Ready to Write Checks to Save Pier 40

By George Capsis

Oh wow, a Crain's New York article from April 24th quotes Hudson River Park Trust engineer, Steven Perker on just how they are going to encase the 3,600 corroded steel piles now shakily holding up the 15 acres of Pier 40 (the largest pier in the Hudson) to allow it to provide a stable platform for new and, hopefully, more profitable uses other than just parking cars.

The pier, finished in 1962 for the Holland American Line, allowed cruise passengers to drive and park at the pier and then walk with their luggage right onto the ship. The line served some 3,000 passengers a day before it moved up to midtown.

The piles for most piers, even today, use chemically treated wood, but Pier 40 used steel, and to avoid corrosion they induced an electric current, but when the Port Authority took over and got their Con Ed bill, they shut off the power and the corrosion started. “Some of the holes are so big you can put your head through them,” offered engineer Perker. And pretty much every pile is weakened and some are compromised as much as 70%. Each pile is 100 feet with 80 feet buried in the mud as it heads down to bedrock.

The corroded pile is encased in a fiberglass sleeve and a water resistant mix is forced into the bottom pushing out the water.

1,000 piles can be done in a year so it will take four or five years to make Pier 40 100% secure.

To pay for all these repairs, Madelyn Wils, the Hudson River Park Trust president, sold $100 million of the Pier 40 air rights to several real estate development trusts that are now building a 1,500-plus apartment complex facing Pier 40 on what used to be St. John’s Terminal (three blocks long—it is big).

Yes, but once we know we have a section of the pier secure we have to get it to pay back its considerable costs, and Madelyn suggests offices and retail stores—oh my.

I mean, if you have 15 acres sitting way

continued on page 4

A Quick and Current History of Your Christopher Park

By Scotty Elyanow

Christopher Park, the triangular park located at the intersection of West 4th, Grove, and Christopher Streets with Seventh Avenue to the West and Waverly Place to the East was created back on April 5th, 1837 due to demand for an open space from the local residents after overcrowding and a major fire took place in 1835.

On June 27th, 1969, the Stonewall Uprising took place outside the Stonewall Inn on the north side of the park and since then the park has been a symbol of the Gay Liberation Movement.

In 1999, Christopher Park, along with the north side of the park and since then the park has been a symbol of the Gay Liberation Movement.

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TWO TAKES ON CYNTHIA

Vanities, Thy Name is Nixon

By Alec Pruchnicki

“The road to hell is paved with good intentions.”

Cynthia Nixon has as much experience in government as President Trump did when he entered the White House. She has less experience in setting educational policy than Betsy DeVos did when she became Secretary of Education. Success, even prominence, in one field is not necessarily transferable to other areas. You would think that Trump’s election would teach us that celebrities need more than name recognition and the media spotlight to be competent.

But, she does have more, doesn’t she? She’s got 35% of the vote. Cynthia still has a 4½ month campaign ahead of her. She has stood up well to all inquiries like when Colbert asked her about the drawback to having the name “Nixon,” and she replied, “Td rather be

continued on page 4

Cynthia Nixon is a Villager—In the Truest Sense

By Arthur Z. Schwartz

Cynthia Nixon has taken New York by storm over the last 30 days. Not because she is another celebrity running for public office but because she has, on a daily basis, announced policy positions which are turning New York politics (and Governor Cuomo’s) on its head. After two weeks, 30% of voters said they were going to vote for her. Zephyr Teachout, whose run against Andrew Cuomo catapulted her to national attention, only got 3% of the vote. Cynthia still has a 4½ month campaign ahead of her. She has stood up well to all inquiries like when Colbert asked her about the drawback to having the name “Nixon,” and she replied, “Td rather be

continued on page 4

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continued on page 4

The revolutionary and brilliant Chicago architect, Louis Henri Sullivan, has stood the test of time. His Bayard-Condict Building stands as proof.  

SEE PAGE 29

The Seafarer


SEE PAGE 25

Louis Sullivan

SEE PAGE 18
MIA SAYS: Wagging my tail with affection is a more sincere show of love than poetry.

Photo by Dusty Berke.

We endeavor to publish all letters received, including those with which we disagree. The opinions put forth by contributors to WestView do not necessarily reflect the views of the publisher or editor.

WestView welcomes your correspondence, comments, and corrections: www.westviewnews.org

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Consider Co-housing
Dear Editor,

Your February 2018 article “G-d at the Drafting Board” was thought provoking and novel. Readers can disagree with taking an active playground to build more buildings, but the real point must have been that we need a new approach to senior and affordable housing.

As such, mixing the older demographic with the younger is an approach successfully developed in Europe, known as “social housing” now featured in an exhibit (free) at the Center for Architecture, 536 LaGuardia Place.

Another example of this type of thinking for intergenerational housing is known here as “co-housing” promoted by the Co-housing Association. A recent New York Times article “There’s Community and Consensus, But It’s No Commune,” January 21, 2018, explained places where it was being developed in North America. Here in NYC, the Co-housing Community Workshop is working to raise support for such a plan.

Yes, it is novel, not for everyone, but still a worthy idea. Thank you for an excellent source of news for your readers.

—Brian J. Pape, AIA, LEED-AP

Unique Chelsea Art Show
Dear Mr. Capsis,

Something which you might like to know about is an oddball happening of art and real estate that is currently taking place in Chelsea.

It has been organized by Leslie Lalzhaz, a long time West Village resident, who is both an artist and a real estate agent associated with Sotheby’s International. Having the exclusive for the sale of an apartment at 100 Eleventh Avenue (19th Street), a building of Pritzker award winning architect Jean Nouvel, she decided the space was ideal for an art show and proceeded to put one together. It has been going on now for a month and a half, and will continue indefinitely, but of course not forever. There are nine artists in the show, which is called Collage as Matter. The juxtaposition of the art and the city views through the many windows of varying size and idiosyncratic placement, does, I think, provide a truly unusual visual experience.

Unlike a regular gallery, it doesn’t have formal hours, so anyone who wishes to see the show, must contact Leslie Lalzhaz for more information (917-847-4067).

—Barbara Wasserman

CORRECTIONS

Imagine my shock and horror when reading the April edition of WestView News, I discovered a mistake, and then another!

In an otherwise meaty and fascinating issue, on page 30 on the top right corner, under the heading “La Belle Danse,” there were notices twice about a performance of The New York Baroque Dance Company, with the venue. The location is La Maison Française, not as it was printed (Francais). “House” in French is feminine, hence the additional e, and plus the cedilla.

Otherwise, thanks for telling me about that, also since I hope to attend tonight.

—John Early, West Village

Thank you again for publishing our notice about Caregivers to the Elderly support group at Northwell Health. Please note a slight correction: the entrance to go into Northwell Health is 200 West 13th Street.

—With my best,
Natalie Levinson

RON MORRIS

We slept on ryokan mats in Japan, drove the Golden Ring of Iceland, and were once waylaid in Darjeeling, India after a local peasant boy made good and won Indian Idol and the whole town shut down for days in raucous jubilation. Those are but a few memories of ideas. He was someone who took time to read the fine print, who liked to get down to the meat of the matter—cutting through the

—Barbara Wasserman
Briefly Noted continued from page 2

The BS, seeing the big picture, and always trying to understand the inner workings of things. He loved a good hot dog, listening to the blues or Brazilian samba, a night at the movies with Mom, an Edward Hopper painting, and belly laughing at a good joke. He was smitten with his grandkids, and like them, he was a great master of the afternoon nap.

He had a deep dislike for sad movies, rip-offs, or anything "fancy schmancy" as he would say. He hated phony people, cilantro, and above all, turnips—an after-effect of his childhood days in war-torn England, when he was sent to live on a turnip farm in the English countryside.

He could also be an amusingly paradoxical person, a duality, yet perfectly at ease with his own dichotomy: he was complex yet simple, open yet private, adventurous yet had a visceral disdain for exotic cuisines, nostalgic yet forward thinking, American yet English, industrious yet lazy, serious yet hilarious, and loved boat trips but couldn't swim. He was always going yet knew how to take it easy. He was an elder statesman and a big baby, a cunning strategist and a lucky bastard, and a man of few words who could also charm the hairnet off a Public check-out lady with his witty banter.

But I think he'll be remembered most for his endlessly restless sense of adventure, which took him to far off places like the North Pole, North Korea, Siberia, Mongolia, Africa, Tierra del Fuego, and endless elsewhere. I'd run out of pushpins if I tried to plot them all on a map. He loved being on the road, and I can only imagine what adventure his soul is on now, no doubt stopping for a spot of tea and a nice nap along the way.

He was a Gypsy, a Jew, a realist, a romantic, a mensch, a Buddha, an everyman, a crow and a rat.

—Isaac Morris

A Magical Moment

Ralph Lee takes the stairs whenever possible. At 84 years old, he climbs six flights from his own apartment on the 4th floor of WestBeth Artists Residency to visit a friend and collaborator on the 10th floor. There's not a bead of sweat on his forehead, not even a hint of a gasp. He might as well have been twiddling his thumbs.

That, however, is something he would never do. Ralph is so consumed by his art that even the mundane aspects of life fit into his creative process in a holistic way. He is the archetype of an artist: someone who has decided to dedicate their life to the act of creation. He is someone who has forsaken the comforts of a nine to five and retirement at 65, which presumably fulfills the dream of never having to work ever again and finally getting to live. His work is his life and his life is his work. For this reason, WestBeth honored Ralph Lee as its Icon during the month of April.

It was a full house the night of the ceremony, with every seat taken, and still, people were standing in the back of the WestBeth Community Room. It's understandable considering the man of the hour’s celebrity. A mask maker and theater director, Ralph Lee’s credits include Broadway, Saturday Night Live, and the auspicious honor of having founded the Village Halloween Parade in 1974, which today draws 600,000 participants and two million observers each year.

Friends and colleagues who were invited to speak on his behalf shared stories of their experiences with Ralph. An actor, who has worked with him for 10 years, described his astonishment when a performance of an outdoor play had to be cancelled due to rain. Ralph cut the tension of the theater company by appearing shirtless, in cutoff jean shorts, and declared, “I’m going for a run!”

That theater company is, by his own estimation, Ralph’s greatest creation. For over 40 years, the Metere River Theater Company has put on outdoor performances upstate in Washington County for people, adults and children, of limited financial means. These audiences, many of whom have never experienced live theater up to this point, are surprised and delighted, moved and inspired by actors inhabiting larger-than-life sized fantasmagorical puppets. More often than not, these plays are inspired by ancient folklore that provide fertile ground for communicating the universal truths that Ralph sees as his mission to pass on. He is currently working on a play based on an Indian fable that tells of an unlikely friendship that springs between a crow and a rat.

Though climbing six flights of stairs isn’t enough to wind Ralph, the trek from his seat to the podium, after a night filled with compliments and reverence, leaves him breathless. He offers his humble thanks as he mirrors into the faces of his WestBeth neighbors, each and every one of them also incredible artists, and particularly into the beaming smile of Casey Compton, his partner in life and work. He matters, "I think I gotta get to work now."

The next WestBeth Icon will be Gwen Fabricant, a painter, who devotes her life to capturing scenes from nature “with a distinctive use of light and gravity.” You are invited to the ceremony, which will take place on June 7th at 7:00 p.m. in the WestBeth Community Room.

—Stanley Wlodyka

Shelter Life and the Struggle to Exist

Living in a homeless shelter is as bad as one can imagine. It is a life of regimen, with often very little in return.

As a caseworker, working in this environment has more let-downs than you can imagine. One client has done all that was required of him; he started working and obtained an open public assistance case, thereby qualifying for a Living Communities (LINC) voucher to pay for housing. You would think this would be the beginning of a new venture towards permanent housing. Not so fast!

The client has been waiting for housing for three months and counting. Though he should be able to find his own housing, consider what a voucher is worth: $1,250. Although he has done all that was asked of him, it doesn't work the way it should. Meanwhile, another client is admitted to shelter, but has a mental diagnosis for schizophrenia, bipolar disorder or anxiety/panic attacks—either of these diagnoses could and has thrown off the fragile balance of shelter.

Able-bodied clients who work every day often wake up with less than a good night’s sleep because of the behavior of some of the other diagnosed clients. The shelter is already limited for space, and the policy is that you can’t kick a person out (I too agree that no one should be kicked out). But it’s sometimes difficult to discipline bad behavior, and the real problem is that some clients need more help than others.

Another factor weighing on the system is the overpopulation of ex-felons entering shelters; this creates a sort of intern holding space for those recently released from prison and it wasn’t designed for that. This makes it even more difficult to serve the collective whole of our clients.

Housing should be a right of every person, yet finding affordable housing is nearly impossible. These clients do everything asked of them, yet finding affordable housing is nearly impossible. Every article written about New York and the gentrification of our neighborhoods confirms that housing has been made unattainable for the “other” New Yorkers. I have discussed this topic with professors and friends alike—when funding was cut on state and federal levels, what did those politicians think, that people would stop populating?

It is not fair to ask people to look for housing in other states or live in what is still against the law in New York—rented rooms. Humanity in all of us dies when we stop paying attention to each other. The government and the state of New York have abandoned their people. Governor Cuomo abandoned poor people a long time ago. With this new wave of political assertiveness, can Cynthia Nixon put together a coalition that includes not just rich and middle class people, but truly the poorest of the poor?

People need hope and a vision. My clients deserve a second chance at starting over, and the mentally ill deserve better treatment; ex-felons deserve a second chance, too. Homelessness isn't just a New York City problem; this issue affects every corner of the state. We need leadership that listens to the people. We need leadership that is all-inclusive. We the people need a new leader—because real lives are hanging in the balance.

—Anonymous

SOON IS NOW

By Roberta Curley

March is soups and starchy streets smacked with slush
April shoots daffodils afet astronauts a-launching
not a soul rushes by clusters of plucky pink impatiens
data-pigged students stow motherboards in cupboards
millennials romp in shorts and tees, reviisiting ice cream’s gle
…soon
soon…
kids rediscover ball-play and teams, squishing squally greens
a drizzle driibbles then melts sparking recreation dreams
as a sun sliver glitters left field
April kids winter’s pants
May scrampers up, inciting scrambles for sun-block and Ray-Bans
winter天空s off in a puny rant
— the NYC seasonal dance
Cynthia/Pruchnicki continued from page 1

has been accurately described as being an advocate for public education. Has she ever been a member or leader in any political club, or community board, or public school system advisory board? Has she done the grass roots work, out of the public eye, that many political people do? Remember, she is not just getting involved in politics, but is starting at the top and running for the highest office in New York State.

Being smart, hard-working and very progressive are all good qualities, but good intentions can have unforeseen consequences.

Many progressives, myself included, supported Zephyr Teachout when she ran against Cuomo four years ago, with the hope of pulling him to the left politically and maybe even replacing him. Everything else being equal, this would be a valid goal today also, with Ms. Nixon filling the role of challenger.

But, everything is not equal. Four years ago, Obama was in the White House and a Hillary Clinton presidency was on the horizon. Today, the Republicans have a lock on virtually the entire federal government. Unless we can turn this around—probably by taking over the House of Representatives—there is no telling how much more damage they can do, like tax reform that hurts New York, cancelling infrastructure projects, immigration law abuse, census manipulations, and who knows what else. If investigations into Trump show impeachable offenses, will the spineless Republicans—there is no telling how much more the Republican enabling can do, like tax reform that hurts New York, cancelling infrastructure projects, immigration law abuse, census manipulations, and who knows what else. If investigations into Trump show impeachable offenses, will the spineless Republican enablers stand up to him or will our constitutional democracy suffer a major injury? We must take back the House.

In March, there was an article in the Daily News claiming that Cuomo would be using his resources to go after seven Republican representatives to flip their seats to Democrat. But instead he and many other Democrats, on his side and on Nixon’s, will be spending time, money and media attention on fighting each other.

It seems every time the Democrats are on a roll they manage to screw things up by internal fighting or overconfidence. At the very least, this will leave the Democratic Party as internally divided as the Working Families Party.

If Nixon wins the nomination, will Cuomo accept it or find another ballot line to run on and take this fight to November? And, of course, the more divided the Democrats are, the more likely that a Republican can become governor. What happens to the progressive agenda then?

If Cuomo is defeated or significantly injured, there will be one less challenger for Trump, or Pence, in 2020. Even a conservative Democrat is better than any Republican.

There are many political issues that we will be fighting over in the coming year. It would be wonderful if we had unlimited resources and resiliency, but we don’t. We must focus our energy on the most important one: taking control of the house. Right now, a Republican house is truly the road to hell, paved by the good intentions of Nixon. That is what Nixon the good Nixon than the bad Cuomo.”

In mid-April I learned something else interesting, which spurred this article. I was asked to come to a meeting about her campaign and was given an address on Bleeker Street. I ring the bell, and see that it says “Nixon-Marinoni” (the last name of Cynthia’s wife). Cynthia Nixon is a Villager! So I go upstairs in this not-fancy loft building, and what I see is Cynthia’s apartment, not the apartment like the apartment of any other Village couple of modest means who has three kids at home—which Cynthia does. Two teenagers and a 7 year old. She is in the kitchen, on the phone with Jumaane Williams, who is running for Lieutenant Governor, while prepping some food over a stove. Clearly, she cooks; the kitchen is chock full of well-used pots and utensils. This is not a person who lives in a world of glamour, despite two Tony awards, two Emmys and a Grammy, a long-running hit TV show, and frequent appearances on Broadway (she is a very serious actress). She lives like most readers of Westview.

Cynthia was born in Manhattan, the only child of Anne Elizabeth, an actress originally from Chicago, and Walter E. Nixon Jr., a radio journalist from Texas. Her parents divorced when she was six years old. According to Nixon, her father was often unemployed and her mother was the household’s main breadwinner: Nixon’s mother worked on the game show To Tell the Truth, coaching the “impostors” claiming to be the person described by the host. Nixon made her first television appearance on the show at the age of nine as one of the “impostors,” pretending to be a junior horse riding champion. Nixon lived the life of a family in the arts; she and her mom lived in a 5th floor walk-up on the Upper West Side. Cynthia began acting at age 12 in The Seven Wishes of a Rich Kid, a 1979 ABC After School Special. She made her feature debut at age 13, co-starring with Kristy McNichol and Tatum O’Neal in Little Darlings (1980). She made her Broadway debut that same year in a revival of The Philadelphia Story, was an actress all through her years at Hunter College Elementary School and Hunter College High School (class of 1984), often taking time away from school to perform in film and on the stage, and study at HB Studios on Bank Street. Nixon also acted in order to pay her way through Barnard College. In 1984, while a freshman at Barnard, Nixon made theatrical history by simultaneously appearing in two hit Broadway plays directed by Mike Nichols, The Real Thing, and Hurlyburly.


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Cynthia/Schwartz continued from page 1

the good Nixon than the bad Cuomo.”

But Madelyn has another suggestion: retail shops. Yes well, I talked HRPT into allowing a few farm trucks to try and sell in front of Pier 40 but not enough traffic. It just did not work.

But just think of acres of space in the Pier 40 square donut becoming cheap retail spaces… it might work.
Christopher Park continued from page 1

Stonewall Inn and surrounding neighborhood streets, was placed on the New York State Register of Historic Places.

By 2013, the park was in terrible shape, with dozens of rat burrows, numerous patches of ivy, battered oil drums as garbage cans, burnt out plants and brush. In the fall of that year, several concerned community members gathered to resurrect the park for the physical and aesthetic enjoyment of all their neighbors and visitors.

Remarkably, with no budget and little experience, the newly formed Christopher Park Alliance did the following:

- Enlisted and directed more than 300 volunteers from 20 plus corporations and educational institutions to strip and repaint 1,100 posts and finials of the 150-year-old wrought-iron fence surrounding park.
- Revitalized front and back gardens—removing over 100 bags of invasive plants and weeds, installing irrigation systems, remediating soil in front gardens in partnership with New York Horticultural Society, planting new perennials, planning and installing colorful spring and summer flower gardens annually, initiating an ongoing rodent extermination program.
- Developed and maintained effective communication and cooperation with Community Board II, NYC Department of Parks and Recreation, Partnership for Parks, National Parks Conservation Association, National Parks Service, NYC Police 6th Precinct and the community.
- Engaged surrounding businesses (e.g. Jeffrey’s Grocery, Joseph Leonard, Monster Bar, Duplex, Stonewall, Kettle of Fish, Down the Hatch, and others), and individuals to provide support for the park’s revitalization.
- Solicited and secured decorative trash receptacles from Village Alliance and private donations to replace the “Gay Liberation” sign after it had been mistakenly made illegible by NYC Parks Art and Antiquities crew while restoring the patina on the statues.
- Championed local interests during the negotiations to transfer park from NYC to the National Park Service to ensure that the park would continue to serve needs of local community and provided seamless support throughout the transition process.

Over the years, this was all accomplished for less than $50,000, thanks to countless hours from community volunteers, neighbors, and valuable insight from advisors. But the Christopher Park Alliance is always looking for volunteers and financial support within the community to keep the park looking healthy and inviting to our neighbors and thousands of visitors each year.

In June, 2016, President Obama created Stonewall National Monument, with Christopher Park as its heart, as the first national monument to honor the struggle for LGBTQ rights in America. Establishing the national monument entailed the transfer of the park from New York City to the National Park Service.

The mission of Christopher Park Alliance is to work together with the community, the National Park Service, and the New York City Department of Parks and Recreation to maintain and enhance Christopher Park as a scenic, historic, peaceful landmark in West Greenwich Village. The Alliance aspires to secure the financial and organizational future of Christopher Park for future generations by building a diverse community of volunteers, residents, and businesses to care for the park while providing a public space for locals and tourists to sit quietly and enjoy the garden and historic monuments within the park.

The Christopher Park Alliance is holding their annual garden party to benefit Christopher Park at Jeffrey’s Grocery at 172 Waverly (at Christopher) on Monday, May 21 from 6:00-8:00 p.m. You may get tickets in advance at tickets@christopherpark.org. Thanks to the generous commitment of Jeffrey’s, all proceeds for the party go to the Christopher Park Alliance. Come meet your neighbors and fellow advocates.

Information taken from the Christopher Park Alliance and NYC Parks Department. Edited by Scotty Elyanow, Board Member of the Christopher Park Alliance, and Christopher Street Resident.

Representing and selling all the best of Greenwich Village, West Village, Chelsea and other parts of Manhattan and Brooklyn. Contact me today for a free, no pressure consultation.

NEW SPRING LISTINGS
250 West 22nd Street - FOR SALE - $625,000
14 Horatio Street - FOR SALE - $785,000
115 East 9th Street - FOR SALE - $535,000
127 East 26th - Entire Brownstone - FOR SALE - $4,250,000

NEIGHBORS HELPING NEIGHBORS
**Please join us at Jeffrey’s on Waverly/Christopher St at 6pm Monday, May 21st for a fundraiser to support the Christopher Park Alliance, our neighborhood park located at the Stonewall National Monument.**

Scotty Elyanow
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Longtime West Village Broker and Resident
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Readers’ Clicks

DO GRAFFITI ARTISTS READ? Our Dusty has become aware of an outbreak of graffiti in the West Village and shot the affixing of a penalty warning near an especially large and egregious graffiti display on Charles Street on the doors of George Bliss’s former bike shop. (If you see one report one.) Photo by Dusty Berke.

“New York’s 2nd oldest continuously run tavern”

Photo by Michael Graeff.
DOT to Lower Manhattan: Drop Dead!

By Arthur Z. Schwartz

On October 29, 1975, President Gerald Ford gave a speech to the Federal Reserve, in which he denied Federal assistance to NYC, which was then teetering on the brink of bankruptcy. The next day the NY Daily News ran its now famous headline: “FORD TO CITY: DROP DEAD”

Last month, a dozen block associations, several disability rights groups and political organizations filed a lawsuit in Federal Court addressed to the failure of the NYC Department of Transportation (DOT) and the Metropolitan Transportation Association (MTA) to genuinely consider the alternatives to the plans it had announced in connection with the planned shutdown of the L Train from April 2019 until late 2020. Those plans arose in connection with a much needed renovation of the Canarsie Tunnel, through which the L Train runs between Brooklyn and Manhattan, and the MTA’s decision to shut the line entirely down. 225,000 people use the L Train every day, most going from Bushwick and Williamsburg to Manhattan, some going within Manhattan, where the L Train has stops at 1st Avenue, 3rd Avenue, Union Square, 6th Avenue and 8th Avenue. Those commuters must now find alternative routes, which is where the DOT comes in.

DOT has decided (not proposed) a) that 14th Street be shut down to cars and trucks, that the sidewalks be doubled in width, and that only buses run, 24 hours a day, from Avenue A to 8th Avenue; this plan also includes closing Union Square West and University Place above 13th Street; b) that 70 diesel buses per hour run from Williamsburg, across the Manhattan Bridge, down Delancey Street, and then right up Lafayette Street to Union Square; and c) that a two way, physically separated bike path be built across 13th Street, all the way across town.

Residents who live on the Lower East side and up Lafayette Street are aghast at the plan, which will create massive traffic onto an already crowded street, and (in the words of City Council member Margaret Chin), “bomb” the area with diesel fumes.

Residents of the West and East Village are aghast as well. There is a well reasoned fear that 11th, 12th, 13th, 15th, 16th, 17th, 18th, 19th and 20th Streets will become inundated, 24 hours a day, with livery vehicles, trucks, tour busses and other vehicles. The result will be extreme levels of auto exhaust, horn honking, and disruption of the fabric of the community.

We are not talking about a short period of suffering. At least with respect to 14th and 13th Streets, DOT plans the change as permanent.

Furthermore, though the entire subway line will be shut down for at least 15 months, and over a billion dollars spent, there is no plan to make the 6th Avenue, Union Square or 3rd Avenue subway stations fully accessible to people with disabilities.

There are three problems with how DOT and the MTA have proceeded. First, they did not follow Federal, State and City environmental laws which require projects of this size to be studied, with genuine scientific studies (traffic flows, pollution, noise), with real opportunities for public input, with public discussion of alternatives, and with the ultimate creation of an environmental impact study (EIS). But perhaps more importantly the two agencies have made these decisions without listening to, or even genuinely soliciting input from the affected communities. Third, the MTA, as it frequently does, is ignoring riders with disabilities—which includes many older folks who cannot climb and descend two flights of stairs. And that has really pissed people off! Hence, the extreme step of a Federal lawsuit.

Everyone had hoped that the lawsuit would get DOT and MTA to pause, and seek discussion and compromise. But no. DOT, after receiving the papers, cancelled all meetings with community groups and block associations “on advice of counsel.” In other words, we have gone from a pre-lawsuit world where the government has said: “Don’t sue us and be damned,” to a post lawsituation where the government says: “Now that you sued us, we really won’t talk to you.”

We are in court, with US District Judge Paul Engelmeyer, on May 1, as this paper hits the street. The government is complaining that we might kill their whole plan, and has told the Judge that the Federal Government, which is investing most of the money being spent, may require an EIS. But in a pre-trial filing, they told the judge that they did not think that settlement talks would be of any use. In other words: MTA and DOT to Lower Manhattan: Drop Dead.”

Arthur Z. Schwartz is the Democratic District Leader for Greenwich Village, and the lead counsel in 14th Street Coalition v. MTA. He lives on West 12th Street.
“Postcards to Voters” Brings Hope

By Sarah O’Neill

In March 2017, Tony the Democrat saved me. I was still walking around in a post-election funk, recommending Timothy Snyder’s book, On Tyranny, when a friend emailed me a photograph of a handwritten postcard reminding a Georgia Democrat to vote in a special election. One note can be a game-changer.

Tony is from Atlanta, Georgia. In the weeks leading up to Jon Ossoff’s primary for U.S. Congress in Georgia last year, Tony was concerned about low voter turnout. He had a list of voter addresses, so he asked friends to help him handwrite postcards to remind registered Democrats to vote. Before he knew it, he had 1,200 volunteers across the country writing postcards, so he created the platform “Postcards to Voters” (PTV) to support other campaigns.

I have lived in New York City since 1980 and had spent little bandwidth on politics before November 2016. Donald Trump changed that. I still wake up in disbelief but have since been to dozens of meetings and protests, knitted Pussyhats and Welcome Blankets, written postcards, canvassed, and phone-banked. I soak up the news and email a group about events and actions to take. I subscribe to Mindful Resistance, City & State, and lots more. I’m one of the newly minted, energized female activists people are writing about. I’m all in, but I especially love Postcards to Voters, and Tony the Democrat.

When something handwritten comes in the mail these days, people notice it. Heartfelt handwritten postcards from grassroots volunteers may be getting out critical votes, at no cost to the candidates. Being part of that feels great. Races are often close now. PTV candidate Kari Lerner won a New Hampshire State House special election by just 39 votes, turning a vacated red seat blue. Getting people out to vote is crucial now, and postcard writers—armed with their stamps, bright pens, and funny and serious cards—feel empowered with every new race. Tony (also a volunteer; he has a day job) keeps the races coming. He is an inspiration. He organizes. We write. People vote. We celebrate!

Seventy-seven campaigns in, we have written for candidates running for offices from school board to U.S. Congress. We recently sent over 33,000 postcards to Democrats for Shelley Mayer’s run for New York State Senate. In February, we wrote over 180,000 postcard reminders to Pennsylvania voters for Conor Lamb for U.S. Congress. Lamb won by 627 votes. And we wrote over 347,000 for Doug Jones for Senate in Alabama, another nail-biter!

PTV has made Tuesdays (special elections!) something to get excited about. We win more than we lose. We have fun. We’re excited: https://www.facebook.com/TonyTheDemocrat.org/

Tony provides guidelines that make it easy to join and help. To begin, text “join” to Abby the Bot at (484) 275-2229, or email join@tonythedemocrat.org. If you want help getting started, come to an evening of postcard writing in the Village on Thursday, May 10, from 6:30-8:30pm, at The Center at 208 West 13th Street, Room 310. Feel the hope—and joy!

Jefferson Market Garden
Childrens Music and Flower Festival
Saturday May 19th 11 am - 2 pm
(Rain Date Sunday May 20th)

Crafts - Face Painting - Games
Dave the Worm Guy

Festive Cookies courtesy of Citarella

Free Tickets ONLY on day of Festival at the main garden gate

Space is Limited

Bella Daughters Honor Mom

The two daughters of politician and early women’s lib advocate Bella Abzug attend street sign unveiling. Photo by Jessica Berk of R.I.D.
New Library Discussion Groups

By Nancy Aravecza

This spring, the Jefferson Market Library is adding two new discussion groups to its popular roster of regular book discussions. Rather than talking about books, however, the two new groups being launched will be centered around contemporary topics: current events, and technology.

Beginning Tuesday, May 8th, at 6:00 p.m., the Current Events Café will hold its inaugural meeting in the third floor Mae West Community Room of the library. This monthly discussion group will meet on the second Tuesday of every month. The Current Events Café promises to offer participants a lively moderated discussion on up-to-the-minute topics in the news; and there is plenty to talk about! Here’s how it will work: moderators will come prepared with two or more topics to discuss, along with printed news articles on those topics. Participants will then vote on which topic to discuss first. Discussion group members are also invited to bring a topic of their choice to put up for the vote. Library Manager, Frank Collerius and Adult Librarian, Nancy Aravecza will moderate the hour-long discussion in a democratic, equitable manner that ensures all participants are able to have their voices heard. This group presents an opportunity for Greenwich Village residents to talk through their opinions and frustrations, to hear what their neighbors are thinking, and to stay abreast of important topics in the rapidly moving news cycle. Refreshments will be served. No registration is required! Just show up with your opinions and an open mind.

In addition to the Current Events Café, the Jefferson Market Library is also initiating a weekly seminar-style workshop on issues related to modern technologies. In light of recent news about violations of privacy on Facebook and other social media, as well as the many high-profile security breaches discovered in the past year, it is critical that consumers have awareness of how these technologies work, and how they can best take back control to protect their data against misuse by third parties. The Tech Support workshop provides an open-ended, easygoing, and non-intimidating space for people to ask questions, converse, and learn from each other about how best to navigate the wilds of our current information landscape. These workshops will be led by Nancy Aravecza, Adult Librarian. Attendants are encouraged to bring a specific question with them, or to just come in and soak up some new knowledge! The goal of the Tech Support workshop series is to create confident, empowered, and secure computer users! A sampling of the topics that may come up are: best practices on social media; data privacy and security; identifying digital propaganda; the internet of things, algorithms, and data mining; machine learning. The workshops begin Thursday, May 10, at 2:30 p.m., and will run weekly through June 21 in the third floor Mae West Community Room. No registration is required.

If you have a topic idea for either discussion group, please email your suggestions, interesting articles, or questions to: nancy-aravecza@nypl.org.

Nancy Aravecza is a librarian in training at Jefferson Market Library. She holds a Master of Arts degree in English Language and Letters from New York University and is working toward a Master of Library and Information Science at Kent State University. Her studies focus on privacy and intellectual freedom, big data, the digital humanities, critical theory, and metafiction. She has taught English Composition at Pace University, and regularly teaches seminars on literature and technology at the Jefferson Market Library. Photo credit: Justin Lee.
Did you know...

52 million Americans are affected by osteoporosis and low bone density. If you think you may be at risk, see our specialists, who offer bone density tests to assess and diagnose this condition.

Did you know...

Only 35 percent of American adults consume the recommended daily intake of calcium. If you find it difficult to get enough calcium from your diet, consider taking a calcium supplement.
By Brian J. Pape, AIA, LEED-AP

It is too easy to forget; this neighborhood has been through many dramatic changes.

Most of what is now land west of Greenwich Street was originally in the “North River” so as the riverbank was filled, the City laid out West Street by 1824, and bought the Newgate site, New York’s first State Prison in 1826, after the state built Sing Sing upriver. The City then plotted and sold lots, reserving the West Street lots between Christopher Street and the state built Sing Sing upriver. The City then plotted and sold lots, reserving the West Street lots between Christopher Street and the West Street lots between Christopher Street and the Everard Warehouse (now Shepherd apartments) at West 10th Street, and beyond, with the red brick former U. S. Government Appraisers Stores (now the Archives apartments), near right. West Village Houses on the left now cover many of the former High Line lots. Credit: Brian J. Pape, AIA, LEED-AP.

During this period of development, c. 1819-1853, new maritime and commerce uses became the dominant force in development. The opening of a pier at the end of Christopher Street 1828, with ferry service to Hoboken (1841), part of the old prison adapted for brewery uses by Nash, Beadleston & Co. (c. 1845), and the construction of the Hudson River Railroad (incorporated 1846) along West Street, which completed the forty miles to Peekskill on September 29, 1849, helped to spur commercial activity in this vicinity. Financier James Everard, born in Dublin Ireland, acquired several properties in 1886 and 1893, and built the first of the large warehouses here, a 12-story, Romanesque Revival style structure at 667-675 Washington Street (1894-96, Martin V.B. Ferdon), West Street’s commercial activities exceeded South Street’s by 1890, as New York in the early twentieth century emerged as one of the busiest ports in the world.

Now: Today, Washington Street looking north from below Barrow Street, to the Everard Warehouse looking north from below Barrow Street, to the Everard Warehouse (now Shepherd apartments) at West 10th Street, and beyond, with the red brick former U. S. Government Appraisers Stores (now the Archives apartments), near right. West Village Houses on the left now cover many of the former High Line lots. Credit: Brian J. Pape, AIA, LEED-AP.

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An Open Letter of Thanks to Greenwich House

know that many are homeless, without families or both. One of the hardest things for people fighting addiction is to fight this epidemic alone.

Addiction is a war that cannot be fought alone. People have been trying for decades to overcome addiction on their own, and for just as long, so many of us have lost that fight. That is why I am so appreciative of the services that I’ve received and continue to receive at Greenwich House.

I am 42 years old and have been battling a severe case of addiction visit greenwichhouse.org/cdp or call 212-691-2900.

Many New Yorkers struggle to overcome substance abuse problems. At Greenwich House, counselors work closely with clients to provide focused and individualized care, helping each client remain committed to their recovery. By effectively treating the multiple and complex needs of patients, Greenwich House helps them achieve self-sufficiency, and removing those barriers that inhibit their entry into the workplace and society as a whole. If you are looking for help overcoming addiction visit greenwichhouse.org/cdp or call 212-691-2900.
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Marketing a Hospital
by George Capsis

We have all viewed, transfixsed, the TV ads from New York Presbyterian Hospital in which a former patient describes a horrendous medical condition that all the other hospitals turned their back on and then—Presbyterian performs a medical miracle and we are all smiles.

So I took notice of a modest postcard that wanted to remind me that the Downtown hospital below 14th Street was a member of that very same Presbyterian Family and it eagerly awaited our medical needs, sitting as it does just below the Brooklyn Bridge.

As chance would have it, just a year ago we visited that very same hospital to learn how much of a hospital it was since we had lost St. Vincent’s and were in the process of losing Beth Israel.

The postcard touted their services and I thought maybe they had accelerated development given the explosion of condo towers in the Lower East Side. So I called the very young people who are charged with talking to the press, only to discover that they made it a rule never to actually talk to the press but to ask the press to email their questions so they might electronically circulate them in the vain hope that somebody in the hospital might answer them.

Now, think about it… a reporter may have an idea where he wants to go but he has to ask questions to get to the newsworthy answers.

So at last I acquiesced and sent the questions. When I received the answers, I decided to get even with the press youngsters, so I forwarded them on to the feisty doctor, David Kaufman, who walked into St. Vincent’s and Beth Israel.

When I received the answers, I decided to get even with the press youngsters, so I forwarded them on to the feisty doctor, David Kaufman, who walked into St. Vincent’s and Beth Israel.

Below are inquiries made by WestView News regarding NewYork-Presbyterian Lower Manhattan Hospital. The answers are provided by Robert Guimento, Chief Operating Officer. Following the answers, are responses by Dr. David Kaufman, M.D.

1. Do you plan to install a Cath Lab and when?

While we do not have a Cath Lab at New York-Presbyterian (NYP) Lower Manhattan Hospital, our partnership and collaboration with NewYork-Presbyterian/Weill Cornell Medical Center allows us to provide seamless transfers to our lower Manhattan patients who require a Cath Lab. These transfers are completed by our own NewYork-Presbyterian access and transfer centers to ensure seamless transfer, communication and care.

DK: Seamless transfers??? Is that by helicopter? What is the average travel time? How many blocks and traffic lights is it? And meanwhile, during that seamless transfer, a patient is in the ambulance with an evolving heart attack. Remember: time is muscle.

2. How many beds does the hospital (NewYork-Presbyterian Lower Manhattan) now have?

180 certified beds.

DK: It would be an interesting exercise to roll back the clock to about 2008. St. Vincent’s and Beth Israel are open and operating. Count the “certified beds.” Hold the total. Now move forward to 2018. Count the residential population of lower Manhattan from 23rd Street to southern tip, east to west. Now add to that number the daily number of commuters to this region and the average number of tourists. Let’s make an assumption that the total population in 2008 and 2018 have a similar incidence of disease, acute strokes, acute heart attacks, acute trauma, etc. In other words we can assume that the population is not healthier or safer over the last ten years. Now do the division to calculate the number of beds/view total population in 2008 and 2018. That will be an interesting (terrifying) number. And it does not even take into account the loss of life-saving services that disappeared with all the beds.

3. Does the hospital have a complete complement of scanning capabilities?

NYP Lower Manhattan has a full range of scanning services for the community which include MRI, CT, and ultra sound. These capabilities and others are available 24/7 for emergency and inpatient needs.

DK: Perhaps the more important question is what diagnostic and therapeutic interventional radiology services do they have? For example, can they embolize a bleeding vessel to prevent bleeding to death? Can they treat a stroke in evolution? Can they do angioplasty to open an acutely clogged blood vessel in the heart, etc etc?

4. Do you plan a local office in the West Village such as Northwell has installed on 15th and 8th Street?

In conjunction with our physician partners at Weill Cornell Medicine, we are exploring opportunities to expand physician services for both primary and specialty care to our communities. Currently, we are looking at Tribeca and Lower Manhattan.

DK: How will more local offices change anything? Does it shorten the trip to treat a heart attack or stroke?

5. Do you have any special and unique medical capabilities?

NYP Lower Manhattan is a community hospital that provides a great range of community based services for our patients that include women and children’s health, orthopedic surgery and emergency medical care. We are a New York State Department of Health designated Primary Stroke Center and our stroke team is available 24/7. We have also have a unique setup with the Lower Manhattan Hospital Birthing Center that provides families with a natural home like birth experience within the hospital inpatient setting. Midwives assist the mothers with childbirth; with an attending physician on standby if they are needed.

DK: They are a fine community hospital with 180 beds to serve the entire lower Manhattan population that used to be served by at least two major academic medical centers with residency programs, medical school affiliations, etc.

Jeanette Merrill, Ze-Emmanuel Hailu, and Emily Balkan, who is particularly knowledgeable about health issues as she is formerly of Metro New York Health Care for All’s Medicare Rights Center.

This initial meeting was a fact-finding meeting designed to provide information to the speaker so that he could make an informed decision about any action that he would take regarding the future of the hospital. The speaker himself, who was formerly the chair of the council’s Health Committee, did not participate.

As State Assembly Member Harvey Epstein explained, there is a need for the speaker and the council to collaborate with the state “to ensure that the residents of the East Village have access to quality health care services.”

Hospital Coalition Meets with Speaker Staff
By Penny Mintz

For the past few months, a committee within the Progressive Action of Lower Manhattan (PALM) has been working diligently on organizing a coalition of community organizations aptly named the Community Coalition to Save Beth Israel (CCSBI). In the interest of transparency, I must state that I am the chair of that organizing committee, did not participate.

So far, we have managed to assemble a coalition of 11 community organizations.

Nothing sufficiently newsworthy occurred while this coalition was being organized until Friday, April 27, 2018, when 10 individuals from the coalition met with three members of City Council Speaker Corey Johnson’s staff:

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HOSPITAL ACTIVISTS STALLED BY VICTORY: The Progressive Action of Lower Manhattan group met in a desultory meeting with staff members of Speaker Corey Johnson who before his becoming speaker headed the City Council Medical Committee (Corey did not make the meeting).

Photo by Penny Mintz.
**Don’t Just Sit There, Resist.**

**Part II: Join a Club**

By Alec Pruchnicki

“Don’t Mourn, Organize!”—the legendary last words of Joe Hill.

For many years, I've worked with an organization called Physicians for a National Health Program (PNHP), which has been advocating for a single-payer health system in the United States. But, every time we would approach politicians—even those favorable to our cause—to argue on political, economic, or moral grounds for legislation, I would always get the feeling we were begging them to do the right thing. Some of my friends advised me that if I really wanted to have politicians pay attention I should be part of a political club. I looked around my neighborhood and found the Village Independent Democrats (VID), a progressive reform club that looked promising.

Within six months of joining the club, four people who were running for local office and wanted the club's endorsement called me and asked to sit and have coffee and discuss their positions. After decades of chasing politicians to ask for help, here were some who were calling me and asking for help. Although three of them lost their elections, the one who did win is now speaker of the city council, Corey Johnson.

Why did they contact me, and why were they so eager for the club's endorsement? As explained previously ("Part I: Sign That Petition," WestView April 2018), it is the clubs that provide the personnel to do the necessary work in elections, including petitioning, phone banks, fundraising, publicity, voter registration and turnout. These endorsements also advertise to the general voting public that a candidate has been vetted by an experienced group of political activists, and that his or her positions are consistent with the political views of the club. If a voter knows the club and its political orientation, it can help undecided voters make their choices.

There are many clubs in New York based on neighborhood, ethnicity, age, and sexual orientation. A quick internet search will provide more options than most of us can explore. My experience has been with the VID; other clubs, or those of Republicans and third parties, might operate differently. Also, one-on-one sit-downs with a candidate is an exception to club duties. There are countless individuals coming for club endorsements for judicial positions of which you may never had heard. There are countless political conflicts occurring in which you may not be interested. And, there are the election-related activities listed above which might require long hours and intense feelings, especially when your candidate loses.

But, if you actually want to do something other than helplessly yell at your TV or computer screen every time the news shows some outrageous development, then this is one option. Even if Joe Hill didn't actually say it, it's still a good idea to organize with others. If you feel strongly enough, don't just sit there, do something.

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**Community Pharmacy on the Frontlines in the Fight Against HIV**

By John Kaliabakos

As part of their ongoing efforts to reduce the number of new HIV cases, the New York State Department of Health and the AIDS Institute have launched a new program: Pharmacy Emergency Post-Exposure Prophylaxis for HIV Prevention (PEP 4 HIV PREVENTION). The Department of Health has enlisted a select few pharmacies throughout the state of New York to participate in this pilot program.

New regulations allow specially trained pharmacists in partnership with licensed prescribers to dispense a seven-day supply of HIV post-exposure prophylaxis (PEP) medications to individuals who inform the pharmacy of a recent potential exposure to HIV. PEP is a highly effective intervention but must be initiated as soon as possible after exposure, preferably within 72 hours. A patient who believes that they may have been exposed to HIV can go to any community pharmacy that is participating in this program and obtain an assessment, receive the initial seven-day supply of an approved antiviral regimen, and also receive counseling and a referral to a healthcare provider to be seen within one to three days. The provider will offer HIV testing and decide whether the patient should complete the full recommended 28 days of PEP. The patient will also be assessed for the risk of Hepatitis B and Hepatitis C.

The pharmacy is also responsible for maintaining contact with the patient, after seven days, to verify that they have completed the seven-day PEP regimen and have followed up with their healthcare provider to determine whether any further drug therapy will be required.

Village Apothecary is proud to be a part of this very important pilot program. The pharmacy has been on the frontlines in the fight against HIV/AIDS for over 35 years and embraces the opportunity to participate in this program with the goal of significantly reducing the number of new HIV cases in the community.

John Kaliabakos is a pharmacist at Village Apothecary.
Coalition continued from page 12

Side and the rest of the city have access to the hospital beds and services that they need. We want to be a partner with you to figure out what is best for the community,” Epstein said. “Closing the hospital is not what’s best.”

Democratic District Leader Paul Newell said that the current plan of Mt. Sinai Beth Israel (MSBI) is to turn the 16th Street facility into a luxury residential building. That cannot occur without zoning changes that must be approved by the city council. If the 16th Street site is not restored to full service, Newell said, “we need to hold those zoning changes hostage and demand a full-service hospital at the new site.” This argument resonated with the speaker’s staff because that is where the city has the most impact.

Lois Utley of MergerWatch described the approach by the state Department of Health (DOH) that enabled the closure of four profitable Beth Israel units last year. She described MSBI as effectively “gaming the system” by getting approval from the DOH with small, limited reviews. “It is critically important,” Utley says, “that MSBI officials listen to the affected residents and respond to their valid concerns about the downsizing of Beth Israel.”

Mark Hannay, of Metro New York Health Care for All, reported that when the hospital merger occurred, MSBI had promised they would provide the needed services for the community, which were particularly necessary after the closure of St. Vincent’s. It has turned out, Hannay explained, that MSBI has instead developed a business model that works for them, where-as “the community catchment area needs a full-service community hospital whether or not that fits into their business plan.”

So far, CCSBI includes (in alphabetical order) the 504 Democratic Club, Chelsea Reform Democratic Club, Coalition for a District Alternative, Commission on Public’s Health System, Committee of Interns and Residents (SEIU-CIR), CWA Local 1183, Downtown Independent Democrats, MergerWatch, Mobilization for Justice (formerly MFY Legal Services), PALM, Urban Justice Center, and Village Independent Democrats.

Empowering Our Aging Population

By Amy Sperling

Health Advocates for Older People, a non-profit organization based in New York City, has successfully taken the lead for over 30 years in promoting a healthy lifestyle for an aging NYC population in eight locations, six days a week. Its program activities include wellness classes, educational presentations, social activities, home safety visits, all benefiting the needs of thousands of New York City seniors at no cost to the membership.

The organization offers a wide and varied choice of wellness classes including arthritis exercise classes, Tai-chi, chair yoga, Alexander Technique and Reiki. Its downsizing initiative helps seniors think about how to manage an organized, clutter-free home. Health Advocates’ Equipment Program provides free walkers, wheelchairs and other needed equipment for program participants to maintain an independent lifestyle. Its nutrition seminars stress a simple, balanced, healthy diet. Legal presentations provide support and information on important documents that are essential for seniors to have in place. Through its educational presentations, members have learned important aspects of aging, including hearing, vision, dental health, housing, nutrition and those issues covering Medicare and “life choices.”

Health Advocates’ Home Safety Visit Program provides guidance and information on keeping elders secure and vital so that they can remain independent in their own homes. Through its wide range of programs, seniors are able to socialize with others at Health Advocates’ weekly bridge, poker, photography, movies, ballroom and flamenco dancing sessions and visits to New York City’s top cultural treasures.

In March, Health Advocates began a partnership with the famous and second oldest chess club in the United States, the Marshall Chess Club based in Greenwich Village. With the support of Bryan Quick, the Club’s Executive Director, and under the direction of a National Master, Eric Balck, Health Advocates’ seniors are learning the strategies and positions of the game.

Unique to senior programs in New York City is Health Advocates’ Pet Club Program. Here members share their love and affection for dogs, cats and other household friends while socializing with other members. Guest speakers bring their expertise to monthly presentations where relevant information is learned and shared covering the responsibilities of pet ownership and valuable resources such as good veterinarians, groomers, dog walkers and pet insurance.

A successful program with health benefits seen by members and praised by health professionals is Health Advocates’ weekly harmonica class. Under the direction of harmonica virtuoso Jiayi He, seniors who have never played the instrument before are now increasing their lung capacity and strengthening their diaphragms all while enjoying music-making.

Volunteers are a great asset to this non-profit organization with their continuous help in mailings, telephone coverage, escort program services and seasonal luncheons. All of these wonderful activities and events are offered FREE to New York City’s senior population helping to contribute to a healthier and more vital lifestyle.

HAFOP’s website address is www.hafop.org and telephone number is (212) 980-1700.
La Maison de Makoto (37 Barrow Street at 7th Avenue South): We reported in the October 2017 “In and Out” that Philippe Conticini, a French chef with patisserie shops in Paris, Japan, and Abu Dhabi, would be opening a French-Japanese café in one half of the space, and a kebab spot called Little in the other half of the space, and a kebab spot called Kebab in the other half of the space. The owners also operate Orenda in the Village.

Open

Closed/Closing
Pure Seduction (333 6th Avenue between West 3rd and West 4th Streets): A men’s underwear store which carried European brands has disappeared. On Bleecker Street, Ayame (330 Bleecker Street between Christopher and West 10th Streets), a jeweler, and Michael Kors (384 Bleecker Street at Perry Street) are gone. On 14th Street, longtime vacuum cleaner repair shop Desco Vacuum (131 West 14th Street between 6th and 7th Avenues) has closed shop and bubble tea shop Jupioca (200 West 14th Street near 7th Avenue) has a Marshal’s Legal Possession notice in the window. Chomp Chomp (7 Cornelia Street, between 4th St & Bleecker Street), the Union Square Street food restaurant from chef Simpson Wong (who also owned the now-shuttered Cafe Asean) first had a sign saying “Closed Temporarily” (sic), then a sign for an auction with dishes and kitchenware on display on the street, and finally, a yellow sign from the Health Department which was soon scraped off. There are no signs of life at the restaurant and the website is down.

Sergimmo Salumeria (462 6th Avenue between 11th and 12th Streets): This tiny space that used to house a frame shop has a long panini menu and a small selection of traditional Italian pasta dishes (Lasagna, Alfredo, Bolognese, Baked Ziti, etc.) with add-ons like chicken cutlets and meatballs. The excellent homemade mozzarella is for sale, as is an array of salumi. The restaurant is take-out only.

The Woodstock (446 West 14th Street between Washington Street and 10th Avenue near the entrance to the High Line): The decor and music of the large space pays homage to the Woodstock era. The Premium drinks, which are all $10, are named after songs from 1969 and are made with surprisingly high-quality liquor (their logo is “Good Spirits Only”), but you have the option of upgrading to Boujee or Extra for an additional charge. All the pizzas are $15, and are quite good with homemade mozzarella and a thin but fluffy crust. Service is extremely friendly but bare-bones—you order at the bar, get your drinks, and the pizza is delivered to the tables along with some diminutive plates.

“FK” (330 Bleecker Street near Christopher Street): This is the first US presence for an Italian swimwear brand. The store carries men’s, women’s and children’s swimsuits, and like Vilebrequin, there are matching men’s and boy’s styles. The store also carries a wide selection of cover-ups. The catalogue features mostly women’s styles, and is somewhat more risqué than Victoria’s Secret.

St. Frank (373 Bleecker Street between Charles and Perry Streets): This home decor store focuses on textiles from around the world. Their webpage explains: “We work with a range of artisan organizations from Fair Trade certified to social impact award-winners, and from thosereviving lost historical craft to those working with organic materials and environmentally-friendly methods.” The store carries pillows, blankets, rugs, table linens and more.

Closed/Closing
Pure Seduction (333 6th Avenue between West 3rd and West 4th Streets): A men’s underwear store which carried European brands has disappeared. On Bleecker Street, Ayame (330 Bleecker Street between Christopher and West 10th Streets), a jeweler, and Michael Kors (384 Bleecker Street at Perry Street) are gone. On 14th Street, longtime vacuum cleaner repair shop Desco Vacuum (131 West 14th Street between 6th and 7th Avenues) has closed shop and bubble tea shop Jupioca (200 West 14th Street near 7th Avenue) has a Marshal’s Legal Possession notice in the window. Chomp Chomp (7 Cornelia Street, between 4th St & Bleecker Street), the Union Square Street food restaurant from chef Simpson Wong (who also owned the now-shuttered Cafe Asean) first had a sign saying “Closed Temporarily” (sic), then a sign for an auction with dishes and kitchenware on display on the street, and finally, a yellow sign from the Health Department which was soon scraped off. There are no signs of life at the restaurant and the website is down.

Economy Foam (56 West 8th Street between 6th Avenue and MacDougal) started on the Lower East Side in 1937. In 2003 they moved to the 8th Street location, and at the end of April they will decamp to Chelsea. The lovely Musée Lingerie (119 Christopher Street between Bleecker and Hudson) is leaving its current location and looking for space on Bleecker Street. Holly Boardman, the owner, says that some Bleecker Street landlords are willing to come down a little on their rent, but with so many empty storefronts, front traffic is way down so it may not be even be worth it. A reader alerted us to a rumor that Pieces Bar may be moving to the space vacated by Boots & Saddle (100A 7th Avenue South between Barrow and Grove Streets). Giving credence to this rumor, the name listed on the liquor license application in the window of the space is Eric Einstein, the owner of Pieces. In July 2017 we noticed a “Coming Soon” sign at 313 6th Avenue, between Cornelia and Carmine Streets that indicated that Xi’an Famous Foods was opening at that location. However, ten months later, no work had been done and the sign is gone. The Wall Street Journal recently reported that the iconic Waverly Diner (385 6th Avenue at Waverly Place) has filed for bankruptcy after it was sued by former employees who claimed they had not been paid overtime. The diner intends to remain open for the time being.

Moving/Update/Other
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L’amour

By Keith Michael

A tuft of down is worrying Millie’s nose. A forceful shake of her head doesn’t dislodge it. It’s too high for her tongue to reach. And it’s an ordeal to stretch her leg around from the back for a short dip to the sidewalk. Whew, it’s gone.

Blocks from our usual route, we’re on our way back home from her spring checkup at the vet (Millie would rather not talk about the indignities) and we’ve made it as far as Abingdon Square. Millie’s moseying along the edge with the tulip spectacle waving above her head and a carpet of magnolia petals under her feet. This is the avian season de l’amour.

Ah, l’amour, l’amour. The local birds have adapted to not need to schedule things quite so assiduously as the migrants passing through who have to travel from their wintering grounds (often as far away as South America), rush to northern Canada to court, mate, raise a family, then hurry back thousands of miles south before the cold months bluster in.

I’ve already seen two of the first to arrive, diagnostic tail-bobbers, fresh from their winter vacations—a Phoebe, sallying out to snag a flying bug then returning to the same branch for more tail-bobbing, and a chestnut-capped Palm Warbler bob-bob-bobbing along through the grass. These are the harbingers of the parade of migrants soon to be passing through. Within five blocks of where Millie is pondering the billowing flag of Philip Martiny’s “Doughboy”, over the years, I’ve seen more than a dozen species of warblers with evocative names such as Northern Parula, Redstart, Mourning, Cerulean, Magnolia and Blackburnian, to name just a few.

Still, the spring weather, even the mad-deningly peripatetic, will-it-ever-warm-up, weather of this spring, gets avian hearts aflutter. The Rock Doves (okay, aka Pigeons) are some of the most unapologetically exhibitionist in their pursuits. The males, with the inflated spangled iridescence of their chest ruffs, strut with self-importance, while the hens seem to keep their demure (or self-protecting or “dude, I’m just not that into you”) distance.

Around the edges of the green, I’m spotting no less than three randy House Sparrow suitors in their full performance mode of, what I always think of as, Spanish flamenco dances—stomping, bowing, and wheeling around, flourishing their wings like matadors’ capes. Each of these competitive fellows’ rhythmic chirp chirp chirp seems to proclaim, “I’m the one! Pick ME ME ME!” A pair of neighborhood Robins are patrolling the lawn with their characteristic step-step-stop-cock-the-head-listen-for-a-worm gait. But there’s also an extra advance and retreat counterpoint rhythm in their choreography—another courtship dance is unfolding. Meanwhile a firebrand Cardinal is duet-singing with his objet d’amour on the fence—an olive and red damsel, far from “in distress.”

A Blue Jay suddenly raises a ruckus from one of the London Plane trees, and this village oasis goes silent. Oh, there at the top of a lamppost, an orange-and-blue Kestral has just flown in browsing for breakfast—probably to take home to his mate already sitting on a clutch of eggs somewhere nearby. Spring has sprung.

Millie didn’t get the memo that the appearance of a Kestral commands silence. From over her shoulder, her commanding bark asks me to take her home.

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MLK REMEMBERED: On a cold April 3, 2018 night, the rain stopped in time for Martin Luther King’s image to be projected on both sides of the Washington Square arch. Mayor de Blasio said introductory remarks to honor King’s “I’ve Been to the Mountaintop,” speech which was replayed in the park that evening in honor of its 50th anniversary. De Blasio said, “King’s speech focuses on themes of economic justice and ends with a famous meditation on his own mortality.”

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Notes and Perspectives from Away:

New Life

By Tom Lamia

Rejuvenation is a word I seldom use, but it has come to mind today as I think of what I might write to honor a new season. Spring is not here yet, not fully in the West Village, and certainly not here in Maine, but it is near enough to inspire.

On March 1, I became a grandfather, an event of pure joy notwithstanding that I had little to do with it. Felix Thomas Williamson entered our world with quiet dignity, a pleasant state of equanimity. Felix’s new beginning is a step on a path he and I will share for a while. I hope to make the best of that time. I hope also to smooth his path while I can, and nudge him in a good direction. It is this wish and responsibility that provides rejuvenation for me.

Felix will get his start with his parents in Hanover, New Hampshire, where Dartmouth College sits, reminding us all of the value in fighting for something we believe important, regardless of the odds. Dartmouth is an independent private college today because it took its resistance to state control to the U.S. Supreme Court, which ruled in 1819 that our Constitution guaranteed its independence. Chief Justice John Marshall was moved by the argument of a young Daniel Webster, Dartmouth’s lawyer, that Dartmouth was “a small college… and yet there are those who love it.” Our country is not small, but there are plenty of us that love it. It needs that love today.

Generally, new life comes on the remains of something that has died. It gains from those remains. When winter ends, vegetation takes root in the rich soil created from the remains of dead plants. With business failure, new life comes with new capital spread among surviving assets. With peace, prosperous societies emerge from needs created by the destruction left by war. With death, the next generation gives new life to the family, the tribe and the nation. New life that builds from healthy remains will do better than that which has only sterile ground in which to take root. Our nation is not dead or dying, but it is in turmoil and needs to put its roots down into the fertile ground of our Constitution, laws, and traditions of governing for the common good. We owe this to ourselves.

Our politics and governing institutions are exhausted, it seems. They have been worked hard, pulled from within and without to force conformance with idealized notions of what is thought to be morally worthy, and economically and militarily effective. What is ideal to some is anathema to others. The conformance of all to that which has only sterile ground in which to take root. Our nation is not dead or dying, but it is in turmoil and needs to put its roots down into the fertile ground of our Constitution, laws, and traditions of governing for the common good. We owe this to ourselves.

Our politics and governing institutions are exhausted, it seems. They have been worked hard, pulled from within and without to force conformance with idealized notions of what is thought to be morally worthy, and economically and militarily effective. What is ideal to some is anathema to others. The conformance of all to any one notion of what is ideal cannot be forced; it must be shaped by give and take. These nativist or populist movements now holding sway in our country, and in many others around the world, are the stirrings of old ideas that have failed repeatedly in the past. In moments of strength, the momentarily strong can do their will believing their strength is proof of their righteousness. When the strength is gone, replaced by age, ideas, events or other changes, which are inevitable, ruins remain in place of grandiosity. Our system has to date sidestepped ruin by the rejuvenation allowed by our Constitution and traditions. That system does not permit an extended dictatorship by a demagogue. It was created to avoid just that, and it has been managed to build defenses against it. Vigilance is needed for the system to work.

How is it that we have the oldest existing democracy? Luck has been at work, and fear. The separation of powers and the right to bear arms are Constitutional protections that reflect a common concern: fear of autocracy. Most other nations are ethnically and racially homogeneous. That has not always served them well. We have the benefit of having reckoned with diversity through a system that is conscious of it. Still, problems arise. When they do, we must trust and reform our system to meet them as occasions for rejuvenation, for new growth, for improvement.

It will take not only resistance to autocracy and fidelity to the Constitution, but also fear and luck. Fear of the consequences of insincerity in our commitment to common principles, such as those embodied in the Constitution, and luck in producing and recognizing strong, capable, and selfless leaders to protect us from ourselves when necessary. Those like Washington, Lincoln, Theodore and Franklin Roosevelt, Truman, Eisenhower and Reagan, who combined strength of character with personal courage and selfless determination.

A good number of the rest of us must join in the fight whose goal is, frankly, national reconciliation. That is an idealistic, near-abstract vision, but a worthy goal, an inspiration for every new life welcomed among us, including that of Felix Thomas Williamson.

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Orthopaedic Institute
Striving for Beloved Community

By Pastor Jeff Wells

Monday through Friday, the halls, stairwells, classrooms, and basketball court are alive with the joyful noise of children from City & Country School. Every Tuesday and Saturday morning, there is a line out the door and around the corner of people waiting to get in for the Hope for Our Neighbors in Need food program. Tuesday nights, the direct action group, Rise & Resist, fills the sanctuary, with voices proclaiming, cheering, laughing, and voting on ways to work for social justice. Tuesday and Saturday nights, the gymnasium resonates with the sounds of dozens of Country Dance members stomping to the beat of live string bands. Sundays are for worship! The host church sings songs of love, justice, and courage in the sanctuary starting at 10:30 am. The Forefront Church band fills the gym with praise beginning at 11:00, and the Village Deaf Church cranks the music up at 3:00 pm so the members can feel the vibrations. This is just a taste of the sights, sounds, and spirit at the Church of the Village every week.

The Church of the Village (COTV)—at the corner of 7th Avenue and 13th Street formed in 2005 as the consolidation of three United Methodist churches in lower Manhattan: The Church of All Nations on St. Mark’s Place, the Washington Square UMC on West 4th Street near the park, and Metropolitan Duane UMC which inhabited the building that is now COTV’s home. The Washington Square church, at 135 West 4th Street, was sold to provide an endowment for the new congregation. The regional body of the UMC owns the Church of All Nations building, COTV traces its lineage back to 1797 to the Duane Street Methodist Episcopal Church—the third Methodist congregation established in Manhattan. In the 1970s, Washington Square UMC boasted the first openly gay Protestant minister. In 1973, Metropolitan Duane hosted and then-pastor C. Edward Egan helped to found PFLAG (originally called “Parents of Gays”), which will celebrate its 45th anniversary at COTV on May 20.

The Church of the Village is a progressive, radically inclusive, anti-racist community. COTV is a vital and growing faith community. It is intentionally diverse at many levels, practicing extravagant hospitality in welcoming and affirming people of every color, nationality, sexual orientation, gender identity and expression, physical and cognitive ability, and economic status. A very strong emphasis on social justice is part of the church’s ethos, focusing on LGBT rights, racism, poverty and homelessness, and COTV is not bound by tradition in the ways we worship and happily affirms that many roads and spiritual paths lead persons to God. The COTV community strives to build beloved community as it was advocated by Rev. Dr. Martin Luther King Jr. and others—a gathering of persons in which all are welcome, everyone person is a beloved sibling, and every one is encouraged to discover their giftedness and belovedness.

Led by the pastoral staff of Jeff Wells, Ronneak M. Lee, and Jorge Lockward, COTV is active in the West Village and beyond through its Hope for Our Neighbors in Need (HNN) food program that provides food for over 750 persons every week. HNN is a leading emergency food program in New York City and is looked to by other programs and agencies, including Food Bank for New York, as a model for best practices. The Church of the Village is also an active member of the West 13th Street Alliance (block association) and works with other community organizations and with Council Speaker Corey Johnson’s office to address needs of the West Village community.

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What to Do with Empty Religious Space

By Donna Schaper

One thing we could do is nothing. Close your eyes and imagine what that would look like: large broken-down stagnant spaces on just about every other block, city wide; a few people deep in nostalgia about their house of prayer; a lot of people scratching their heads about the meaning of life and not knowing where to even start looking for it.

Judson Memorial Church, where I work, is the opposite of empty. It is full. Even its hallways are in full use—mostly by undocumented immigrants, dancers, and performers, but also by its growing number of members who worship on Sundays at 11:00 and often meet during the week for community development. St. Veronica is full again due to the imaginative work of George Capsis and others to bring music back into its sacred space, re-sacralizing it while having fun in it.

The solution to the problem of congregational decline is the opening of congregational spaces to both free and paying customers.

Every religious site that is either defunct or almost defunct could readapt to community and artistic uses and find a way to become a hub again for spiritual energy (wildly construed). They might have to take out the pews. They might have to take the pews out of their minds. They might have to imagine a larger God than the one they have held captive for too long.

Space, whether religious or not, is sacred—especially in New York City. People are desperate for public assembly, for open space, for beautiful space. The solution to the problem of congregational decline is the opening of congregational spaces to both free and paying customers.

Most congregations already contribute through a halo effect, adding value to communities. (See www.sacredplaces.org/tools-research/halo-effect.) They house soup kitchens, shelters, senior centers, day-care centers, AA, NA, and counsel those who can’t get help elsewhere. They also contribute significantly by providing places for the arts and music to shine and by supporting local business activity as well.

First Presbyterian Church in Jamaica, Queens is the poster child for creative adaptation of sacred space and land. This highly replicable project (http://qns.com/story/2017/06/29/jamaica-tree-life-neighborhoods-largest-affordable-housing-complex-date/) is emblematic. Rev. Patrick O’Connor said it wasn’t easy getting the project off the ground because “the city notably lacks imagination.” Multiple remedies abound for the lack of urban imagination. Mayor De Blasio—look around!

The first remedy is for the city to see the opportunities (hiding) in plain sight, corner by corner, borough by borough. Many congregations are already going out of their primary business or removing their pews for multiple other uses. With proper technical assistance congregations could help even more with the one thing the city needs most, which is affordable housing. Brooklyn Borough President Eric Adams has already commissioned a study showing just how much sacred, underused, and underfunded space is available in Brooklyn, which could create even more of a halo effect than already exists in the borough.

The study is available by contacting Richard Bearak, the Director of Land Use in Brooklyn.

A second obvious relief would extend itself to landmarked congregations. Approximately 120 of these exist and are not able to utilize the asset of their air rights because of narrow zoning laws like (ZR) § 74-79, which has been used 12 times since its inception in 1968. Even the Department of City Planning agrees that “it doesn’t work,” and recommends, slyly, that perhaps transfer district regulations could be made more flexible. That is exactly what happened for St. Patrick’s, Central Synagogue, and St. Bart’s with Midtown East development. Minimally, the mayor could extend “flexibility” to all congregations and not just to rich ones.

A third imaginative relief would involve the congregations themselves, requiring their recognizing the doomsday scenario they face and beginning to apply the leaven of hope to it. Closed congregations deserve to die; open ones deserve to live—and can live.

Sacred assets are stranded, but preservation opportunities are in plain sight. With a little imagination many congregations could survive and thrive spiritually as well. If we save their homes, the city will be the beautiful one it wants to be—for all—instead of accelerating its pace toward being the city for some.

Donna Schaper is Senior Minister at Judson Memorial Church and a founding member of “Bricks and Mortals.” She is also the author of 35 books and dozens of articles including the following:

- https://www.christiancentury.org/article/opinion/5-dos-and-5-donts-using-your-church-building-well

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By Holly Boardman

Retail Dream

As I took down all the colorful crocheted tree covers on Christopher Street early one recent Saturday morning, I felt the warmth of the sun and reminisced about all the smiles that the covers had generated. People loved taking photos of them. I had installed approximately 30 tree covers in an effort to bring a smile to the section of Christopher Street between Bleecker and Hudson Streets that had seen an increasing number of vacant storefronts during the two years since I opened my retail shop, Musee Lingerie. Removing the covers was bittersweet as I cut away the color and softness from the trees that lined the street in front of the empty storefronts of retailers past. I remembered the savory lunches from Karahi Indian Cuisine, the crusty Vietnamese sandwiches and refreshing shrimp rolls, and hearing the door chimes at the dry cleaners as we left with our folded duds. The Peruvian restaurant filled the corner with light and it always seemed like we knew someone who was eating inside. Now, all are gone.

I opened Musee Lingerie in the middle of June, 2016. My vision was to make it a cultural/retail/lifestyle experience: a true NYC boutique striving to offer great customer service, New York-made brands, and exposure to up-and-coming New York artists. Besides selling unique lingerie, we present art openings, live painting events, and other cultural evenings such as free flamenco guitar concerts. On Saturday, May 5th, we will host a boudoir photography opening—“Life as Fine Art” by Cate Scaglione—between noon and 5:00 p.m. Scaglione is an International Women Photographers Association award-winner specializing in intimate portraiture. She is considered one of the top boudoir photographers in the country, and clients travel from across the U.S. to seek her services.

As a West Village resident and merchant, I have learned to appreciate the value of a neighborhood—bonding with locals and meeting their friends and family, talking about politics, relationships, and simply about the weather. Growing up in a small town in Vermont, everyone knew you. Interestingly, in the confines of a quaint neighborhood in a giant city, there is still that feeling here. My favorite neighborhood pubs, Derby, Molly and Aussie, come regularly for their treats and belly rubs. Even Christopher Street icon “Pat” frequents regularly to give me business advice and good window critiquing. If she “don’t like it” she is convinced that no one will!
Cooper Union Dances Forward, Back, and Where? Who Knows?

By Carol Yost

The Cooper Union for the Advancement of Science and Art is now thinking, very slowly, about having completely free tuition again. It reckons that in about 10 years it will have accomplished this goal. Many people say that’s way too far in the future.

Peter Cooper founded the institution in 1859. He felt that it should be "open and free to all" with no exclusions whatsoever. It is divided into just three schools: architecture, art and engineering. Now a top-ranked school with an acceptance rate of less than 10%, it was one of the few academic institutions offering a free tuition to every admitted student (valued at $150,000 in 2012). It has architecturally landmarked buildings, an impressive list of world-renowned graduates, and a history of welcoming many famous speakers to its Great Hall.

In the fall of 2014, in the midst of a financial crisis, the school announced its decision to abandon the policy of free tuition, although many people would still receive considerable financial aid.

This decision was met with passionate, even tearful, protest, and the college was finally forced to reconsider. Some people thought that bad management had led to this situation; and the recent construction of 41 Park, which is an enormous "green" building full of bells and whistles but resembling nothing so much as a huge dark beetle of indeterminate species, has been partly blamed for this crisis. It is parked amongst the hapless more traditional college buildings of the old Cooper Union.

The general feeling seemed to be that it just wouldn’t be Cooper Union without free tuition for all. At one point, when it was clear that the college was determined to start charging tuition from many students, the Foundation building was completely encircled by protesters with joined hands, embracing the building in a giant "hug." For two months, the office of the Cooper Union President was occupied by students who saw the cash tuition plan as a sellout.

Since the 10-year plan of return to free tuition, hashed out with the help of Attorney General Schneiderman, is not acceptable to many, stay tuned for (as we hope) new developments.

WestView News Celebrates Women’s Scientific Accomplishments

By John Early

Ada, Countess of Lovelace, daughter of British poet Lord Byron, may arguably be the more renowned of the two in the future.

I very much want to celebrate the life and achievements of Ada Lovelace, whom Claire Cain Miller in the New York Times recently called, “A gifted mathematician who is now recognized as the first computer programmer. Her deeper influence was to see the technology’s potential.”

Still, I feel a need to tell the background story of why Ada Lovelace was the living embodiment of something that began in my boyhood. This being the case, I will write for next time about the brilliant woman who became The Countess of Lovelace. For Part One, however, I write about Lord Byron.

PART ONE

Next to the swings at St. Mary’s schoolyard in Helena, Montana, I slipped the hand-written paper into Helen Rogan’s hand.

It was Lord Byron’s poem, “She Walks in Beauty”. I deleted any mention of Lord Byron’s name and signed it with my own.

I figured Byron would not mind since he was, well, dead. I do not remember any reaction from Helen. Diana Reber, another classmate, later told me that I was a cute boy then. I also stuttered very badly, and had zero confidence. Helen was gorgeous.

We were both six, maybe seven. That was the start of my puppy love interest in Helen and a fascination with George Gordon, Lord Byron.

Fast-forward to being a teenager. The more Mr. Murphy, English teacher at Power Memorial Academy, expressed disgust for the Romantic poet’s antics, the more I wanted to read Byron. Too, because of one or two great teachers, I also developed an abiding love for anything French. Other than that, I was a nerdy, studious type who thought that athletes were born, not made. The extent of my athleticism was that in the boys’ locker room, I was afraid to get athlete’s foot. And so passed my high school years.

In hindsight, I wanted to be like Lord Byron, who was to the Regency Period what Elvis Presley had become sixty years ago. It wasn’t the celebrity I cared about; I wanted to be like (Byron) because women adored him. I liked that part.

Studying English literature in college, I discovered, to wide eyes and dismay, that Byron, public libertine and rake, could also be a poseur, including when it came to women. And he was bisexual. Lady Caroline Lamb, enthusiastically taking Byron up on his published bodice rippings, sent him some of her pubic hair. That envelope did not open well, what with the conflicted Lord also being a Calvinist. In fact, guilt, Calvinist or not, always seemed to be an unwanted bedfellow. While Lady Caroline expanded through various phases of hysterical love mania, Lord Byron, well, contracted.

Being a libertine, perhaps especially a bisexual one, was a bit of a sticky wicket in the Regency Period. At some point, Byron met and romanced Annabella Milbanke, a gifted mathematician. Sufice to relate that Byron did not recognize her intellectual achievements.

On their wedding night, he did some sexual thing(s) to or with her that, she later intimated, women mathematicians of the time did not calculate. They split, with rancor. Still, a notably good result of their union was Ada Lovelace. Eventually, Byron left England

Enough ink has probably been spilled about him. Suffice to state that he went to Italy, had a liaison with Teresa, Contessa Guiccioli, and then, finally, on to Greece, where he is still revered as one of that nation’s heroes.

In life, Byron never met his daughter.

NEXT TIME: Part Two: Ada, Countess of Lovelace, a really “Eminent Victorian”.

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Two Books of One-Liners by Charles Caruso, Author of “Caruso’s Quips”

Caruso spent decades in the media, at Newsweek and The New York Post, winning three Associated Press feature-writing prizes. He has gotten a strong response to these books and the lines he puts on Facebook each day.

The question he is most asked is: How do you write these things? He has no good answer. “They just come,” he says “after a lot of observation and reading. They arrive suddenly and need very little editing.”

Readers seem to like them and find them interesting and sometimes amusing.

LPC Under Pressure for New Leadership & Rules

By Brian J. Pape, AIA, LEED-AP

Meenakshi Srinivasan, chairwoman of the Landmarks Preservation Commission (LPC) since 2014, has announced her resignation as of June 1, 2018. Published comments in recent weeks from a few of the dissatisfied public reflect the controversies surrounding historic preservation laws that have existed since their American introduction in the 1960’s. The context has changed dramatically since the agency’s beginnings; at that earlier post-war time, anything old was considered by most as obstructions and disposable, of little or no value.

Today, building owners have criticized the LPC’s slow and esoteric process, which can easily take six or more weeks to do something simple, due to presentations to the community board and sometimes other city agencies. “There is no good reason for the time, expense and delay of requiring a public hearing for making minor alterations that have nearly always been approved in the past,” said Mark Silberman, general counsel for the LPC.

What is the LPC?
The LPC is responsible for designating the City’s landmarks and buildings in historic districts, and regulates changes to designated buildings, since being formed in 1965. Eleven Commissioners and 80 staff, including architects, architectural historians, restoration specialists, planners, and archaeologists, and other personnel, work to fulfill its mission.

The LPC wants to make their work more efficient, but also more transparent, by simplifying the process to approve routine applications as part of a proposed overhaul of its governing rules, according to LPC chairwoman Meenakshi Srinivasan. Compliance with a wide variety of other governmental codes and criteria, including barrier-free access, energy codes and resiliency, are included in LPC’s mandates.

What are the new rules?
The LPC leaders have given public presentations of the new rules, which they say would be supported by long-time preservation pioneers, since they do not in any way change the original Landmarks Law, said Mark Silberman. The rule changes would allow many routine applications to avoid the public-review process by being reviewed and approved by the preservation staff under strict written guidelines. Codifying some of the commission’s current practices will clarify rules for routine procedures dealing with the LPC. The agency’s technology includes digital application filings and review, and on-line access to application data and decisions, so the public can view actions. Comments are available at www.nyc.gov/nycregules. Major alterations, new construction or more complex work will continue to follow full public-hearing procedures of the full commission.

Preservation groups have published statements against the Rules changes. The Historic Districts Council (HDC) on March 28, 2018, posted several opinions that bear consideration, such as, “encourage the LPC to make staff-level permit applications available in some way for public review” since “we are fully aware that bringing the more than 13,000 permit requests ... to public hearings would paralyze the agency and cause undue hardship for applicants.”

HDC also suggests “for the physical preservation of buildings, ...the U.S. Secretary of Interior Standards for Preservation, Rehabilitation, Restoration and Reconstruction” should be adopted.

The Greenwich Village Society for Historic Preservation (GVSHP), have protested the avoidance of the public-review process. Yet a quick survey of the GVSHP website seems to indicate that the applications receiving their protests were not routine work items and would have gotten public review hearings even under the proposed rules.

It would be foolhardy to think rule changes will change the types of controversies created by the Landmarks Law, such as, what is “appropriate” or “contextual” for new construction in an historic district, or, what historic period should a restoration aim for? Rule changes improve the process but will never entirely resolve the aesthetic questions and differing opinions. This is a democratic, representative agency that will continue to struggle with that, and with the capacity of future public hearings and meetings to review an increasing number of applications. Whoever the new chairperson is, clarifying the rule of law will be a most important topic.

Brian J. Pape is an architectural consultant in private practice, serves as Co-chair of the American Institute of Architects New York Design for Aging Committee, and as WestView News’ Architectural Editor. He is also an officer of the health consultancy firm EnJOY Life!

Meenakshi Srinivasan serves as both chair and commissioner of the Landmarks Preservation Commission, which is the largest municipal preservation agency in the United States. Photo provided by the Landmarks Preservation Commission.
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The Church of St. Veronica, 149 Christopher Street
Adirondack Interlude

By Josef Eisinger

When this longtime Village resident drove his Subaru Outback to the tiny village of Olmstedville in the wonder-ful Adirondacks, it was to check out the very light kayaks manufactured there. I visited the shop where they are built by a labor force of three. After paddling one of their kayaks on a nearby lake, I was so impressed that I decided to purchase one. It was now about three in the afternoon and, feeling peckish, I set out for the village of North Creek, seven miles along Route 28N and the closest place where food can be obtained. This village enjoys a measure of fame because it was in its telegraph office that Theodore Roosevelt learned that President McKinley had died and that he was now president.

The road winds its way among wooded hills, and occasion-ally, one encounters an attractive vista where an undu-lating grassy field, dotted with clumps of evergreens, slopes down from the road; bluish mountain peaks form the back-drop. At such a place, I pulled off the road to photograph the panorama. I was a dozen feet behind the car when I realized that I had neglected to put the transmission into ‘park’ and that the car had begun to slowly roll forward. I quickly ran to open the driver’s door, but by then, the car had gathered speed and I decided that it was too perilous to attempt jumping in. I let go of the door and watched helplessly as the car coasted slowly—but too fast for me to follow—down the overgrown field, making gentle turns as it steered itself down the steeper contours of the field.

I was content to jog after the car as it made its way among the clumps of small evergreens, but I soon lost sight of it. I continued downhill and when I reached the dense forest at the bottom of the field, I walked along the tree line until I spotted a glint of metal in the undergrowth: I had found my car! There was a three-foot drop from the grassy field to the forest floor and the car’s front bumper had gently come to rest against a stand of young birch trees at the forest edge. The car was at an almost 45-degree angle, with its rear wheels still on the meadow, but the front wheels not touch-ing ground. I managed to climb into the driver’s seat and started the engine, but with the car suspended at that crazy angle, backing out was quite impossible. I did notice, how-er, that the eyebolt at the car’s rear was accessible and that it might be possible to tow it out of its precarious position.

I tried to memorize the car’s location, and as I walked up the hill to the road, I considered my situation: I had to get a lift to a service station that owned a ‘wrecker,’ itself problematical in this sparsely populated region. I would then have to persuade the operator that I was not crazy and that he should help me recover a car that he could not see from the road.

It took over 10 minutes before the first vehicle, a mini-van, came into view. It was heading in the direction of North Creek and I stepped into the road and spread out my arms. Under the circumstances, a thumb seemed an inadequate gesture. The driver stopped, and stepping out, he presented a most improbable sight: He seemed about 50, tanned, with twinkling cheerful eyes and a long grayish beard. He wore a top hat of black felt, the likes of which one sees in Dickens books and movies. The Mad Hatter in Alice’s Adventures in Wonderland sprang to my mind, for the hatband of that extraordinary chapeau was deco-rated with business cards and folded paper money. He told me that his name was Bob Walker, that he lived nearby and that, as he later explained, he owned several of these Dickensian hats and wore them all the time. When he was a boy, the older boys used to pick on him and snatch his baseball cap off his head. When he grew up, he decided that he would wear any hat he damn well pleased.

Walker listened to my story with an air of sympathetic skepticism. After informing me that I would not find a wrecker in North Creek or anywhere else within many miles, he offered to drive me to a friend who lived a mile from here and from there I could phone a tow-truck opera-tor. I did have a cell phone in my pocket, but in these parts, service for such new-fangled gadgets was nonexistent.

As luck would have it, Walker’s friend was in his drive-way washing his camper when we arrived. Walker intro-duced me and relayed my tale of woe to him. Though his friend was not a little dubious, he was sufficiently intrigued by my story to follow Walker and me back to the field in his car. We left the road and carefully wound our way down the hill toward the forest; we stopped about 100 feet from my Subaru. After inspecting the car, my two newly met friends agreed that the F-450 Ford pick-up truck which Walker’s friend used to tow his camper might be up to the job. Back at his house, they loaded a long, heavy chain into the pick-up, returned to the field, and backed the pick-up down the slope to within 50 feet of the car. They hooked the chain between the Subaru’s eyebolt and the tow bar of the pick-up, while I scrambled into the driver’s seat, start-ed the engine, and put the car in reverse. Since the grass was a little wet, the wheels of the pick-up tended to spin; it took several tries before I felt a healthy jerk and all four wheels touched the ground once again. I gave gas, turned around, and followed the pick-up up the field to the road and back to the home of Walker’s friend. We chucked at a job well done and at my good luck at having run into those two guys. I invited them to a couple of beers in town, but Walker had to get ready for a date that evening, while his friend had to finish hosing down the camper. I thanked them but they refused to accept any money. I did manage-to, however, to slip a folded twenty into the hatband of Walker’s top hat. He had said that wherever he wore it, people were always putting money into it.

I drove back to the spot where I had stopped an hour earlier. After carefully putting the transmission in ‘park,’ I shot the accompanying photo which clearly shows the track left by the Subaru when, in a moment of careless abandon, it began its dash to freedom.
Theater Review:  
*The Seafarer, at The Irish Repertory Theatre*

**The Devil’s Disciple**

By Eric Uhlfelder

It was his remarkable portrayal of a historical Northern officer during the US civil war, Colonel Robert Shaw, that first brought my attention to Matthew Broderick. His strong, understated performance of this tragic character in the highly acclaimed movie *Glory* has stayed with me ever since its premier in 1989.

So it was a treat for me to see him up close in his latest theatrical production, *The Seafarer*, at the Irish Repertory Theatre in Chelsea.

This is an Irish, depressing, Faustian tale set in Dublin. It moves effortlessly from a lost lot of drunken middle-aged men, who banter about every nonsensical matter that wanders into their heads, to something mysteriously satirical. In the process, *The Seafarer* is another demonstration of the West Village's own theatrical son's wide range of characters that he has brought to life during his more than three decades in film and theater.

Written by the award-winning playwright Conor McPherson, whose *Shining City* also starred Broderick at the Irish Repertory Theatre, *The Seafarer* is a Christmas fable of sorts told in contemporary realism. References to the euro and cell phones clearly mark it in the 21st century.

But the set is anachronistically derived from several generations earlier. It's an authentically staged shabby small Irish living room, strewn with beer bottles and cans, some cheaply reproduced religious images adorning the walls, and a worn-out mish-mash of furniture. But there's a feel that this was once a comfortable middle-class home.

Broderick, who has spent a good deal of time in Ireland, said in interview with WestView News, "It's common for grown kids to take over their parents home after they pass." Without money or a family to care for, these kinds of places can go to seed. And he has come across characters like those in this play.

The home belongs to the rotund Richard Harkin (played with splendid inebriation by Colin McPhailany). He shares it with his hard-edged brother Sharky (Andy Murray), who, during most of the play, appears to be the only responsible character on stage. Always trying to keep order, Sharky's physiognomy so subtly hints at a shady past. Broderick's character (Mr. Lockhart) reveals such after he accompanies Nicky Giblin (Tim Ruddy), an acquaintance of the brothers, to their home on Christmas Eve.

While Broderick makes his appearance 40 minutes into the story, it’s his character that stirs it into the supernatural through the longest monologue of the evening when he explains his past relationship with Sharky, where Lockhart is from, and to where he intends to bring Sharky.

If all this seems muddled, well, I intend it to be so lest I spoil the story. A tell is best provided by Ben Brantley’s *NY Times* review of the play’s Broadway premiere in 2007, when he wrote: “Hell is just a cosmically magnified version of daily existence.”

So while *The Seafarer* might appear for a while as a nonsensical romp through an alcoholic haze, it turns far darker during many hands of poker played out in the second half of the show, where far more than money is wagered. But unlike many plays of this genre, the ending surprises when it turns out the last hand is misread, freeing one soul; sending another in search of his next bounty.

This is a performance worth seeing. But with one caveat: listening to some of the dialogue is like attending a foreign production in language that’s familiar but not altogether understood. Yes, it’s English. But the pace, dialect, cultural references, and drunken slurring makes it sometimes hard to pick up on all the thoughts and nuances the playwright has conjured.

But don’t let this turn you away, as splendid acting helps translate this disturbing, farcical tale about wasted lives and second chances.

*The Seafarer* runs through 24 May at the Irish Repertory Theatre at 132 West 22nd Street in New York. For information, see: www.irishrep.org
The Artist in His Studios
By Jane Heil Usyk

My husband, Michael Usyk, an artist, has had three studios in his life, not counting the one he has at home now in a corner of our living room, which he describes as “two-hundred square inches.” It’s only good for small pictures, and that limits the artist.

His first studio was his teacher’s. It was in the early ’90s, and he woke up one morning and said, “I’ve got to learn to weld.” Up to then he’d been a videographer. So he found an artist in metals on West 14th Street and 9th Avenue, where the Apple store is now, and started spending all his free time there. The teacher was a good welder but not a very good artist. Very quickly Michael learned the basics of welding, and it was art— Michael knew he had to leave. He also knew that welding was a very expensive proposition, requiring cement leaves. He then. A friend of Michael’s said about Crispo, “He may be nuts, and kill the occasional person, but he has a great eye.” He was very nice to Michael.

They all went to Florent and mixed with the club kids having drinks and meals. Florent loved them and they loved him. Everything was perfect.

Then Stella McCartney bought the building. Diane von Furstenborg bought the building on the corner. The last of the butchers in the neighborhood sold out to other designers and went to Florida or Italy. Tom Beckman went to Givenchy. Michael had to move again. He wanted to stay in Manhattan and remain within walking distance of our apartment, because walking to work stimulated his imagination.

He finally found a windowless room at 195 Chrystie Street, which in the ’80s had been known mainly for hookers. The room had been, up to then, a large broom closet. He set up a studio in the building, which, thankfully, had mostly artists in it. He made friends with Margaret, the very small, beautiful woman at the end of his floor; she did very small, precise, and perfect paintings of bouffant dresses, landscapes and other natural things like flowers and vegetables and plants. She was from the plains of Nebraska—a expert in Renaissance panel painting. She was the Senior Lecturer at the Whitney Museum. They were friends and neighbors and mutual supporters and admirers of each other’s work for five years, and then one day a backhoe dug a hole next to her window, and the New Museum started going up, and all the prices went up, too.

A branch of Con Ed moved in across the hall from Michael, and all the artists moved out. Michael learned recently that his old studio, which had been 250 square feet and $500 a month, was now $2,500 a month. It still had no windows. Michael looked around, but there weren’t any affordable studios left in Manhattan, let alone within walking distance of the apartment.

So he went home and gave up the idea of having a studio and making large paintings in it. Now his efforts all go into little 5” x 7” and 10” x 12” pictures, lots of them. Hundreds, I think.

The biggest painting he can make in his new digs is 14” x 18”. The Mona Lisa, he tells me, is just a little bit larger.

Jane Heil Usyk has written about a hundred magazine articles in magazines such as Vogue, Cosmo, Glamour, Family Circle, Playgirl, Fitness, The Villager and the West View News. She also wrote a book, Silence, Storytelling, and Madness: Strategies of Resistance in Nayarican and Other Latina Women’s Coming-of-Age Stories, which was published in 2013. She was an editor of Fitness Magazine, and an editorial assistant at Vogue. She has taught at Tufts College and the University of New Haven. Michael’s web site is at www.Michaelusyk.com

Celebrating the Legacy of Joe Cino’s Legendary Caffe Cino Coffee House Theater
By Robert Heide

On Sunday, April 22nd at 6 p.m., 50 years after the closing of the legendary coffee house theater Caffe Cino on Cornelia Street in Greenwich Village, now officially considered the first off off Broadway theater, a panel convened, moderated by theatre critic, Charles Isherwood. The panel consisted of mostly playwrights who had worked there and took place at the Cornelia Street Café's downstairs stage—entertainment barroom run by the indefatigable Robin Hirsch, the Café's master of ceremonies. They included John Guare, whose distinguished career began in the tiny Caffe Cino and who went on to write the plays Six Degrees of Separation, House of Blue Leaves, the hit musical, Two Gentlemen of Verona and the screenplay for the blockbuster Louis Malle film, Atlantic City starring Burt Lancaster and Susan Sarandon; Jean Claude van Itallie, author of War and America Hurrah, myself—author of the just published Robert Heide 25 Plays—who wrote two plays, The Bed and Moon for the Cino; Magie Dominic, curator of the Caffe Cino collection at the Library of the Performing Arts at Lincoln Center (there Magie oversees the vast ‘glittering’ collection of Cino memorabilia including original scripts and posters); and my partner John Gilman, who was first cast as Christopher in my play Moon in 1967.

In the audience was Linda Eskin, who performed in Moon also (and later with Gilman in my play At War With The Mongols) and the William M. Hoffman plays Good Night I Love You and Saturday Night at the Movies at the Cino and was the muse and star of H. M. Koutoukas’s play Medea in the

Laundromat, Koutoukas who died ten years ago and was called the quintessential Cino playwright, received an Obie Award for “his outrageous assault on the theater.” Also in the audience was actress Marilyn Roberts who starred in my play at La Mama Why Tuesday Never Has a Blue Monday, the owners of the Washington Square Hotel, Judy Paul and Marc Garrett, major supporters of the sponsors of the event—The Village Trip (more later); Casey Childs and Sally Plass of Primary Stages, Janet Coleman of WBAA ‘Cat Radio’ and myriad others.

The Cino first opened its doors in 1958 at a storefront on MacDougal Street next to the Provincetown Theater where, in the same year, Edward Albee's one-act play The Zoo Story first opened on a bill with Beckett's Krapp's Last Tape. Suddenly one-act plays in coffee shop theater spots were the rage. Later Joe moved to 31 Cornelia Street to enjoy a ten year run. In the first years he put on the short works of Genet, Tennessee Williams, William Inge, Oscar Wilde, Sarre, Thornton Wilder, J. D. Salinger, Noel Coward, Andre Gide, Chekhov, Cocteau, continued on page 29
Renovating in the Big Apple—
Thinking Outside the Box

By Ananth Sampathkumar and Mary Chandrahasan, Partners/NDNY Architecture + Design PLLC

Renovating your new home or commercial space can be a daunting task, even for the most seasoned hand. Having designed and managed a few renovations in the city, we can lend some insight into counterintuitive decisions that owners should consider which could add value to your project.

**#1 Hire Young:** Starting with the design team, hire a young architect or design firm and pay them well. Young offices have the drive, determination and time to invest in projects. They manage every aspect of the project from fielding calls, drafting the details and observing the construction on site. Clients like the fact that they have one point person to rely on for their project which might not be the case with a larger more established firm. It is risky but the rewards are big for both client and architect.

**#2 Hit The Road Running:** Many owners wait until the deal is sealed to start the renovation conversation and hire their design team. We suggest starting early, once the lease on commercial leases. Once the lease is signed or the contract is closed, the owner takes on the carrying cost on residential projects and the potential owner does not incur carrying costs. The sum of the parts often does not equal a beautiful whole. Instead, we suggest looking for creative cues outside of magazines and blogs and in the real world. Dieter Wiechmann, Managing Partner and Creative Director of Tacombi describes his inspiration for La Cornelia, their West Village outpost on Bleecker Street as follows—"I took a particularly close look at how market stands, stalls and taquerias were built and presented in the Yucatan. I found an impressive resourcefulness and creativity that relied on readily available, cheap building materials. Layered on is a pride in the products they serve expressed through its display, illustration, and visual description. We employed those same values in the design of Tacombi Bleecker." There is something familiar about the place especially for those who have travelled to Mexico. The ambience and food pair well here and therein lies the success of the project.

**#3 Go Original with Aesthetics:** With a proliferation of online image boards, owners rely heavily on precedent images to create their “vision” for the space. Websites like Houzz and Pinterest allow users to create inspiration boards for their renovation. This does not always lead to good results. The sum of the parts often does not equal a beautiful whole. Instead, we suggest looking for creative cues outside of magazines and blogs and in the real world. Dieter Wiechmann, Managing Partner and Creative Director of Tacombi describes his inspiration for La Cornelia, their West Village outpost on Bleecker Street as follows—"I took a particularly close look at how market stands, stalls and taquerias were built and presented in the Yucatan. I found an impressive resourcefulness and creativity that relied on readily available, cheap building materials. Layered on is a pride in the products they serve expressed through its display, illustration, and visual description. We employed those same values in the design of Tacombi Bleecker." There is something familiar about the place especially for those who have travelled to Mexico. The ambience and food pair well here and therein lies the success of the project.

**#4 Think About the Planet:** Often times small businesses and homeowners do not consider green ideas because of the misconception that either green design costs more or that their project is too small to count. Every project matters and being sustainable is not only easier than it looks but also good for your bottom-line. Eric Ordonez, Founder and CEO of Streamline USA, a Manhattan based commercial and residential General contracting firm recommends that clients pick local materials, use energy saving lighting with daylight controls, install low-flow plumbing fixtures and salvage as much of the existing space as possible. Given the Earth’s perilous state, sustainable design is no longer an option.

**#5 Lastly, try and have fun:** Renovations are very stressful endeavors and it doesn’t hurt to lighten the mood with quirky design and material selections. At the end, you should have a space you can be proud of and have plenty of good stories to tell.
**THE RELUCTANT SPRING:** We thought it would never get here, but at last, come mid-April...

The magnolias burst into bloom

Creativity blossomed

Creatures great and small mirrored the mood

And in Abingdon Square a gentleman enjoyed the novelty of sitting in the sun to strum a favorite tune for an appreciative friend.  

All photos by Maggie Berkvist.

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**Louis Sullivan:**

*An Original American Architect*

By Brian J. Pape, AIA, LEED-AP

What differentiates the icons of architecture from the hundreds of other talented practitioners that we never hear about? Sometimes it’s the first out with a new idea, and sometimes it’s others’ ideas in a whole new way. The revolutionary and brilliant Chicago architect Louis Henri Sullivan (1856-1924) has stood the test of time, and is still considered the “spiritual” father of modern American architecture, evidenced by recent films that enthusiastically extol his oeuvre, his rapid rise to fame, tragic decline, and the ultimate triumph of his creative spirit.

**The Right Place at the Right Time**

America, and especially Chicago, was a riotous outburst of the industrial revolution after the Civil War, inventing elevators, business machines, stronger steel, new building materials, and creating jobs, drawing people into cities. Chicago’s Great Fire of 1871 was a catalyst in making that city a pioneer in the great “Struggle with Gravity.” Chicago was already our fastest growing city at the time, with claims to have the “biggest” of everything, so the biggest buildings in the world were being built here too.

With this heady mix of change, architects and urban planners were defining what it meant to act as a profession in these fields. Both Sullivan and his rival, Daniel Burnham apprenticed briefly in William LeBaron Jenney’s Chicago architecture firm when the first steel structures were designed. Burnham partnered with John Root from 1873 to 1891, applying the preferred “old-world”-style eclecticism to office buildings. After Root’s death in 1891, Burnham grew his solo practice, directed building the 1893 World’s Columbian Exposition in Chicago, designed many large buildings and urban plans, and promoted his anthem, “Make no little plans.” Burnham’s office became a model of efficiency, but allowed clients to dictate style. The 1893 Fair continued to exert a “Classical White City” influence over architecture for many decades.

Ironically, Adolf Loos attended the fair while visiting from Austria, leading him to write condemning articles against copious ornamentation, equating it to a “crime.” In 1928, Loos was disgraced by a pedophilia scandal in Vienna, and convicted.

In contrast, Sullivan partnered with architect Dankmar Adler from 1891 to 1895, which included apprentice Frank Lloyd Wright from 1887 to 1893 (even starting the Bayard Building in NYC circa 1894). They designed rhapsodies in brick, steel, and terra cotta in an original American style that was an “emotional expression” of buildings. In response to the cold, cloudy weather in the Windy City, Sullivan developed a sun-catching bay “Chicago window” for his tall office buildings that came to be part of the “Chicago School” of architecture. Sullivan’s search for an organic architecture is encapsulated in his famous dictum, “Form always follows function.”

On his own after 1895, Sullivan’s personality, restlessness, and erratic moods, made it difficult to gain clientele. He briefly married in 1898, but died broke and disheartened soon after finishing his autobiography, published with the help of his former apprentice F. L. Wright (some say these architects inspired Ayn Rand’s *The Fountainhead*).

The tall building debate goes on; some argue that extremely tall buildings ignore human scale and are “Babel-like” and intimidating, while others derisively call them “Cathedrals of commerce.” (e.g. Woolworth, 1913) But when done right, our skyscrapers can still exalt, inspire, and exhilarate us, while performing their important and worthwhile functions.

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Brian J. Pape is an architectural consultant in private practice, serves as Co-chair of the American Institute of Architects NY Design for Aging Committee, and, as WestView News’s Architectural Editor, is a regular contributor of writing and photography. He is an officer of EnJOY Life!, a health consultancy firm.
Caffe Cino continued from page 26

Shaw, Pinter and others. In about 1963 he began producing only new plays. In 1967 in the Caffe, Joe enacted a ritalistic Hari Kari knife wielding dance wherein he carved a circle into his stomach; this following the accidental death of his lover, the lighting designer John Torre who was electrocuted while plugging in heavy duty lighting fixtures. Afterward Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide, Joe became a legendary figure, having fostered a number of top playwrights and performers including Guare, Heide. There is no doubt that Joe Cino was the father of off off Broadway in 1895, 57, and 644-646 Broadway, an extant eight-story brown stone building. Many industrial loft buildings abounded, and despite dramatic events in the city, the Caffe Cino was New York's first fully steel-framed skyscraper, overcoming official suspicions.

Sullivan’s Only Manhattan Masterpiece

By Brian J. Pape, AIA LEED-AP

Louis Sullivan’s 1897 Bayard-Condict Building was New York’s first fully steel-framed skyscraper, overcoming official suspicions.

A Pioneering Creation for America

Louis Henri Sullivan (1856-1924) was already an internationally-acclaimed architectural pioneer of the modern skyscraper when the Bayard-Condict Building was built from 1897 to 99 at 65 Bleeker Street. The Landmarks Preservation Commission's (LPC) findings from November 25, 1975, stated that among its important qualities, it frankly expressed its structural components in the manner of the Chicago School; that the vertical design was a poetic expression of Sullivan's theory of the skyscraper as a "proud and soaring" thing; that it was distinguished by Sullivan's exuberant ornament of an organic foliate nature which complements the structural innovations of the building; and that the terra-cotta curtain wall was unique at that time in New York.

How did such an unusual choice of architect come about?

Robert Avery, a lawyer and director of several small Eastern railroads, created the United Loan and Investment Company in 1895. Newspaper accounts hint that Avery hired an unidentified Chicago real estate consultant to give him financial advice, who also recommended an architect, Louis Sullivan. Sullivan's partnership with architect Dankmar Adler, which included apprentice Frank Lloyd Wright, ended in 1895, but some records indicate the Bayard Building's design may have begun in 1893.

Right after Avery closed the property purchase in 1897, final plans for the Bayard Building were drawn by Sullivan and the associate architect Lyndon P. Smith (Sullivan and Smith became close life-long friends). Oddly, despite the Bayard name, none of the illustrious Bayard family were financially involved.

The 12-story building filled most of the lot back to Jones Alley on the north side; the top two stories served as an internal gallery surrounding an open room two stories in height and sky-lighted from above. A typical floor plan provided light-filled, loft-type rooms that could be readily partitioned for office space (they were initially industrial lofts). Sullivan designed the second floor as subly ornate and transitional, accessible by entering the lobby and ascending a flight of stairs.

The Gray structural framing of the building, successfully used by Adler & Sullivan for the Guaranty Building in Buffalo (1894-5), relied on 14-inch square columns connected by a special arrangement of plates and angle supports; it was an entirely independent vertical steel structure without partitions, yet capable of supporting all the other materials.

However, the restrictive policies of the New York Building Department caused the Gray column system to be compromised: the diameter of the columns increased to 24 inches on the ground floor, and the wall thicknesses had to be changed from the planned 12-inch thickness to 20 inches thick up to the fifth floor, and 16 inches to the ninth floor.

When architects used classical historical principles developed for low horizontal building, the result for tall buildings was "lofty... rising in sheer exultation that from bottom to top it is a unit without a single dissenting line... A building must be organic, have life and unity; a building must also express intellectual, emotional, and spiritual realities." The cornice powerfully terminates the soaring verticality with an angel motif which Sullivan had used in his Transportation Building at the 1893 World's Columbian Exposition, and his 1890 St. Louis Wainwright building (despite Silas Condict's assertion that the angels were Condict's idea).

The Enduring Legacy in New York

LPC's Noho Historic District Designation Report of June 29, 1999, describes a major retail and wholesale goods center in the latter quarter of the nineteenth century. The scene was a post-Civil War economic boom; streetcars coming to Broadway in 1885; the 1896-1899 northward extension of Elm Street to accommodate the 1903 opening of New York's first subway line under the newly-named Lafayette Street, cutting through four long blocks of buildings (including part of the Pack Building) from Houston Street (widened in 1920) to Great Jones Street; and the 1898 consolidation of the five boroughs of New York.

Bleecker Street had run uninterrupted from Broadway to Bowery, and was filled with rowhouses until larger commercial buildings and stores replaced them. The earliest extant James Roosevelt House, 58 Bleecker Street at Crossby Street, was built in 1822-23. Next door, a eight-story warehouse, built between 1895-57, and 644-646 Broadway, an extant eight-story bank & industrial loft (now dwellings) was built between 1889-91 with a rusticated stone base. Many industrial loft buildings abounded, and despite dramatic events in the city, the Noho district remains remarkably intact.

Location is paramount in real estate, and Bleecker is an industrial side street backwater. Perhaps due to the chaos of the subway digging nearby, Avery's company lost their building in foreclosure, and the property passed into the hands of Emmeline and Silas Condict in June 1899, who renamed it. The building was finished in December 1899, and in May 1900 the Condicts sold their interest to Charles T. Wills, the builder, who owned it until 1920.

Marvin Shulsky's family took over the property from 1956, and in 1964, Sullivan's storefronts were changed and stripped of the ornate column capitals. Despite the owner's opposition and these alterations, the LPC designated 65 Bleecker Street as a landmark in 1975, almost nine years after hearings began. Then in 1996, architect Wank Adams Slavin Associates and Stephen Gottlieb, director of preservation for the firm (WASA/Studio A), began a restoration campaign for the 7,000-piece terra-cotta facade, beautifully reintroducing the lost ornate column capitals (only one original had survived, in the basement of the Brooklyn Museum) and storefronts.

Today, a Le Pain Quotidien and office tenants occupy the landmark.

This is still one of the most significant commercial buildings utilizing tall building structural techniques in the city. Sullivan's work is in a category by itself—it is spectacularly beautiful, and it introduced a modern style that celebrated the verticality of tall buildings in a new, organic way.
Modernism lives in Tribeca.

A collaboration of design visionaries.