘light’). This movement of the artist’s eye from object — as seen in such paintings as highly-detailed church interiors (cf. James E. Buckley’s “Coronation of Charles VII, in Rheims Cathedral (1855) or (one of my favorites in the exhibit) Fidelia Bridges’ botanically-correct “White Azalea” (undtd) — to the interplay of diffused light and color where form becomes secondary (cf. Jim Dine’s “Tomatoes” (1974)) is clearly



Jim Dine (American b. 1935) *Tomatoes*, 1974

of light — at ‘realistic’ depiction of object/motif. This slowly changes, however, as ‘modernism’ begins to take hold on artistic consciousness to move from painting objects surrounded or illumined by light to attempts at painting light itself, again made evident in Phagan’s

“Catching Light: European and American Watercolors from the Permanent Collection” (thru Jul 26): Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY (845) 437-7690.



Calendar

Monday, June 1

400th ANNIVERSARY OF THE FOUNDING OF MANHATTAN Salmagundi Club, Fraunces Tavern Museum, 54 Pearl Street, NYC (212) 968-1776 (thru Jul 31) **NYC**

63rd ANNUAL SCULPTURE EXHIBITION and CONTEMPORARY EXPRESSIONS: International Photography Exhibit The Pen and Brush, 16 E. 10th St., NYC (212) 475-3669 (thru Jun 28) www.penandbrush.org **NYC**

A PARALLEL PRESENCE: N.A.W.A. 1889-2009 National Association of Women Artists UBS Gallery, 1285 Ave of America, NYC (212) 675-1616 (thru Jul 31) www.nawanet.org **NYC**

ALAN BLAGDEN: Paintings Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Jun 14) www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp **Litchfield, CT**

AMERICA'S ROME: Artists in the Eternal City, 1800-1900 Fenimore Art Museum, Lake Road, Route 80, Cooperstown, NY (888) 547-1450 (thru Dec 31) **Oswego**

ANTONI TAPIES: The Resources of Rhetoric Cage in the Social Realm, Dia Art Bookshop and Library, Riggio Galleries, 3 Beekman St., Beacon, NY (845) 440-0100 (thru Oct 19) **Dutchess**

BEN GEORGIO / MARTIN KREMER Exhibit The White Gallery, 342 Main St., Lakeville, CT (860) 435-1029 (thru Jun 28) www.thewhitegalleryart.com **CT**

CONNECTICUT PASTEL SOCIETY PAINTS NEW YORK Howland Cultural Center, 477 Main St., Beacon, NY (845) 297-9243 **Dutchess**

EJ HAUSER, MARY ELLEN SCHERL, MOLLY HERMAN, ROSANNA BRUNO, SHARON BUTLER Exhibitions John Davis Gallery, 36-1/2 Warren St., Hudson, NY (518) 828-5907 (thru Jun 21) **Columbia**

ELIZABETH O'BRIEN, "Natural Selections" Through the Years, watercolors Tannery Pond Community Center Widlund Gallery of North Creek 228 Main St., North Creek, NY 12853 (518) 251-2505 Artist's Reception June 14 5-7 p.m. (thru Jun 24) **Warren**

ERIC AHO, DEBRA BERMINGHAM, KATHY MOSS, SHERMAN NOBLEMAN & JIM SCHANTZ Argazzi Art, 22 Millertown Rd., Rte 44, Lakeville, CT (860) 435-6222 (thru Jun 24) **CT**

"FEEDER CANAL ART WALK PROJECT", Student Exhibit North Country Arts Center, City Hall Gallery, 2nd fl. City Hall Ridge Street, Glens Falls Opening Reception June 4, 6-8 p.m. (thru Jun 26) **Albany**

FRAMED IN THE CAMERA: a group show Red Eft Gallery, 159 Sullivan St., Wurtsboro, NY (845) 888-2519 (thru Jun 20) **Sullivan**

FREDERIC EDWIN CHURCH'S VIEWS FROM OLANA Olana State Historic Site, 5720 Rte 9G, Hudson, NY (518) 828-0135 charge (thru Oct 31) **Hudson**

GARY SEAGORD: Unfamiliar Faces: Painting Exhibit Valley Cottage Library, 110 Route 303, Valley Cottage, NY (845) 268-7700 (thru Jun 29) **Rockland**

GEOFFREY BARIS, Photographs Anelle Gandelman Fine Art, 1989 Palmer Ave., Larchmont, NY (914) 840-4151 (thru Jul 8) **Westchester**

IRV DOCKTOR: Rarely Seen Work Fort Lee Museum, 1588 Palisade Ave., Fort Lee, NJ (201) 592-3663 (thru Jun 28) **NJ**

JENNIFER AXINN WEISS, Solo Artist Palate, 307 Main Street Poughkeepsie, NY (845) 483-8074 Opening Reception June 14 3-5 p.m. (thru Jul 31) **Dutchess**

JOAN BANACH "Moments of UR", Solo Nicole Fiacco Gallery, 506 Warren St., Hudson, NY (518) 828-5090 (thru Jul 4) **Columbia**

KATHARINE COSENZA BUTLER: Coastal Reflections Prince Street Gallery, 530 West 25th St., NYC (646) 230-0246 (thru Jun 13) www.kbwatercolors.com **NYC**

KIM DENISE: Pastel / A NEW GENERATION OF HUDSON RIVER SCHOOL PAINTERS The Harrison Gallery, 39 Spring St., Williamstown, MA (413) 458-1700 (thru Jun 25) **MA**

"LANDSCAPES AND BOTANICALS: a Nature Lover's work" The Gallery At Kinderhook Group, 19 Main St., Salisbury, CT (860) 435-0700 Closing Party June 27 3-6 p.m. (thru Jun 28) **CT**

LAURENCE DEMAISON: Autoportraits galerie bmg, 12 Tannery Brook Rd., Woodstock (845) 679-0027 (thru Jun 29) **Ulster**

LIDAENIS MACRINA FERRO, Solo Sylvia Gallery at Frame King 142 Linwood Plaza Fort Lee, NJ 07024 (thru Jul 18) **Bergen**

MATTHEW HYLECK: Field in Flux Clay Art Center, 40 Beech St., Port Chester (914) 937-2047 Opening Reception 6-8pm (thru Jun 20) **Westchester**

NATIVE AMERICANS IN THE PERFORMING ARTS: FROM BALLET TO ROCK AND ROLL Iroquois Museum, Howes Cave (518) 296-8949 charge (thru Dec 31) **Greene**

NINA MONTEZINOS, Paintings Hudson Beach Glass, 162 Main St., Beacon, NY (845) 440-0068 (thru Jun 14) **Westchester**

ON THE STREET: Photography Exhibit Les Malamut Art Gallery, 1980 Morris Ave., Union, NJ (908) 851-5450 (thru Jul 22) **NJ**

ORIGINS Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul, 26) www.hvcca.org **Westchester**

OUT OF SQUARE The Center Gallery at Old Church, 561 Piermont Rd., Demarest, NJ (201) 767-7160 (thru Jun 12) **Rockland**

PHOTOGRAPHS OF MEREDITH AND SURROUNDS The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 (thru Jul 6) **Delaware**

POLITICALLY SPEAKING WCC Center for the Arts, 196 Central Ave., White Plains, NY (914) 606-7511 (thru Jul 31) www.sunywcc.edu **Westchester**

PRIDE GROUP SHOW Romaine Brooks Gallery, 332 Hudson Ave., Albany, NY 12210 (518) 462-6138 x 15 (thru Jun 30) **Albany**

RALPH MCRAE: New Work DAA Gallery, Delhi Arts & Antiques, 84 Main, Delhi, NY (607) 746-2664 (thru Jun 14) **Delaware**

ROCKWELL REINTERPRETED Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 www.nrm.org **Berkshire, MA**

SPRING METAMORPHOSIS Lackawanna College Environmental Inst., Rte 435, Covington Twp, PA (570) 842-1506 (thru Jul 1) **PA**

STATE FAIR and PENTTI MONKKONEN: TEMPLE OF DIONYSOS 2009 Socrates Sculpture Park, 32-01 Vernon Blvd. (at Broadway), Long Island City, NY (718) 956-1819 **Queens**

SUMMER SALON 12th Anniversary "WHAT'S NEW" Members' Exhibition by Studio Montclair members Studio Montclair Meet the Artists, Montclair Public Library, 50 So. Fullerton Ave., Montclair, NJ Opening Reception, June 11 6-9 p.m. (thru Jun 30) **NJ**

THE ART OF FLOWERS Brookhaven Arts & Humanities Council-Café Bald Hill, 1 Bicycle Path, Farmingville (631) 451-9070 (thru Jun 14) **Suffolk**

WILLY ZE'EV NEUMANN Sculpture Woodstock Jewish Congregation, 1682 Glasco Turnpike, Saugerties (thru Jul 15) **Ulster**

Continued on Page 8



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Pickup unchosen artwork June 21, 12-4pm
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Culturally Speaking

By CORNELIA SECKEL

WELL, WE MADE it. 25 years of publishing *ART TIMES* with never an advertorial, never selling ads with promises of editorial coverage or bending to the coercion of groups or individuals to write what they would like us to write in any of our 272 issues. So that is why after 25 years our pages have not grown exponentially but they do remain true to our vision, our beliefs and standards and our readers and advertisers truly understand and appreciate our ethical stance. Now as we begin year 26 there are some changes that many of you are already aware of. We will continue publishing in print, only now 6 times a year: Jul/Aug, Sep/Oct, Nov/Dec, Jan/Feb, Mar/Apr, May/June. Deadlines for calendar and opportunity listings will remain on the 12th of Aug, Oct, Dec, Feb, Apr, Jun and advertising on the 15th of Aug, Oct, Dec, Feb, Apr, Jun. I have an extensive list of advertisers and potential advertisers that I email our exact deadlines to each month and if you would like to join that list just send an email to me. Speaking of Advertisers, without their support there would be no *ART TIMES*. We have never received grants or other funding other than for advertising and we truly appreciate those advertisers who make our publishing possible. Of course without readers there would be no point to publish (If a tree falls in the forest and no one hears it did it fall?) We are most appreciative of **Catskill Art and Office** of Kingston, Woodstock and Poughkeepsie who have been advertising with us every month since we began publishing in 1984 and other early and continuous advertisers including **Barrett House** in Poughkeepsie, **Dutchess Community College**, Poughkeepsie and their Annual November Arts Fair, **Reginato Ristorante** in Lake Katrine (just outside of Kingston, NY), **Woodstock Artists Association Museum**, Woodstock, NY; **Woodstock School of Art**, Woodstock, NY; **The Salmagundi Club**, NYC; **Pastel Society of America**, NYC; **Bethlehem Art Gallery** in Windsor and **Paul Gould** in Cornwall on Hudson; **Crafts People**,

West Hurley; Garrison Art Center in Garrison, **Joan Rudman** and the **Hudson Valley Art Association; Women's Studio Workshop**, Binnewater, NY; **Pleiades Gallery**, NYC, **Ward-Nasse Gallery**, NYC, **Westchester Arts**, Peekskill and White Plains, **American Watercolor Society**, NYC; **Art Society of Old Greenwich**, **The Schoolhouse**, Croton Falls; **Putnam Arts Council**, Mahopac; **Mt St Mary Artists on Campus**, Newburgh; **Old Songs Festival**, Voorheesville; **Elena Zang Gallery**, Shady (Woodstock), NY, **Catharine Lorillard Wolf Art Club**, NYC; **National Association of Women Artists**, NYC; **The New Rochelle Art Association**, New Rochelle; **Allied Artists of America**, NYC; **Audubon Artists**, NYC; **American Artists Professional League**, NYC; **Hudson Valley Writers Center**, Sleepy Hollow; **Kent Art Association**, Kent, CT; and **The Norman Rockwell Museum**, Stockbridge, CT. These advertisers have been with us many issues each year for well over the past 15+ years. We are truly grateful for their decisions to advertise with the foremost and unique Literary Journal and Resource for the Fine and Performing Arts. And then there are the advertisers that for many years now have been with us every month (till forever): **Omega Fine Art**, **Wet Stone Graphics**, **New Century Artists**, **Hudson Valley Writers Center**, **Catskill Art and Office**, **New York Artists** (newyorkartists.net), **Heights Real Estate** (YOHO Center for the Arts), **Hudson River Valley Workshop**, **National Association of Women Artists**, **Pen & Brush**, **Pastel of America**, **Salmagundi**, **Woodstock School of Art**, **Digital Arts Space**, **Grey Printing**, **The Highland Studio**, **The Tremaine Gallery at Hotchkiss School**, Lakeville, CT.

As we move on to the next years we will continue to build our online presence (www.arttimesjournal.com) adding opportunities for readers to share their thoughts on various cultural happenings among many other possibilities. When I began pub-

lishing *ART TIMES* I did not know anything about graphic design, typography, in short, how one gets their ideas from their mind's eye to printed page. Now I'm back there again reading about html, the internet, going to a web support group, taking on a private tutor (not having the luxury of time for a 10-week course). What I do know is what I like, what I think works well visually and what makes sense for clarity and interest.

There is nothing like a crisis on the home front to stop one from getting out and about. A fire in one of our outbuildings left no one hurt but now a building with all its contents are gone (tractor, tiller, mower, tools, hardware, etc.) and so much energy is being spent with the insurance company and the aftermath of cleaning that I just couldn't do my usual out and about routine and so missed the annual lunch of **The Catharine Lorillard Wolf Art Club** and the **National Association of Women Artists**. There must have been a half-dozen dozen press openings I didn't get to including **ARTSBASH**, a fundraising event for **Arts Westchester** (formerly **Westchester Arts Council**) which is always a huge success with a lot of music, food from area restaurants, and of course open artists' studios. Oh well, there will surely be more events to get to. I was however able to get to a press conference at the **Italian Consulate** in NYC for "America's Rome: Artists in the Eternal City, 1800-1900" and after that (always doing more than one thing in a given day) delivered the May issue in Manhattan. **Stephano Acunto**, Vice Consul of Italy, exhibit Curator **Dr. Paul D'Ambrosio**, and **D. Stephen Elliott**, President of the **New York State Historical Association** all spoke during the conference. Each spoke about their own connection to the exhibit expressing appreciation and support. According to Paul D'Ambrosio, the exhibit was inspired by **Dr. William Vance's** book *America's Rome* published in 1989. Dr. D'Ambrosio, a student of Dr. Vance, has had for some time the idea of mounting this exhibition that has over 100 depictions

of Rome by 19th Century American Artists including **Thomas Cole**, **George Inness**, **Childe Hassam**, **Washington Allston** and **Sanford Robinson Gifford**. Circumstances came together along with much hard work and perseverance and this show will be at the **Fenimore Art Museum** in Cooperstown through December 31, 2009. From what I can see this appears to be an important and excellent show that may travel to other venues, but there is nothing set as yet. Cooperstown is rich in history and other venues for culture including **The Baseball Hall of Fame**, **The Farmers Museum**, **Glimmerglass Opera**, **Hyde Hall**, **The Smithy Art Center**, **Cooperstown Art Association**, and **Cooperstown Music Festival**. www.fenimoreartmuseum.org

I received a press release from a group called **Musician's for Charity, Inc** (www.MusiciansForCharity.Org). This is a free website where musicians can describe their music, upload samples of songs and provide links to their own web sites. Charity groups can then go to the site and find a good match for their event. The payment is giving back to the community and making connections to what hopefully will be a lot of paying gigs • **The Renaissance Reader**, a **Tapestry of Arts** was published by **George Lane Nitti**, former co-owner of **Baby Grand Books** of Warwick, NY. According to Nitti, *The Renaissance Reader* will express the cultural values of the present time and contains poetry, essays and fiction. We wish them success with what we surely know is a difficult, important and heartwarming pursuit.

I do hope to hear from you and see you as we continue on. Send me your ideas for new areas to include on our website and comments about any cultural events you attend. Enjoy the Spring as we move into Summer and the time of growth for us all.



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Calendar

Continued from Page 6

Tuesday, June 2

ARLENE HORTON: Senior Moments New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 (thru Jun 13) www.arlenehorton.com NYC

PEN & PARCHMENT: Drawing in Middle Ages (Aug 23) / AMERICAN ART ABOUT 1900 (Sep 20) / MASTERPIECES OF AFRICAN & OCEANIC ART from Barbier-Mueller Museum (Sep 27) Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge NYC

WHISTLER: Portraits, Pastels & Prints The Frick Collection, 1 E. 70th St., NYC (212) 288-0700 charge (thru Aug 23) NYC

Wednesday, June 3

HERB ROGOFF, Solo Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 2 p.m. (thru Jun 22) **Rockland**

Thursday, June 4

PEEKSKILL OPEN STUDIO EXHIBIT WCC Center for the Arts, 27 North Division St., Peekskill, NY (914) 606-7300 Reception 6:30-8:30 (thru Jul 31) www.sunywcc.edu **Westchester**

Friday, June 5

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

68TH MEMBERS' EXHIBIT American Color Print Society, Villanova University Art Gallery, Connelly Ctr, 2nd Fl., 800 Lancaster Ave., Villanova, PA Opening Reception 5-7pm (thru 23 Jul) www.americancolorprintsociety.org **PA**

80th ANNIVERSARY SEASON OPENING BENEFIT CONCERT Music Mountain, 225 Music Mountain Rd., Falls Village, CT (860) 824-7126 3pm **CT**

BACCA'S 20TH ANNUAL JUDGED ART EXHIBITION Babylon Citizens Council on the Arts, The Old Town Hall, 47 West Main St (Upstairs), Babylon Village, NY 631-587-3696 Reception 7pm **Suffolk**

DAVID TEMPLE: Summer Serenade Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 (thru Jun 14) **Dutchess**

EDWARD STEICHEN: Episodes from a Life in Photography / In High Fashion, the Condé Nast Years, 1923-1937 (thru Sep 13) Williams College Museum of Art, Rte. 2, Main St., Williamstown, MA (413) 597-2429 Opening Reception 6-8pm (thru Nov 8) **MA**

GABE BROWN, INGRID LUDT, YVONNE WELCH: Works on Paper Albany Center Gallery, 39 Columbia St., Albany, NY (518) 462-4775 Opening Reception 5-9pm (thru Jul 3) **Albany**

LIGHT OF THE SUFIS: The Mystical Arts of Islam (thru Sep 6); PATRICIA CRONIN: Harriet Hosmer, Lost and Found (thru Jan 24) Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 **NYC**

SANDRA HILDRETH: Landscape Paintings Adirondack Artists' Guild, 52 Main St., Saranac Lake, NY 518-891-2615 Opening Reception 5-7pm (thru Jul 6) www.adirondackartistsguild.com **Franklin**

SUMMER MEMBERS SHOW The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Reception 5-7pm (thru Jul 7) www.kentart.org **Litchfield, CT**

THOMAS STAVOVY: Syncopation eo art lab, 69 Main St., Chester, CT (860) 526-4833 Opening Reception 6-9pm (thru Jun 28) **CT**

WORLD OF COLORS Westchester Jazz Orchestra, Irvington Town Hall Theater, 85 Main St., Irvington, NY (914) 591-6602 6:30pm charge **Westchester**

Saturday, June 6

1st SATURDAY GALLERY STROLL Galleries in Kingston, NY **Ulster**

55TH ANNUAL MEMBERS EXHIBITION Warwick Art League, Gallery Warwick, 17 River St., Warwick, NY (845) 987-8507 Opening Reception 3-5pm (thru Jun 28) **Orange**

ANASTASIA TOMPKINS: Photographs Harrison Public Library, Bruce Ave., Harrison, NY (914) 835-0324 Opening Reception 2 pm (thru June 26) **Westchester**

ARLENE HORTON: Senior Moments New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Artist's Reception 3-6pm (thru Jun 13) www.arlenehorton.com NYC

ART IN BLOOM Karpeles Manuscript Library Museum, 94 Broadway, Newburgh, NY (845) 569-4997 Artist's Reception 1-3pm **Orange**

ART ON LARK Lark Street BID, Lark St, Albany, NY (518) 434-3861 10-5pm **Albany**

BARBARA BERGIN and JUDY PEDATELLA watercolors Duck Pond Gallery, Esopus Library, 128 Canal St., Port Ewen, NJ (845)338-5580 Opening Reception: 5-8pm (thru Jun 27) **Ulster**

BILL MEAD, Vessel Paintings Eyebuzz Fine Art, 15 Kaldenberg Place, Tarrytown, NY (914) 631-1080 Opening Reception 7-9 p.m. (thru Jun 26) **Westchester**

CITYWIDE OPEN STUDIO EVENT Peekskill Arts Council, Peekskill, NY 914-734-1292 / 737-1646 Noon - 5pm (thru Jun 7) **Westchester**

DAVID HALLIDAY: Two Decades Carrie Haddad Gallery, 318 Warren St., Hudson, NY 518.828.7655 Artist's Reception 6-8 (thru Jul 12) **Columbia**

FROM THE SUBLIME TO THE RIDICULOUS Hudson Valley Chorale, Dominican Convent, 175 Rte 340, Sparkill, NY (845) 729-1783 8pm charge **Rockland**

HAI-TING CHIN AND FRIENDS in Concert Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 7:30pm **Ulster**

KINGSTON HS SENIORS / GARIEN SCHIPPERS: Equine Photography Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 (thru Jun 30) **Ulster**

LANDSCAPE CONNECTIONS and OPENING OF ART TRAIL GUIDED HIKES Thomas Cole National Historic Site, Temple Israel, 218 Spring St., Catskill, NY (518) 943-7465 Hikes at 9am; Reception for Exhibit 7pm **Greene**

MARCIA MIELE BRANCA Exhibit Studio Montclair Block Gallery, Clark House, Montclair State University, 108 Orange Rd., Montclair, NJ (973) 744-1818 Opening Reception: 5-8pm (thru Jun 30) **NJ**

OPEN HOUSE FOR DUTCHESS ARTS CAMP, Mill Street Loft 260 Boardman Rd, Poughkeepsie (845) 471-7477 10-1pm www.millstreetloft.org **Dutchess**

PELHAM STREET FAIR Pelham Art Center, 155 Fifth Ave, Pelham, NY (914)738-2525 11-3pm **Westchester**

PRELUDE TO A SUMMER FESTIVAL Cornell Street Studio, 168 Cornell St., Kingston, NY 12401 (845) 679-8348 Opening Reception: 6-9:30pm (thru Jul 13) **Ulster**

SETH NADEL: Cityscapes Arlington Art Gallery, 32 Raymond Ave., Poughkeepsie, NY (845) 473-2787 Opening Reception 5-9pm (thru Jul 13) **Dutchess**

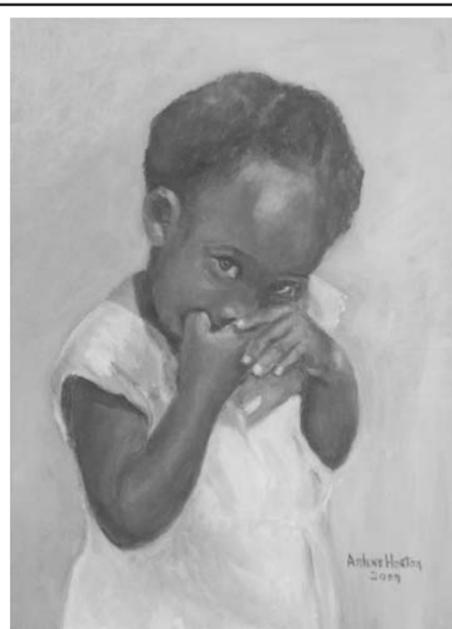
SLEEPY HOLLOW ARTS FESTIVAL featuring Hudson Talbott Hudson Valley Writers' Center Literary Festival, Kingsland Point Park, Sleepy Hollow, NY (914) 332-5953 1pm www.writerscenter.org **Westchester**

THE SPACE BETWEEN The Arts Center Gallery at 320 Broadway, Saratoga Springs (518) 584-4132 Opening Reception 5-8pm (thru Jul 25) **Albany**

WESTCHESTER JAZZ ORCHESTRA Seven Bridges School, 222 Seven Bridges Rd., Chappaqua, NY (914) 861-9100 8pm charge **Westchester**

Continued on Page 10

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Fiction

A Simple Case of Sniffles

By JOSEPH HULLETT

SO DRAG YOUR carcass out of bed, already, pal. *Do* something. *Do anything*. No, wait. Extra! Extra! Nose running, sniffles suspected. Now you can post a new item to that ticker of aches and pains that crawls through your head. Stick sniffles right up there with rubbery backbone, weak knees, and crumbling feet. Can't get up *now*, can you? For a fossil like you, sniffles is nothing to sneeze at.

Go ahead, ignore my little jokes. You used to listen when you were writing, back when you needed me. Now I'm just talking to myself.

Although – well, I'll be damned! – maybe not. Else why are you thinking that sniffles in an old man can lead to suffering. Thinking an old man's sniffles can be a first sign of cancer or pneumonia, the beginning of that clammy dampness in the chest when the heart fails and the lungs rattle. Else why are you thinking you'd welcome a clean head-shot from death, but not some stray round that leaves you hurting, leaves you crawling off to some dark, desert place to wait for a bad end.

Oh, come off it, pal. Thoughts like that are precisely why you *did* need me and why you should have listened more. Death firing wild from a jouncing Land Rover? That's a conceit straight from one of your books, *all* of them, which is why you're not even back-listed anymore, why the only places you turn up now are fifty-cent, used book bins or on E-Bay. And, frankly, *welcome* is a stretch. Admit it! Death *torments* you. You squandered half your life writing over and under and around it like a magician trying to chalk a pentagram around a demon. Sure, you can face the bogeyman now, but less from grit than an old man's experience. You've talked yourself into believing death is merely a big sleep, which experience tells you old men *lack*. And you don't fear dreams, because old men *don't* dream. Not of lions, not of anything. Weary, they get clumsy rather than sleepy. They stoop to retrieve some worthless flotsam from a rushing stream of consciousness and fall in. They snatch at reality like they'd grab fistfuls of grass or an overhanging branch, but away they go, flailing in thoughts, choking on memories, bobbing and swirling through a long night, mostly awake, until finally, much too early, they wash back up on the bank, *completely* awake.

Waking is the rub, isn't it?

Particularly in winter. Especially the Goddamn, Palm Springs Desert winter. Winter you wake with the sniffles. Winter you wake in the dark before dawn. In daylight – even bad light – things are what they are. A chair is still a chair and the shadow of an empty chair merely a shadow. In darkness, things pass away, or rather, *passive* things pass away. *Active* things rise again as gadfly phantoms of sound.

You're calling that hum a pregnant clock radio. That thunka-chee-chee-chee, a sprinkler watering the Godforsaken ice plants and prickly pears.

That distant splat? A newspaper tossed onto a driveway. And as usual, without my help, you're *half-right*.

A dripping faucet? C'mon, pal. Is *anything* ever that simple? Night sounds are shades of what is, what was, what might be. That drip is also an intravenous line. That settling floor is the creak of departing footsteps.

Light a candle, old man, you've cursed enough and this night-music game is play for mortal stakes. If you won't listen to me and can't keep a constant woman beside you, a nightlight is your only edge.

Excellent! *Another* idea got through. Almost like old times, almost a conversation. You're remembering all the women you ever woke beside and the sound their breath made. Remembering how – when you were cheating or between wives – the sound was an echo that left you feeling so hollow, you wormed into whoever shared the darkness just to hear a catch in her breath. Remembering how waking to the full, familiar purr of a wife's breath felt altogether different. How hearing *that* sound felt like finding the North Star. How you could close your eyes again and still see your way clear.

That's why you don't remember the sound of Jane's breath. What use was a pole star before you knew you were lost, when you were crashing through the thickets of those ferocious *Trib* years, when you were empty and hungry for everything at the same time, when you roared with the triumph of your first books, when you slept like a lion *if* you slept, and so rarely slept with Jane. Daytimes you saved for beating confessions from a typewriter, or napping, or touring and talking and signing, and fucking the paperdoll women who lined up at bookstore tables. Nighttimes you spent carousing and singing and crying and shouting and laughing and brawling and sobering in precinct holding cells and apologizing emptily in night court. Your listening started only after Jane died so Goddamn suddenly, and only the sound of Hoshiko's breath finally filled you with sleep again. But you're also remembering those months when – swollen, pregnant, overbalanced – Hoshi slept on her back with a furtive, open-mouthed breathing that gnawed you with images of hot-prowlers creeping into your bedroom. You're remembering the sound of Erika's breathing, a low moan like a whistle buoy, and how – even during that final, four-year apocalypse with Tawny (how *could* you!) – waking and hearing nothing, you coughed or tossed to make her stir so you could count her breaths like sheep.

What's this now? Getting up? Was it something I said? ... No! No, not *that*. It's too early to call. You'll sound toothless and – Dammit, that chair is cold! Show some consideration for the *feeling* part of this coalition, won't you?

Okay, that's six rings and no machine. He's talking to someone. Hang up!

"Leo Kurtz."

Too late, pal. You just don't listen, do you?

"Hello, son."

"Dad?"

"That call waiting tone is a siren song, isn't it? Caller ID would let you be more selective."

"I *have* caller ID, Dad. What's wrong? It's 4:30 there."

"It's Palm Springs, remember? It's always 4:30."

"Meaning what?"

"Nothing, nothing. I woke with the sniffles. I couldn't sleep."

"Ambien works for me."

"Sure, Ambien's good."

"Get some Ambien. So why are you calling?"

"It's my birthday."

As if he cares. Let it go, pal.

"Your birthday already? ... Yes, I guess it is. Seventy-nine, right?"

"Eighty."

"Eight-oh. Throwing a party?"

"Who would I invite? I've outlived everyone I knew."

"Over the top, Dad. That was your literary undoing."

"What was?"

"Your penchant for sentiment."

"Feeling isn't a crime."

"*Sentiment* is. To a *good* writer it's embezzlement. The spending of *unearned* emotion."

Ouch! The kid is still sharp, pal. And you're too old for *this* game, too.

"My books put you through Columbia, son. Hoshi's lawyer saw to it."

"No, your books put me through grade school. Your *television* pap put me through Columbia."

"Money is money, though, isn't it? No one questioned the source. And you've done all right with it, Mr. *Editor*, back there in the City fashioning dispassionately literary silk purses. This sow's ear might have taught you something, if only as object lesson."

"You made me what I am, Dad. Listen, I'm leaving for work and my secretary is still holding. I'll call you this evening. Happy --"

"You *forgot* last year. I'll wait."

"Oh ... hold on."

He hasn't hung up, yet, pal. Why not break even this call? Let it be.

"Okay, I'm back."

"I didn't leave *you*, you know?"

"*Again* with this!"

"I left your *mother*."

"The distinction was hard for me to draw in your absence."

"We talked, we visited, we --"

"We had a catch once, I think. Thanks."

Didn't I warn you?

"Hoshiko put the whole country between us, son. She didn't have to do that."

"New York was home. Remember?"

"The upper east side was *not* home. Trust me on this one. More kudos to her lawyer."

"Look, Dad, next time you need to talk to yourself, save the long distance charges. Or call one of the emergency, back-up wives."

"That's unfair. You know Jane died before I met your mother."

"Not so. She died before you *married* her. See why lies and good fiction

are anchored in fact? The mitigation of a single truth makes for a more compelling story. Mom knew what you were. Just like wives three and four and auxiliaries unnamed. Call *them* when you can't sleep."

"The others call *me*. Stridently and far too often. My son, however, like his honorable mother, broadcasts hatred with words unsaid."

"Sentiment again, Dad. I only *wish* that I hated you. You should call her, you know."

"Hoshi won't talk to me."

"She might. She's not sleeping either. Paul is on chemo again."

"Tough break. Paul was a helluva lawyer."

"Is. Paul *is*."

"Why do you call him that, anyway? He adopted you."

"Call him what? Paul? ... I don't."

"You just did. You do every time we talk about him."

Watch yourself, pal! That silence is a birthday present. Take it.

"Ohhhh ... I see. He's Paul when *we* talk. Should I say thanks?"

"Would I have to say you're welcome?"

"Wish your *Dad* good luck for me."

"I'll do that. I call him every day."

Kid goes straight for the throat. A Goddamn man-eater. *Someone* taught him something.

"I really have to run, Dad. *Publishing World* wants an interview this morning. I made senior editor last week."

"Really? You might have told me."

"I just did. Listen, I have to go."

"Wait! All night I was mulling over what's-her-name ... Casey or Carrie or whatever."

"Callie?"

"That girl who shares your bed now and then."

"Callie."

"What's up with that? On again? Off again?"

"I'm no good for her. Besides, the timing is wrong. You know how it is."

"Sure ... you're young. A young lion."

"Talk to someone about those sniffles, okay?"

"I'll talk to someone."

"Good. I'll call you later."

"In other words, don't call *me*. Isn't that what editors say?"

"It depends on the story, Dad. I'll call you when I can. Bye."

Now *that* was Christmas with the Walton's, wasn't it? And, look, you've posted another item on the ticker, only it's *heartburn*, pal, not a heart attack. You're *fine*. See, forehead is cool. No cough. Simply sniffles. So blow your nose and dry your eyes. Hobble to Starbuck's and sip your Venti decaf. Watch the sun rise again, watch the cactus grow. Sniffles or not, you have to face the day. No one ever died of a simple case of sniffles.

Okay ... Okay, you poor son-of-a-bitch, I hear you.

That *is* the rub.

(Joseph Hullett lives in San Juan Capistrano, CA).



Calendar

Continued from Page 8

Sunday, June 7

ALIX ANKELE "Don't Know Mind", abstract paintings Artists Space at beGallery 11 Mohonk Rd., High Falls, NY 12440 (845) 687-0660 Opening Reception 3-6pm (thru Jun 29) **Ulster**

ARTISTS STUDIO TOUR: SOUTH ORANGE & MAPLEWOOD Sponsored by Pierro Gallery of South Orange and 1978 Maplewood Arts Center. Pick up ticket & map at The Baird, at 5 Mead St in South Orange and at 1978 Arts Center at 1978 Springfield Ave in Maplewood. 11am - 5pm charge www.studiotoursoma.org **NJ**

BOHDAN OSYCZKA: Island Impressions Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Opening Reception 2-5pm (thru Jun 30) **Westchester**

CITYWIDE OPEN STUDIO EVENT Peekskill Arts Council, Peekskill, NY 914-734-1292 / 737-1646 Noon - 5pm **Westchester**

CLAUDIA GORMAN Exhibit & 11TH ANNUAL OUTDOOR SCULPTURE GARDEN Unison Arts & Learning Ctr., 68 Mountain Rest Rd., New Paltz, NY (845) 255-1559 Opening Reception 4-6pm (thru Jun 28) **Ulster**

DEBBIE GIOELLO: Etchings / OLEG POLETAYEV: Venetian Plaster Cedarwood Center for the Arts, 4 Fowler St., Port Jervis, NY (845) 856-2307 Opening Reception 2-5pm (thru Jul 19) **Orange**

DOVE / O'KEEFFEE: Circles of Influence The Sterling and Francine Clark Art Institute, Stone Hill Center, 225 South St., Williamstown, MA (413) 458-2303 (thru Sep 7) **clarkart.edu MA**

EDWARD A. BURKE: Exhibit Hendrick Hudson Free Library, 185 Kings Ferry Rd, Montrose, NY (914) 739-5654 Opening Reception 2-4pm (thru Jun 27) **Westchester**

GAY PRIDE: a juried art exhibit Rockland Center for the Arts, 27 South Greenbush Rd., West Nyack, NY (845) 358-0877 x17 Artist's Reception 1-5 (thru Jun 14) **Rockland**

HOME ON THE HUDSON: Women and Men Painting Landscapes Boscobel Restoration, Garrison, NY (845) 265-7858 (thru Sept 7) **Putnam**

MARTIN GLICK, Sculpture / MYRA SAFFIAN, Paintings Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Artists' Reception 1-5pm (thru Jun 28) **NJ**

NAPOLEAN AND EUGENIE (Main Gallery); DIALOGUE: Sculpture (Contemporary Gallery) Nassau County Museum of Art, One Museum Drive, Roslyn Harbor, NY (516) 484-9337 (thru Sep 7) **Nassau**

SEYMOUR SHUREN: Sculptures & Painting Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 Opening Reception 2-6pm (thru Jun 21) **Rockland**

THE 34th ANNUAL ARTISTS ON THE CAMPUS OUTDOOR ART SHOW & SALE Mount Saint Mary College, 330 Powell Ave., Newburgh, NY (845) 569-3337 11am-5pm **Orange**

THE MOST WONDERFUL MUSIC: Piano Columbia Greene Community College, Arts Center Theater, 4400 Rte. 23, Hudson (518) 634-2286 2pm **Columbia**

YVONNE YAAR: Playing with Fire Ocean County Artists' Guild, Ocean & Chestnut Aves, Island Heights, NJ (732) 270-3111 Opening Reception 1-4pm (thru Jun 30) www.ocartistsguild.org **NJ**

Monday, June 8

VIEWS FROM WITHIN: Community Expressions through Teen Eyes Palmer Gallery, Vassar College, 124 Raymond Ave., Poughkeepsie, NY (845) 437-5632 (thru Jun 19) **Dutchess**

Tuesday, June 9

31ST ANNUAL MUSEUM MILE FESTIVAL New York City, 82nd St to 89th St. 212-606-2296 6-9pm www.museummilefestival.org **NYC**

Tuesday, June 9

SIGHT UNSEEN: Video from Afghanistan & Iran Asia Society, 725 Park Ave., NYC (212) 327-9271 (thru Sep 13) **NYC**

Thursday, June 11

BARBARA SCULLIN: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru June 28) **Rockland**

PEEKSKILL OPEN STUDIO EXHIBIT WCC Center for the Arts, 27 North Division St., Peekskill, NY (914) 606-7300 Reception 5-7pm (thru Jul 31) www.sunywcc.edu **Westchester**

Friday, June 12

INTERNATIONAL STUDENT EXHIBITION & SALE Corning Museum of Glass, 171 Cedar Arts Ctr, Corning, NY 607-974-8124 4-8pm (thru Jun 13) **Steuben**

Continued on Page 12

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Dance

A Take on Take (tah kay) Dance Company

By FRANCINE L. TREVENS

IN THESE TENTATIVE economic times, how does a small arts organization survive? Where do they get bookings, funding and donations? How do they attract attention to their work and their need for funds?

One young dance company, Take - pronounced tah KAY - with an engagement scheduled in New York City July 20- Aug. 2, has used some entertaining and clever ways to attract more notice and more funding.

Instead of waiting till three weeks before the event to let people know about it, they have been pushing this and other venues from earliest days of Spring.

First they held an open dance rehearsal to which dance aficionados, dance reviewers and board members

That same week, at the Independent Film Festival in a lower East Side theatre, the same group, plus parents, potential patrons and friends were invited to attend a film, "A Year With TAKE Dance" by Damian Eckstein that showed how this company is working and organizing to get the funding to bring them to the next step in their progress towards a wider audience and the dream of a studio of their own.

Attendance at the film was again more than anticipated. Among the various shots of performances and interviews of dancers, were some scenes in which Take and others discussed their plans for getting a funding professional on board so they could move forward in the dance community. It

group's gentle blend of Eastern and Western sensibilities. What most impressed me was how the dancers were able to go from frenetic movement to sudden and complete stillness: To go from the hurly burly of the world to the inner serenity of an aesthete. This, among some very unusual and unexpected movements, made lasting impressions in my mental photo album.

Then in late May, the press and supporters were again invited to another open rehearsal at the Alvin Ailey Studios to see works in progress.

Take's dream, since childhood, had been to be a professional ballplayer, but an injury to his shoulder put paid to that ambition just as his career was ready to begin. He turned to dance, a natural for his well trained athletic body.

Born and raised in Tokyo, Japan, Mr. Ueyama moved to the United States to study at The Juilliard School in New York. As a member of the Paul Taylor Dance Company from 1995 to 2003. Mr. Ueyama teaches contemporary dance technique in several of the major dance schools, universities

and festivals throughout the United States, Japan, and Europe.

Take, as he is familiarly known has received some wonderful reviews, including, "Mr. Ueyama has an unusual gift for creating and putting together big, bold movement. ... His dances are freshly and distinctly his own." - Jennifer Dunning, *The New York Times*

TAKE Dance has performed nationwide at the New Noises Festival at Perry-Mansfield, Kaatsbaan International Dance Center, Joyce SoHo, Thalia Theater at Symphony Space, the Ailey Citigroup Theater, Jacob's Pillow, PS/21 Chatham, the Central Park SummerStage, among others. The Company recently completed its fourth annual New York Season at the Miller Theatre at Columbia University.

They have a strong game plan and a strong dance ensemble. Take himself is charismatic, energetic and creative in a new and individual way. If the company continues building as they have been, with all the right moves, this may well be a very special and admired major dance company in our country in a few years. See for yourself,

Take's Fifth Annual New York Season at Dance Theater Workshop, 219 W. 19th Street, NYC. a four-performance engagement will feature two premieres: the world premiere of *Footsteps in the Snow*, set to music by Arvo Part, and the New York City premiere of *Shabon*, set to the music of Steve Reich, as well as *Love Stories* (2008), a three movement pas de deux, and the beloved *Linked* (2008) "...a bright explosive tour de force" (*The Daily Gazette*) inspired by the music of Pat Metheny.



Take illustrating a dance move photo credit Carol Rosegg



Footsteps in the Snow TAKE Dance Company photo by Mary Ann Moy

plus their friends were invited. They laid on a lovely light food and beverage display, placed a double row of chairs around two sides of the studio they rented at Alvin Ailey's luxury new West Side facility.

The dancers rehearsed among themselves as various guests arrived, working on a movement, a roll on the ground, a lift as their audience milled about.

When it was time to begin, the assistant to Mr. Takehiro Ueyama introduced herself, said a little about the company and had each of the young dancers introduce himself or herself with a line or two about previous training or experience. Then she introduced the compelling young Mr. Take, who spoke briefly before beginning the rehearsal, which was a little over an hour's worth of dance. As it drew to a close, the audience, which was so large more chairs had needed to be brought in, were urged to talk one on one to Take himself, as well as members of the company. It was a well orchestrated and presented subtle request for support of the company, a look into the workings of the group, and a promo for their upcoming performances. We saw them rehearse their new *Footsteps in the Snow* which will premiere in July.

was as well presented and as fascinating as the open rehearsal had been.

The company publicity talks of the



Nana Tsuda dancing in Footsteps in the Snow Photo by Mary Ann Moy



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Calendar

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Saturday, June 13

2nd SATURDAY CELEBRATION Beacon Arts Community Association, 30 regional art galleries, stores and restaurants, Beacon, NY (845) 838-4243 12-7pm **Dutchess**

ANNUAL SUMMER EXHIBITION The Fields Sculpture Park at Omi Int'l Arts Center, 59 Letter S. Rd., Ghent, NY (518) 392-4747 Opening Reception 1-5pm www.artomi.org **Columbia**

BRODY PARKER BURROUGHS, painter; ROBERTO BERTOIA, sculptor Windsor Whip Works Art Gallery, 98 Main St, Windsor, NY (607) 655-1561 Artist's Reception 6-9pm (through July 25) www.whipworksartgallery.org **Broome**

DRAWINGS, SCULPTURE & PHOTOGRAPHS/GEOGE UN: Small Works/JOAN LESIKIN: Bodyscapes (Solo) Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Jul 19) **Ulster**

DUTCH NEW YORK: The Roots Of The Hudson Valley Culture Hudson River Museum, 511 Warburton Ave., Yonkers, NY (914) 963-4550 (thru Jan 2010) **Westchester**

ELIZABETH MUISE / DEVLIN SHAND Photography Exhibit Ritz Theatre, 107 Broadway, Newburgh, NY (845) 562-6940 Opening Reception 3-5pm (thru Jun 30) **Orange**

ELLEN MANKHEN AND MERYL LEARNIHAN: New Etchings from an Old Victorian Press Lotus Fine Art, 33 Rock City Rd., Woodstock, NY (845) 679-2303 Opening Reception 5-7pm (thru July 10) **Ulster**

INSTRUCTORS EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 2-4pm (thru Jun 6) www.woodstockschoolofart.org **Ulster**

LINDA RICHICHI: REVOLUTION Bau Gallery, 161 Main Street, Beacon, NY (845) 591-2331 Opening Reception 6-9pm (thru July 5) **Dutchess**

LITERACY ORGANE, Eclectic Concert and Silent Auction Lycian Centre for Performing Arts, Kings Hwy., Sugar Loaf, NY (845) 469-2287 6:30 p.m. charge **Rockland**

OPEN HOUSE/ARTS & CRAFTS SHOW and ANNUAL MEMBERS EXHIBITION (thru Jun 13) Adirondack Lakes Center for the Arts, Rt 28, Blue Mt. Lake, NY (518) 352-7712 Reception 2-4pm (thru Jun 13) **Hamilton**

OPEN HOUSE FOR ART INSTITUTE SUMMER ART INTENSIVE, Mill Street Loft Steel Plant Studios, Marist College Rt 9, North Rd., Poughkeepsie (845) 471-7477 10-1pm www.millstreetloft.org **Dutchess**

OPEN HOUSE FOR DUTCHESS ARTS CAMP, Mill Street Loft Dutchess Day School, Rte 343, Millbrook, NY, Poughkeepsie (845) 471-7477 11-12 pm www.millstreetloft.org **Dutchess**

ORIENTAL ART EXHIBIT Long Island Sumie Society, Bayard-Cutting Arboretum, Montauk Hwy, Oakdale, NY (631) 581-1002 (thru Jun 28) **Suffolk**

OUTDOOR SCULPTURE SHOW Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 4-7pm (thru Oct 12) **Ulster**

SUSAN ROECKER: Hudson River Paintings The Field Library Gallery, 4 Nelson Ave., Peekskill, NY 914-737-1212 Opening Reception 12-2pm (thru Jul 25) **Westchester**

Sunday, June 14

"MOON FOR THE MISBEGOTTEN" Maple Grove Historic Site, 24 Beechwood Ave., Poughkeepsie (845) 471-9651 4pm **Dutchess**

POETS AND WRITERS FROM THE ACENTOS REVIEW AND THE OZONE PARK JOURNAL Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 www.writerscenter.org **Westchester**

RAYMOND J. STEINER: Discussion of The Mountain and plein-air painting: Wallkill River School and Art Gallery, 232 Ward St., Montgomery, NY (845) 457-ARTS (2787). Reception, refreshments 4-6pm. **Orange**

ROSAMUND BERG, LIZ DEXHEIMER, ALANA FAGAN, YOLANDA PETROCELLI: June exhibits Silvermine Galleries, 1037 Silvermine Rd., New Canaan, CT (203) 966-9700 x 20 Reception: 2-4pm (thru July 14) **Fairfield, CT**

VICKIE RUSSELL "Stories from the Journey" Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 2 p.m. **Rockland**

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SUMMER

*Out-of-context birds
march along my deck railing,
Usually skittish, but now,
a gay, wood duck parade.*

—Lisa Wersal
Vadnais Heights, MN



ELECTRIC TREE

*Wires wrapped around the bark and
wood
that ignite light replacements
since leaves are inferior
to a thousand suns light all year round.
Even a tree can be made more efficient,
as seen by the
"Made in Taiwan"
stamp on the root.*

—Paul Pikutis
Dorchester, MA



DILEMMA OF AN AGING POET

*The passions yet remain,
Certain topics still ignite the flame,
The game's the same.*

*It's knowing gives her pause,
All here and now was here before,
With pen in hand, she asks, What for?*

—Barbara Ann Porte
Arlington, VA



SNOW GLOBE

*When their world goes topsy-turvy,
She floats around.*

*He's smiling as he waves —
His cabin house behind him
His wife, under the snow.*

—Kevin Leal
Crest Hill, IL



LEARNING TO WALK

*Big head and chest.
Almost boneless legs and feet.
She stands, teeters, staggers
Forward a few steps and sits down hard.*

*I had not thought much of it
Before divorcing —
How the head develops first,
The feet and legs last.*

—Marilyn A. Moore
Long Beach, CA



Fiction

The Lois and Clark Affair

By NANCY KLANN

HER HUSBAND WAS out of town on a business trip, and rather than drive home to an empty house after work, she went to Prima Pasta, one of the many bistros that dotted the coast highway. A typical spot, where straw covered Chianti bottles sat on the tables and paintings from local artists covered the walls.

She wasn't hungry, but enjoyed the magnetic scent of garlic and herbs that followed her into the bar, next to the dining room. After she positioned herself on the barstool, the man to her left began speaking to her. His head bobbed and his words came out in high-pitched chirps. A thick accent made him difficult to understand, but she gathered his mother had been a frail woman and recently fallen ill.

She half-listened out of politeness, but her eyes started to glaze over. Turning away to escape his morbid dithering, she spotted a man with an easy, open smile. He had a boyish face that triumphed over his white-gray hair. Creases ran from his nose to the outside of his full lips. He wore a yellow cardigan, tortoiseshell glasses, and a wedding band. There was an empty stool to her right, separating them.

He was talking with a bearded man in a blue and white seersucker suit, who puffed on brown cigarettes and played magic tricks with quarters. She took a big gulp of scotch and noticed that the attractive man had turned to look toward her, with an ambushed expression.

"You've got to help me," he said. "May I move over next to you?"

"Please, yes. I could use a little help myself."

They collided, bumping heads as he shifted to move over.

"My name is Clark."

Her dark hair fell forward and covered her lean face as she reached over the empty stool to shake his hand. "Clark, you're not going to believe this, but my name is Lois. Did you come here to save me?" She instantly wished those lame-brained words hadn't come out of her mouth.

"Maybe we saved each other."

He was the first man named Clark

she had ever met, and it seemed like an invitation to something -- something exclusive. Lois Lane had been more than a fictional character to her when she was young. Lois Lane was real. Every week, as she had watched "Superman" on the family console television, she saw Clark Kent save and protect Lois -- unconditionally.

Her affinity toward Lois Lane was dreamy and had to do with her - *their* - destinies as well as their names. Just like the leading lady on the television, she knew her Prince Charming would be named Clark.

Over thirty years later, in the instant it took him to say his name, she felt swept away with expectation. He was from Omaha, chatted about a recent rafting trip down the Colorado River, and ordered Bombay Sapphire gin. He liked to play golf as often as possible and didn't like the government requiring him to fasten his seat belt. She could smell a distant hint of juniper when he put his hand on her arm. His touch was firm and warm on her skin and reached deep into the nerve endings that danced with anticipation, as if emerging from a fallout shelter after years of isolation.

She could feel her mood soar in the direction of the future, like a seed sprouting toward an artificial stimulus. A buoyant part of her that had been tucked away broke free in animated gestures and deep, throaty laughs. Her cheeks became ruddy. She was a carnal desert in need of a heavy rain.

She didn't talk about her profession, colleagues or research projects. Her husband wasn't mentioned. Instead, she told Clark some of the soft things about herself. About her love of modern art, pomegranates, and sushi, and how she still believed that trolls really do live under bridges. She described her favorite beach, complete with sandpipers dancing with the waves. He said he liked the way her eyes greeted laughter willingly and that her whole face smiled when she talked. Then he checked his watch.

"Have you had dinner?"

"I had a late lunch. I guess I'm drinking my dinner."

"Please, keep me company. Let's get a table and have something to eat."

The table was private. Close to a corner fireplace and far from the kitchen noise. A neglected log had burned itself out and smelled like smoldering intimacy. Their surroundings narrowed to the confines of two, and somehow, very quickly narrowed more. Her head was pulsing to the rhythm of fantasy, mixing up imaginary characters from the city of Metropolis and placing them at the table.

They talked of music and favorite cities. They decided together that croutons and strawberries were overrated because you have to eat too many of them to find a good one. She became flush from her reverie and absorbed with the idea of Lois and Clark, fate and magic, and being taken care of forever.

Busboys cleared the tables as she talked once more about her favorite beach to walk along.

"Why don't we get out of here and do something together?" he said.

"Sure."

"How about a walk on that beach of yours?"

She wasn't sure how they got there, but they were there, wrapped in a surreal mist, walking barefoot. It was a sheltered cove not far from the restaurant. She had walked along that shore often in daylight, but nightfall stretched the dark cliffs and amplified the rhythmic waves that pounded with urgency.

With the first kiss, the surf ran recklessly over their feet and, without warning, rushed up their legs. Then it fled back to the ocean and played with undercurrents of desire and illusion. Lois and Clark stayed there, saturated in themselves for hours.

In Clark's hotel room, with artificial plants and reproduced artwork, she felt strangely safe. The way it feels when looking at faded photographs of unknown relatives. It was as though she was in a fortress, like the ones in

make-believe stories that you wished were real.

She paid for the night they shared together with pockets full of denial and made love between sips of champagne from a blue-stemmed glass, secretly toasting to redemption. In the bed, he touched her with whispers. She listened, and forbid her thoughts to slip past the immediate, fearing a dim, half-formed image would enter, like a wife in the far off distance, holding hands with their small children, while planning his favorite meal.

With an innocent stroke of his hand, the stone on Clark's wedding ring caught, and pulled on the locket that hung from her neck. A picture of her husband was inside. The chain ripped the smooth flesh of her neck. She lay there, startled in an aroused emptiness. Darkness hid the blood that congealed on her neck and heightened the irony of their separate declarations of fidelity.

She was naked, and fragile, and restless, on a bed turned coarse and soiled. She imagined a scar forming on her neck. A scar that would require concealer.

When dawn broke through the opening between the hotel drapes, she turned on her side and stared at his back. There was a galaxy of freckles and dark moles and secrets in front of her. It looked like a human dot-to-dot puzzle with no numbers to help make sense of it. She was alone, with no eyewitnesses, no police reports, and no clause for this kind of casualty on any of her insurance policies.

He turned over and reached for her.

"Last night was wonderful. When can we get together again?"

She reached up past the locket and stroked her neck. She thought about Kryptonite and fantasies; and she had to laugh at herself for confusing Clark with Superman.

(Nancy Klann lives in Del Mar, CA)



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Calendar

Continued from Page 12

Monday, June 15

"ART FROM THE INK SHOP" Ithaca Painters/ Members Show, JANE CARR Solo/ LYNNE TANNER Solo The Smithy Gallery, 55 Pioneer St., Cooperstown (607) 547-8671 5-7 p.m. **Otsego**

SCNY ANNUAL NON-MEMBER GRAPHICS & PHOTOGRAPHY EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jun 26) www.salmagundi.org **NYC**

Tuesday, June 16

INA WISHNER, Watercolors Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru Jul 4) www.mamaroneckartistsguild.org **Westchester**

JOHN GOULD: The Science Posters Schenectady Museum, Broughton Gallery, 15 Nott Terrace Hts, Schenectady, NY 518-382-7890 (thru Jan 3) **Schenectady**

MARK SWARTZ "Through My Lens" Photodigitography Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru Jul 4) www.photographybyswartz.com **Westchester**

Wednesday, June 17

CONSTANCE HORTON Landscapes Columbia Greene Community College, Arts Center Kaaterskill Galery, 4400 Rte. 23, Hudson (518) 634-2286 Artist's Reception 7-9 (thru Jun 30) **Columbia**

Thursday, June 18

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm (raindate: June 21) **NYC**

OPEN HOUSE FOR DUTCHESS ARTS CAMP, MILL STREET LOFT St Paul's Parish Hall, rte 9 and Fisk, Red Hook (845) 471-7477 4-7pm www.millstreetloft.org **Dutchess**

"THE COMPLETE WORKS OF SHAKESPEARE ABRIDGED", directed by Matt Macarevey Albany Civic Theater 235 Second Avenue Albany, NY (518) 462-1297 8 p.m. **Albany**

Friday, June 19

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm (raindate: June 21) **NYC**

OPEN MIKE Hudson Valley Writers' Center, Philipse Manor Railroad Station, 300 Riverside Dr., Sleepy Hollow, NY (914) 332-5953 8pm charge www.writerscenter.org **Westchester**

Saturday, June 20

3rd Saturday CATSKILL, POUGHKEEPSIE, RHINEBECK Arts throughout town Greene

GOLDEN AGE OF ILLUSTRATION (1880-1940) M Gallery, 350 Main St., Catskill, NY (518) 943-0380 Opening Reception 5:30-8 (thru Aug 10) **Greene**

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm (raindate: June 21) **NYC**

INA WISHNER, Watercolors Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 2-5pm (thru Jul 4) www.mamaroneckartistsguild.org **Westchester**

JOANNE KLEIN, Solo and HUDSON VALLEY 7, a group exhibit G.A.S Visual Art and Performance Space, North Main Gallery, 196 N. Main Street, Poughkeepsie 845-486-1378 Artist's Reception 6-9pm (thru Jun 19) **Dutchess**

LINDA IPPOLITO & LIZ FAY: Re-Interpreting Landscape Media Loft, 50 Webster Ave., New Rochelle, NY (914) 235-9027 Opening Reception 3-7pm (thru Aug 30) **Westchester**

MARK SWARTZ "Through My Lens" Photodigitography Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 Artist's Reception 2-5pm (thru Jul 4) www.photographybyswartz.com **Westchester**

MICHAEL ZELEHOSKI: Solo Show Ferrin Gallery, 437 North St., Pittsfield, MA (413) 442-1622 Reception: 4-6pm (thru Jul 26) **MA**

MICHELLE MUIR Exhibit The Mill Street Loft, 45 Pershing Ave., Poughkeepsie, NY (845) 471-7477 Opening Reception 6-8pm www.millstreetloft.org **Dutchess**

MUSIC IN THE BARN: Mozart Weekend of Chamber Music, Big Twig Studio, Roscoe, NY 845-932-8527 6pm charge **Sullivan**

SHHH! CAS SILENT AUCTION BENEFIT Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 Closing Reception 6-8pm **Sullivan**

SURPRISE! The Arts Upstairs, Phoeniciarts, 60 Main St., Phoenicia, NY (845) 688-2142 Opening Reception 6-10pm **Ulster**

THE GLOBAL MEDICINE SHOW & EARTH CONCERT New Genesis Productions, Bearsville Theatre Rte 212, Bearsville, NY (845) 657-5867 5:30pm charge www.newgenisproductions.org **Ulster**

TOM SOBOLIK PHOTOGRAPHS Cabane Studios Fine Art Gallery & Photographic Studio, 38 Main St., Phoenicia 845-688-5490 Closing Reception 6-9pm (thru Jun 22) **Ulster**

WAYNE RIZZO, "The Rural Landscape" bjsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 Artist's Reception Sat. June 27 4-6 p.m. (thru Jul 25) **Warren**

Continued on Page 20

June 16 — July 4, 2009

Reception Sat., June 20, 2-5pm



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Sunday, June 14, 4:30 pm at the Writers' Center

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Friday, June 19 at 8:00 THIRD FRIDAY OPEN MIKE

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Music “Truth” and Other Nonsense in Musical Analysis—2

By FRANK BEHRENS

PICKING UP FROM where we left off last issue, let us consider a recent Telarc release of Bruckner's “Symphony No. 5.” Here Benjamin Zander conducts the Philharmonia Orchestra in a good reading of the work on the first CD and presents an 80-minute discussion on the second.

His analysis falls into two approaches. When he is discussing modulation and the sonata format in general, it is just fine. When he is describing what Bruckner does with his key-changes and orchestrations, so much the better. After all, how many listeners are sufficiently trained to catch these fine points by themselves? When he is talking about Bruckner's life and character traits, it makes a good break from the technical points and does explain to a degree, a small degree, what might have (not DID, but MIGHT HAVE) been in the composer's mind when he was creating this symphony.

However, please recall how I put Gershwin's “Second Prelude” into a seedy hotel room and waxed poetic on that basis. In this discussion,

Zander not only places the work in a Catholic church, but there is a diagram included in the jewel case to show exactly how Bruckner envisioned his work architecturally!

The first movement (we are told) takes place in the nave, the second in the north transept, the third in the south transept, and the finale in the chancel and around the altar. Towards the end, in discussing the final movement, Zander slips in the fact that there is no libretto provided by the composer along with the work. Well, that was news to me, after all of the layers of meaning that Zander had piled up before this point on the disc.

And it was around this time that the narrator sums up the “meaning” of the work as a whole. He interprets part of the opening movement as a question in search of an answer. In Zander's mind, the finale provides that answer when it finally settles on the tonal base of the entire symphony, B-flat major.

Now before I proceed, let me draw an analogy. The so-called Da Vinci

Code, made famous by the novel of the same name, seems to go like this. In the painting of “The Last Supper,” the figure to the right of Christ seems to be a woman. Therefore it is a woman. She might be Mary Magdalene. Therefore she is Mary Magdalene. By some quantum leap, the two might be married. Therefore they are married. Therefore they had children. Therefore the Holy Grail (San Grail) is really Royal Blood (Sang Real)...and no one stops to think that Da Vinci never painted the Last Supper from life and he could make any of the characters in it look like kangaroos (as in a Monty Python sketch) had he chosen to do so.

Back to Zander. Given a fairly shaky “might,” he switches gears into “is” and he is off to the races. There is a famous spoof of literary analysis in which “Thirty days hath September” is treated like an Elizabethan tragedy, with every cliché so beloved of English majors trying to sound scholarly. I am not mocking Zander—or Rattle (see last issue)—

but trying to bring some sense into the analysis of music.

Now for some rebuttal to my own arguments (before 87 readers send in e-mails). What about tone poems? They offer a case for having an extra-musical meaning to a musical piece. Sure, I know that Liszt's “Les Preludes” is based on a poem and I have a copy of the text someplace in my files. But had I not known this fact, I certainly could not have read any “message” into the music as it stands.

Berlioz was very careful to write descriptive titles and short scenarios for each of the movements in his “Symphonie Fantastique.” Hearing this work, some listeners unaware of these titles might still read into “The March to the Scaffold” something not far from an execution and possibly into the “Witches' Sabbath” something not unlike a Walpurgis Night orgy. And how many critics have pointed out that anyone hearing Richard Strauss' “Thus Spake Zarathustra,” even knowing what the title means, could be excused for not having a clue how the music conjures up the tangled philosophy of Nietzsche.

No, even tone poems can have whatever meanings an auditor chooses to read into them.

Can we then conclude that non-vocal music has no meaning, expresses no truth, whatsoever? I would love to hear from some of my readers who will express their feelings about this question, and perhaps that will provide meat for a third part to this essay. Please contact me directly at fbehrens@ne.rr.com—and accept my thanks in advance.



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Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 81st Grand National Exhibition, Nov 3 — Nov 13. Judges Raymond J. Steiner, Rae Smith and Theresa Troise Heidel. Send #10 SASE to AAPL. www.americamartistsprofessionalleague.org Slide deadline Aug 8.

Artists: Arlington Art Gallery, 32 Raymond Ave., Poughkeepsie, NY 845-473-2787 Seeks small artworks for Quadricentennial Competition 400. Call or visit website for details. www.SAS400.com Deadline Oct 10.

Artists: Art in the Park, Village Green, Main St., Farmingdale, NY 516-752-7493 / 631-694-5145 Seeks entrants for Sept 12, 2009 event. Raindate Sep 13, Download app from website www.farmingdalevillage.com

Artists, All Media: Art Omi International Arts Center, 55 Fifth Ave., 15th Fl., New York, NY 10003 (212) 206-6060. Seeks proposals for projects, open to all arts organizations, museums, galleries, collectors, etc. Call, email architecture@artomi.com, or go to website for application. artomi55@aol.com www.artomi.org. Ongoing.

Artists: Art Society of Old Greenwich, John Tatge (203) 637-9949. Seeks entries in oil, acrylic, wc, pastel, drawing/graphics, color & b/w photography, other media, sculpture for Open Juried show 2009 Jun 25-Jul 25 at The Bendheim Gallery, Greenwich Arts Council, 299 Greenwich Ave. Greenwich, CT Hand deliver Jun 19, 5-7pm; Jun 20, 10-12pm www.sidewalkartshow.com

Artists, All Media: Artshow, 4388 Wickershire Way, Norcross, GA 30092. Seeks entries for 2009 Art Kudos Int'l Juried Art Competition. Entry form and information online. info@artshow.com. www.artshow.com/artkudos. Deadline Jun 30.

Artists: Audubon Artists Art Society Entries for 67th Annual Juried Exhibit, Sept 14-Oct 2, 2009 at the Salmagundi Club, NYC. SASE to Raymond Olivere, 1435 Lexington Ave., #11D, New York, NY 10128 or go to website. www.audubonartists.org Deadline: Digital Entries July 18.

Women Artists: Catharine Lorillard Wolfe Art Club, Inc. Seeks entries for the 113th Annual Open Juried Exhibition at the National Arts Club, Oct 1-Oct 23, 2008. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. www.clwac.org. Deadline: Slides or CD by Jul 2.

Artists, Craftspeople: City of Port Jervis, NY (914) 443-6889 (evenings: 570-491-2393 / Tri-State Chamber of Commerce (845)856-6694 or Cedarwood Center for the Arts (845)-856-2307. Seeks participants for 11th Annual Arts Walk July 18 2009. Call 845-856-2307 for info fees.

Artists, All Media: Cultural Pittsfield, (413) 499-9348. Call for entries for art to be exhibited in downtown Pittsfield. Go online, phone, or email for guidelines and application. mwhilden@pittsfield.com. www.culturalpittsfield.com. Deadline: Jun 30.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 38th Annual Holiday Craft Fair, Nov. 28 & Nov 29. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Writers: F. Scott Fitzgerald Literary Conference, Rockville, MD 301-309-9461 Seeks short fiction for 14th annual competition. Call or visit website for details, writeful.press@gmail.com www.peerlessrockville.org Deadline Jul 17)

Artists: G.A.S. Visual Art & Performance Space, 196 Main St., Poughkeepsie, NY (845) 486-4592 Seeks UFO related work for Jul-Aug exhibition. Contact Joanne Klein at info@joanneklein.org www.galleryandstudio.org

Photographers: Glastonbury Abbey, U.K. Seeks photographers that will present the "Spirit of Glastonbury Abbey" Applications may be downloaded from web site. www.glastonburyabbey.com Deadline Sep 9.

Artists: Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845 358-0774. Seeks artists for Small Matters of Great Importance National juried show. Go online or email for information. info@hopperhouse.org. www.hopperhouse.org. Deadline: Jul 20.

Artists: Islip Art Museum, 50 Irish Lane, East Islip, NY (631) 224-5402. Seeks entries for "My Long Island" exhibit Jun 24-Sep 6. Visit website for details. www.islipartmuseum.org. Deadline Jun 3

Architect: J.M. Moerks Gade 13, DK-8000 Aarhus C. Denmark 458-620-6050 Seeks proposals for modifications to Aarhus Art Building, Center for Contemporary Art, 2010 Phone, email of visit website for details opencall@aarhuskb.dk www.aarhuskunstbygning.dk Deadline Jun 5.

Artists: Kay Money (973) 663-1558 Seeks Artists, galleries, clubs, art related businesses and Patrons of the arts to be part of a new North Jersey co-op program Details at website. Kay@Swan-Lake-Gallery.com www.Swan-Lake-Gallery.com

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for KAA President's Show Jul 12-Aug 16. Download prospectus. www.kentart.org. Hand Del: Jul 10, 1-4; Jul 11 10-1pm.

Artists, All Media: Lark Street Business Improvement District, 245 Lark St., Albany, NY (518)434-3861x2. Seeks applications for "Art on Lark" Albany's Arts Festival Sat Jun 6, 10-5pm Visit website for apps and details. bid@larkstreet.org www.larkstreet.org

Artists: Lifebridge Foundation, PO Box 327, High Falls NY 12440 (845) 338-6418 Seeks proposals to exhibit wall-hung artworks of colorful and evocative natural beauty at Retreat & Conference Center. Call or email for full details. info@lifebridge.org www.lifebridge.org. Deadline Oct 1.

Artists, All Media: Lower Adirondack

Regional Arts Council (LARAC), 7 Lapham Pl., Glens Falls, NY 12801 (518) 798-1144. Seeks entries for Themed Juried Exhibit "In the Spirit of Degas: Art Inspired by Music" Aug 14-Oct 4. Guidelines, instructions, and applications at website. gallery@larac.org www.laracarts.org. Deadline Aug 1.

Artists: Mt. St Mary College, 330 Powell Ave., Newburgh, NY 12550 (845) 569 3337. Seeks entries for 34th Annual Artists on the Campus Show & Sale June 7 (rain date Jun 14). Website for registration form. artistsoncampus@msmc.edu. www.artistsoncampus.org.

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks fall membership applications. For details send SASE to NAWA or download from website. www.nawanet.org. Deadline Sep 15.

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks entries for "Artrageous: National Open Exhibit Jul 1 - Aug 18 For details send SASE to NAWA or download from website. www.nawanet.org. Deadline June 5.

Artists Ceramics, Jewelry, Glass, Fiber: New York Artists Online Seeks artists who have a high quality website for Free website listings through June 2009. Send email gloriarabinowitz@newyorkartists.net newyorkartists.net

Artists: North Country Summer Arts Festival 315-785-9238 Seeks artists for outdoor arts festival on Aug 15 at Thompson Park. Watertown, NY. Email or go to website for information. ncagkari@gmail.com www.nnyart.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 37th Annual Open Juried Exhibition at National Arts Club, Sept 8-27, 2009. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. pastelny@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: Jul 1.

Artists, Craftspeople: Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for 18th Annual (Juried) Pawling Arts & Crafts Festival on September 19, 10-4pm. Send SASE to Chamber of Commerce or email Vanessa Muro, Event Chair: noonieme@mac.com; cell: 914-906-7666. Deadline: Aug 3; Early Bird Jun 1.

Women Artists: Pen and Brush, Inc., 16 E. 10th St., NYC 10003 (212) 475-3669. Fall Brush Exhibit: Works on Canvas, Works on Paper, Mixed Media; Upstairs/Downstairs: Home is Where the Art Is: Fine Craft Exhibition and boutique Send SASE or Download form from website. www.penandbrush.org

Artists, All Media: Phoenix Gallery, 210 Eleventh Ave. @ 25th St., 902, New York, NY 10001 (212) 226-8711. The Phoenix Gallery, celebrating its 51st year, will sponsor a 2009-10 Fellowship Program. The Fellowship Benefits: Sponsored membership in Phoenix Gallery in 2009-10 for 18 months, a solo exhibition in the gallery, Participation in member group shows, Access to the gallery space and resources during membership. Please go to <http://phoenix-gallery.com/opportunities.html> and

see "Fellowship Prospectus" for further information.

Artists: Putnam Arts Council, Tilly Foster Farm, 100 Rte. 312, Brewster, NY (845) 278-0230. Seeks entries for artists 75 years and over to exhibit original fine art at the 18th Annual Art After 75 Show Aug 2-23 See website or call for details. www.putnamartscouncil.com.

Photographers: SOHO Photo Gallery, 15 White St., New York, NY 10013. Invites entries to 5th Annual Alternative Processes Competition, Nov. 3-29, 2008. For prospectus, see website or send SASE to Alternative Processes at the gallery address. Questions: mgm340@optonline.net SASE #10 to Alternative Processes Competition or website for prospectus. www.sohophoto.com. Deadline Sep 12.

Artists, All Media: The Art Center of Northern New Jersey, 250 Center St., New Milford 07646. Seeking entries for 18th National Juried Show. SASE Attn: "ACNNJ=NJS '09" or download from web site. www.artcenter-nnj.org. Deadline for Slides or CDs Jul 31.

Artists: The Blue Door Art Association, 169 Shonnard Terrace, Yonkers, NY 10701 (914) 965-3397. Seeks entries for exhibition "Arts for Healing" Call, see website or email for details. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline June 8.

Artists: The Blue Door Art Association, 169 Shonnard Terrace, Yonkers, NY 10701 (914) 965-3397. Seeks entries for exhibition "Inspired by Heritage" Call, see website or email for details. yonkersbluedoor@gmail.com www.bluedoorgallery.org Deadline Jul 3.

Artists: The Rye Arts Ctr, 51 Milton Rd, Rye, NY 914-967-0700. Seeks artist to sell work at Annual Arts Fair Sep 13, 2009. Visit website for app. www.ryeartscenter.org Deadline Aug 14.

Artists: The Soleyne Gallery Seeks applications from professional artists (Hobbyists need not apply) for consideration for online gallery Application at website susan@soleyne.com www.Soleyne.com

Artists: The Upper Union Street, Schenectady, NY BID (518) 522-7445. Seeks artists for Annual Strawberry Fest & Art Show Saturday Jun 20, 10-3pm. Contact Jane Rothfield, (518) 522-7445 for registration forms. janerothfield@nycap.rr.com www.upperunionbid.org

Photographers: The Rondout Valley Business Assn (RVBA), 845-687-4567 Seeks entries for Visions of the Valley 2010 exhibit. Download entry from website. info@rondoutvalleybusinessassociation.org www.roundoutvalley.org Deadline Jul 18.

Artists, Photographers: Tudor City Greens Annual Art Show, 5 Tudor City Place, #1-E, New York, NY 10017 (917) 327-4659. Seeks work of artists and photographers for Outdoor Art Show on June 18, 19, 20, 2009. For prospectus send SASE or call. Deadline: June 15.

Artists, Craftspeople: Warwick Applefest 2009, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for Festival Event Oct 4, 2009. Forms and guidelines on website. www.warwick-applefest.com

Artists: Art in the Park - Saturday, September 12th (rain date - Sunday, September 13th) - Village Green - Main Street, Farmingdale, New York. Open to all artists. Download application at www.farmingdalevillage.com or call 516-752-7493 or 631-694-5145.

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Compiled by **Raymond J. Steiner**

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The Mountain



a Novel

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Film

Then and Now

By HENRY P. RALEIGH

THERE ARE STILL enough of us around to make the younger generations uncomfortable. Now, there are precious few benefits for being a senior citizen save for discounts on goods you have little use for any longer. Still, I've noticed a satisfying up-grade in my social status. A certain new found cachet, you might say, for having grown up during the Great Depression. You see, this puts you in the position, your tender age notwithstanding, of claiming to be an authentic eye-witness to what things were like in those dismal days and to offer up sly, unsettling comparisons to the present economic uncertainty. Well, those younger folks may have no interest in your old war stories, but when hanging on their jobs and heavily mortgaged homes by the skin of their teeth, a casual remark as, 'You know sonny, those block long lines of job applicants at job fairs looks an awful like the soup lines in my day', does grab their attention.

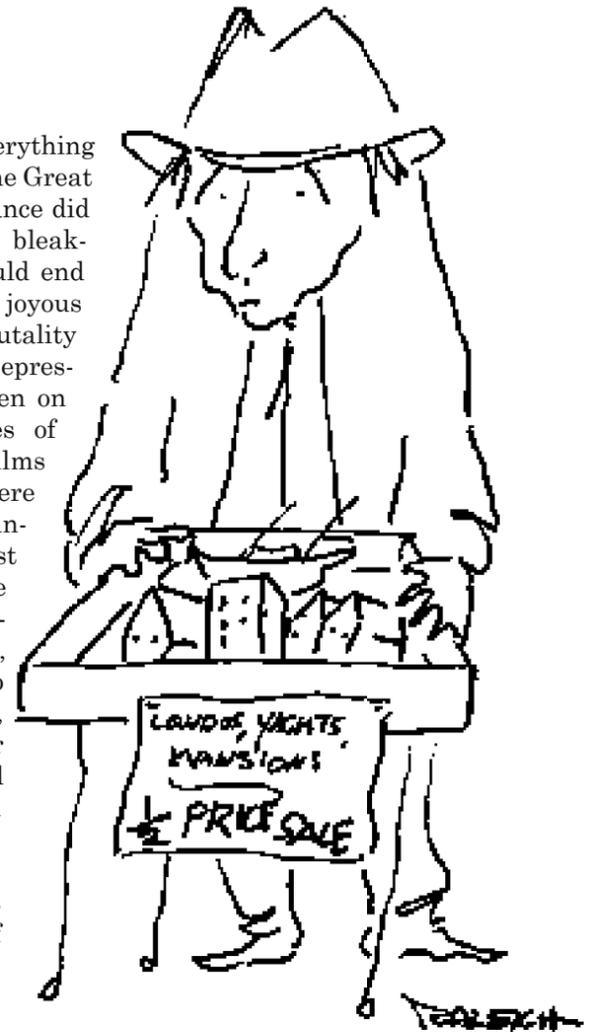
I can't say I actually saw a soup line nor did I spend my pre-teens on a Dust Bowl farm; still we had Movietone News that obligingly laid out all this grim stuff at every Saturday matinee. True enough, 30's kids had little concern for real estate busts and bank failures- there was plenty of that around (and some nice comparisons can be made here, too)- yet the most indelible sense of the Depression years and never to be entirely forgotten, came through the Hollywood films of that period. This may seem surprising considering the studios steered clear of any direct reference to the conditions of the moment, preferring for the most part and with obvious justification, 'escapist' films - fluffy musicals; vaudeville-like comedies (this was the heyday of the Marx Brothers); historical/ adventure ("Charge of the Light Brigade", "Mutiny on the Bounty"); educational bios ("The Story of Louis Pasteur". "The Life

of Emil Zola"); gangster films invariably set in the 20's ("The Public Enemy", "Little Caesar"); sophisticated romantic comedies ("Bringing up Baby", "The Awful Truth"). We saw them all, the studios controlled the theater chains and showed what pleased them- no Cineplex's around providing choices.

The most 'escapist' of this Hollywood fare were the Astaire/Rogers films in which, for a dime, you might lose yourself in the bright, airy, Art Deco, black and white wonder world. Astaire and Rogers, Grant and Hepburn, Powell and Loy existed in an enviable land that we could never inhabit. Even the Marx Brothers did their shticks in palaces, resort hotels, colleges, race tracks and cruise ships. Escapism had its perverse side for it unintentionally made a pointed and perhaps painful contrast to the dreariness of the times and the brownish interiors of heavy, stuffed furniture covered in antimacassars that most of us actually lived in. Only the gritty crime films that came out of the Warner studio displayed sets that gave a glimpse of the way things looked. The interior scenes in the 1938 "You Can't Take It With You" came pretty close, probably because it was a story of a pack of poor but happy eccentrics. "My Man Godfrey" in '36 played off an elegant wealthy family against a crowd of shanty-town squatters kept discretely, however, in the background. It was decidedly rare to find even a hint of the Depression in films of the period although now and then something could be slipped in. "Gold Diggers of 1933", a typical back stage musical, included the dirge-like *Remember My Forgotten Man* and the satirical *We're In the Money* among its numbers. In "The Petrified Forest" of '36 a couple of off-hand lines refers very obliquely to the Depression- only in a re-run twenty years later did I pick up the reference.

American films did everything possible to dodge around the Great Depression and the avoidance did much to underscore the bleakness of a decade that would end in movie theaters with the joyous "Wizard of Oz". The brutality and hopelessness of the Depression years wouldn't be seen on screen until "The Grapes of Wrath" in 1940. 30's films seemed to teach us there were two classes of people, the untouchable rich and the rest of us. From the latter came the movie gangster, an ambitious rebel who, after all, wanted what we wished to have only to be shot dead, hung or electrocuted for his efforts. The war would shortly push aside such things along with the Depression itself.

That was then and this is now and on the face of it there is an eerie resemblance as any old geezer will tell you at the drop of his NRA poster. Hollywood tried being *au courant* with the Iraq business and that proved poor box office so its not likely the current economic woe will inspire any more attempts to confront reality then it did in the 30's. The summer of 2009 film line-up is like all previous summers- the usual slew of franchise sequels (Transformer, Star Trek, Terminator, X-Men, Harry Potter); dysfunctional families ("Fireflies in the Garden", "Post-Grad"); up-dated re-do's (Taking of Pelham 123", "Land of the Lost", "Night at the Museum"); alien invasions, teen comedies, horror. World War II is re-visited but not up-dated ("Inglorious Basterds") along with Woodstock ("Taking Woodstock") and John Dillenger ("Public Enemies"). Maybe these little excursions back to the past are the beginning of a



new wave of escapist films. "Drag Me to Hell", in which a bank executive forecloses on an elderly lady and suffers the curse of a demon, shows promise and a somewhat bizarre fashion; so does the re-make of the 1976 Sayles brothers documentary "Grey Gardens", a true-to-life riches to rags tale in the midst of the playground of the wealthy - and, by the way, if you're interested, there are some really neat multi-million dollar mansions on the market there at attractive bargain prices.

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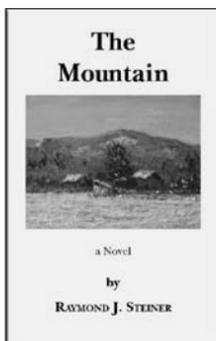
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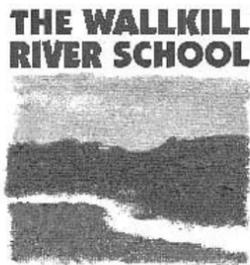
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Calendar

Continued from Page 14

Sunday, June 21

ANGUS MARTIN Center for Performing Arts at Rhinebeck, 661 Route 308, Rhinebeck, NY (845) 876-6470 **Dutchess**

JUDITH LEYSTER National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru Nov 29) **WDC**

Tuesday, June 23

AFGHANISTAN: Hidden Treasures Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Sep 20) **NYC**

Wednesday, June 24

MY LONG ISLAND Islip Art Museum, Carriage House, 50 Irish Lane, East Islip, NY (631) 224-5402 (thru Sep 6) **Suffolk**

Thursday, June 25

ART SOCIETY OF OLD GREENWICH OPEN JURIED SHOW ASOG, Bendheim Gallery, Greenwich Arts Center, 299 Greenwich Ave., Greenwich CT (203) 629-1533 Opening Reception: 6-8pm (thru Jul 25) www.sidewalkartshow.com **Fairfield, CT**

DAN GRAHAM RETROSPECTIVE Whitney Museum of American Art, 945 Madison Ave., NYC (212) 570-3633 (thru Oct 11) **NYC**

DIJERIDU, Musical performance Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 7 p.m. **Rockland**

Friday, June 26

LEON REDBONE: Neo-Vaudevillian The West Kortright Center, 49 West Kortright Church Rd., East Meredith, NY (607) 278-5454 8pm charge **Delaware**

YINKA SHONIBARE MBE Brooklyn Museum, 1st Floor, 200 Eastern Pkwy., Brooklyn, NY (718) 638-5000 (thru Sep 20) **NYC**

Saturday, June 27

2009 KUTZTOWN FOLK FESTIVAL Kutztown Folk Festival, Rte 222 between Allentown and Reading, PA. 1-888-674-6136 (thru Jul 5) **PA**

3-D SCULPTURE: Group Exhibit Tivoli Artists' Co-op, 60 Broadway, Tivoli, NY, (845) 757-2667 (thru July 19) **Dutchess**

INTIMATE VISIONS Woodstock Byrdcliffe Guild, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 Opening Reception 5-7pm (thru Jul 26) **Ulster**

JOHN MACDONALD / MARK DAVIS: Kinetic Art The Harrison Gallery, 39 Spring St., Williamstown, MA (413) 458-1700 Opening Reception 5-7pm (thru Jul 29) **MA**

YALE EPSTEIN: Inscriptions II: The Eloquent Brush Albert Shaninian Fine Art, 415 Warren St., Hudson, NY (518) 828-4346 Opening Reception 5-8pm (thru Aug 16) www.haninianfineart.com **Columbia**

ZEN STITCHES, Quilts; BIBIANA HUANG MATHEIS, Photographs; AKIO OHMORI, Sculpture Hammond Museum & Japanese Stroll Garden, 28 Deveau Rd, North Salem, NY (914) 669-5033 Opening Reception 1-3 (thru Nov) **Westchester**

Sunday, June 28

JAMCCAR's EKKLIPSE YOUTH STEEL BAND Finkelstein Memorial Lib., Fielding Room, 24 Chestnut St. & Rte. 59, Spring Valley, NY (845) 352-5700 x 244 7 p.m. **Rockland**

THE ART OF POWER: Royal Armor and Portraits from Imperial Spain National Gallery of Art, East Bldg, 4th St. at Constit. Ave. NW, Wash., DC (202) 842-6353 (thru Nov 1) **WDC**

Monday, June 29

SCNY ANNUAL OPEN PAINTING & SCULPTURE EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jul 10) www.salmagundi.org **NYC**

Wednesday, July 1

AUGUSTUS SAINT-GAUDENS Metropolitan Museum of Art, 82nd St. & Fifth Ave., NYC (212) 535-7710 charge (thru Oct 12) **NYC**

KATHERINE CRISS: "Heal and Unite" b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 (thru Jul 26) www.KatherineCriss.com **Suffolk**

YOUTH GROUP SHOW Romaine Brooks Gallery, 332 Hudson ve., Albany, NY 12210 (518) 462-6138 x 15 (thru Jul 31) **Albany**

Thursday, July 2

ANNE CONNORS WINNER: Exhibit Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru July 19) **Rockland**

Friday, July 3

1st FRIDAY IN ALBANY Lark Street and Central Ave District art exhibit openings 5-7pm **Albany**

WESTCHESTER CHAMBER ORCHESTRA WITH ADAM KENT New Rochelle Public Library, Lawton St., New Rochelle, NY (914) 762-8691 7pm **Westchester**

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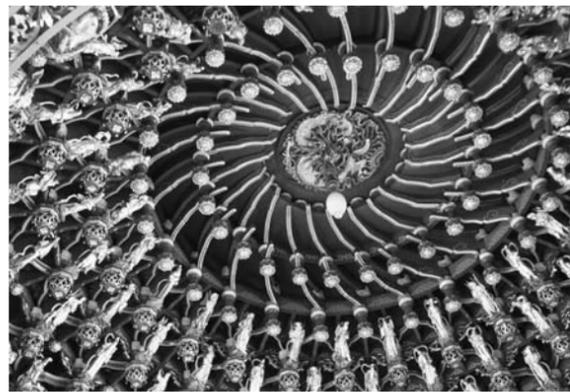
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Mamaroneck Artists' Guild
 126 Larchmont Avenue
 Larchmont, NY 10538
 914.834.1117

Tuesday - Sunday
 Noon - 5pm &
 By Appointment

Artist's Reception
Saturday, June 20, 2009
 2 - 5pm

June 16 - July 4

