THE WEST VILLAGE HAS BEEN THEIR CAMPUS. Some of the 2300 New School graduates express exhilaration at their June graduation. Many have lived in the new Kerrey Hall (part of the University Center at Fifth Avenue and 14th Street, a LEED-certified residence) building which has dorm rooms for 800 students. Photo courtesy of The New School.

A School for Creative Innovators

Our encounter with The New School began with an invitation to a reception at the residence of the University President, David Van Zandt. A bronchial illness prevented me from attending so I wrote out my questions which he graciously responded to.

—George Capsis

Q: What was President Van Zandt’s image of The New School when he first took the job?

When I first arrived at The New School, I strongly believed that the world today needs creative problem solvers who want to harness their talents and scholarship to make the world a better place. I knew that The New School was positioned better than any other university to provide its students with a different kind of education — one that emphasizes effective citizenship in a world that is changing dramatically.

Q: How has that image changed?

A century ago, The New School’s founders set out to create a new kind of academic institution that would bring together scholars and citizens interested in questioning and debating the most important issues of the day. Since then, the university has continuously reinvented itself to be at the frontier of higher learning. Today, my commitment to the university’s mission is stronger than ever.

continued on page 4

Stop Privatization of Pier 40, Says CB2

By Bruce Trigg, MD

A new generation of Robert Moses-style power brokers plan to privatize the last major public space in Lower Manhattan—if we let them. That’s right, they will push for last minute legislation in Albany to amend the Hudson River Park Act to permit the building of 700,000 square feet of commercial office space on Pier 40. And that’s only the most modest of the plans being proposed.

At a sparsely attended neighborhood meeting the day after Memorial Day the draft legislation (unsigned) was presented to the audience by a panel of elected officials. Assemblymember Deborah Glick, state Senators Brad Hoylman and Brian Kavanagh and Manhattan Borough President Gale Brewer heard the public testimony. Congressmember Jerrold Nadler and City Council President Corey Johnson were not present. So, why so little apparent interest from the community? Perhaps its proponents wish to avoid public and media scrutiny. The only publicity for the event seemed to be articles in two local newspapers. I didn’t see a single announcement about the meeting in Hudson River Park, nothing was visible around Pier 40, nor anywhere else in the West Village. This is not the way to receive public input and discussion.

The explanation offered for why this amendment is needed is that state legislation passed in 1998 required that Hudson River Park be operated and maintained by revenue generated within the Park. What a strange law. Since when does a public park have to generate its own money? What the heck do we pay taxes for? Whatever sense this may have made 1998, it is no longer rational, nor necessary. The west side has been built up over the past 21 years and property tax revenues have greatly expanded. Besides, if the city and state could find $3 billion to give to the richest man in the world (Bezos and Amazon) and $6 billion to subsidize the Hudson River Yards development, then surely they can come up with the funds necessary to run Hudson River Park. How much can it cost to run the park?

A number of those who spoke at the community meeting were obviously connected to the real estate developers, hedge fund owners, Wall St. bankers and lawyers who control the Hudson River Park Trust authority (HRPT) who get to decide this.

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The New School—A Galaxy of Great Names

What follows is a chapter entitled “1955—The Village Finds Its Voice,” from the soon to be released book “A Drama in Time,” by John Reed. The stories in this historical look at The New School are written in present tense to capture the restlessness and vibrancy of the legacy.

In her opening remarks at The New School’s 1952 commencement, university Vice President Clara Mayer speaks to a decade of inexorable change:

“Less than a hundred years have elapsed since we were embattled that government of, by and for the people might not perish. The outlook today is often discouraging. And it may never turn on battle. Yet we face a loss of freedom just as dire, perhaps more serious. The way to win it back is the way we lost it—through ourselves.”

Commencement speaker Supreme Court Justice William O. Douglas urges graduates toward global thinking, “to...” continued on page 4

The Art of the Waltz Concert

WestView concerts continue at St. John’s in the Village

Thursday, June 27 at 7:30 pm
Open Letter to Corey Johnson to Save the 14A Bus Line Route

Dear Corey,

Sort of ironic that my earlier Open Letter to you from WestView News was to plead for more bus shelters for riders waiting for the 14A—and now we’ve learned there’s a plan to do away with our vital little spur altogether—to replace it, apparently, with one that runs way out on the fringe of the territory it needs to serve.

A further irony—only last month (May) the Times had a long piece about the rising proportion of seniors in the population, just as the MTA wants to cut back its vital bus service to that very group—in a neighborhood that is a particularly noticeable example!

I guess they’re not aware that once we reach these so-called ‘twilight years’, most of us are really not up for walking to, or dealing with, the subways. And, probably cannot afford to take taxis, particularly with the recently added surtax!

Anyway, Corey, please forgive me for bending your ear again. Thank you for all you do and, in advance, for coming to the rescue of our vital 14A!

On behalf of my fellow West Village Seniors,
—maggie b

Save the Bus Stop!

Hi George:

I’ve just sent off the following letter to elected officials and others regarding the M14A service:

What is the Metropolitan Transportation Authority’s purpose with regard to Bus Transportation? Is it to get the riding public from one convenient location to another or is it to move the buses from one location to another as quickly as possible? If the latter, you could just require paying passengers to mount the buses at the beginning stop and dismount at the last stop. Is that what the riding public is paying for?

As we all know the Manhattan population is aging and more people use buses because they can no longer navigate the stairs to and from the subway system. Elevators and escalators are not available at all stops. And some elevators and escalators remain in need of repair.

I came to live in the West Village in July of 1968 and used to walk and run everywhere. Now, being in my late 80s, I have COPD and difficulty walking, I’m not appreciative of the cuts in the M14A bus service. I was told it was to make service faster. The MTA recently removed the M14A and D stop at 14th St. and 5th Ave. requiring me to walk a block back from University Place to the Amalgamated Bank at 5th Ave. In this instance the bus service has made my trip longer and slower.

Under your proposal to remove the Abingdon Sq. Loop the MTA suggests people take the M11, 12 or 20 to 14th St. and change buses. For persons with wheelchairs, walkers and canes this will mean holding up both the northbound bus and the M14 crosstown bus as conductors assist the passengers. Thus two buses will move more slowly.

The TA, quoted in The Villager, said, “It has been increasingly difficult to operate buses in Abingdon Sq. because of tight turns.” The ‘Articulating” buses have been making this turn for a number of years. Yes, there have been problems when a vehicle has parked illegally. This is not that often. The M12 makes the same turn daily. The M11 makes the very tight turn into Bethune and then again into Greenwich St.

The TA also has said they have received complaints about buses laying over in the Abingdon Sq. area. The buses I’ve seen laying over are parked anywhere from West 14th St. down Hudson St. to Abingdon Sq. and on 8th Ave. I’d only complain when they leave their engines running.

There are complaints of the M14 hemorrhaging ridership. It is assumed that this is based by the number of paying passengers and not on the number of people who are on the buses. Especially with the Articulating buses there are many who enter via back doors without paying their fare. Even when a driver sees this behavior they usually don’t speak out. That is understandable considering the abuse many drivers have received. They are bus drivers and not police officers.

As you have new machines on the street for people to purchase tickets the buses will go faster. You will continue to have hemorrhaging ridership as people without tickets continue to board buses. This problem is throughout the bus and subway system. When prices are reasonable that problem may change.

You may find buses traveling faster if I take the M11 to West 14th St. and transfer to the M14 A or D and then transfer to the subway at 6th Ave. However it will cost twice as much as the present M14A transfer to the 6th Ave. subway.

Regarding the Lower East Side: Dropping stops from 2 blocks to 4 blocks is unkind. I used to visit a friend in a nursing home on the east side and it was a trip for me on the M14A. With this removal of stops it would mean fewer visits to those shut in.

Is the MTA’s purpose to serve the public or make speed records?

—Robert W. Smith

Litigation Over 14th Street Changes and SBS Bus Changes Coming Soon

As WestView goes to press, two lawsuits are about to be filed by my office addressed to the efforts of DOT Commissioner Polly Trottenberg to needlessly reshape our community. At first, she used the proposed L Train shutdown as an excuse. Now she wants to champion “fast bus service on the M14D and the M14A.” These are buses which go across Fourteenth Street: The M14A running from its west end terminus in Abingdon Square, across 14th Street and down Avenue A, the 14D from its west side terminus at Chelsea Piers across 14th to Avenue D.

DOT has gotten NYC Transit to change the 14th Street Bus Lanes to SBS (Select Bus Service) a design originally created for long north-south routes. They plan to cut out 15 stops, including the one at Abingdon Square. They want to cut the stops near Union Square, and numerous stops on Avenues A and D. That community has a large elderly and disabled population which uses buses. Led by the 504 Democratic Club and Disabled In Action, we will be suing to stop this violation of the NYC Human Rights Law, which requires accommodation of disabilities, not accommodation of speed. (DOT argues that buses will move 1 mph faster.)

The second suit flows out of the plan to turn 14th Street into a two-lane street, with only buses and trucks allowed to proceed across town. Five block associations, the Flatiron Alliance, the Council of Chelsea Block Associations, and five co-operative associations will be suing to stop this. They will allege that the plan was not properly vetted and evaluated under the State Environmental Quality Review Act. We expect to be in court with both cases by June 3.
Letters continued from page 2

Pier 40 Public Forum

I’m speaking for Friends of the Earth, an environmental group with a 45 year history of work to stop over-development in the Hudson River from Battery Park City North to West 59th Street, New York water and land now controlled by Hudson River Park Trust authority (HRPT). The authority controls 60 acres of NY land and 490 acres of Hudson water, as part of a bad city/state deal after the defeat of the interstate highway and landfill development plan called Westway in 1985. NY elected officials do not control this valuable property, and no taxes flow from the Authority-dictated uses. New York is the loser while HRPT enriches its Robert Moses-style fiefdom, the view disappears, the important fisheries habitat is ruined, and storms threaten structures and people.

The current attempt to rewrite the rules is not the way to improve a bad situation. End HRPT authority control so New York regains control of its land and river. Tear down piers that need huge investment for underpinnings—like Pier 40. New Yorkers should not have to pay to create building sites for real estate moguls. The proposed draft legislation speaks of Pier 40—hilariously—as an “historical structure.” It is a dusty industrial shed built in the early 1960s.

The Park is complete. The 60 green land acres require only inexpensive upkeep. Reject the baloney about needing to build offices, condos, big stores, etc., on piers that require huge investments in pilings. Earlier HRPT legislation changes saddled taxpayers with payment for insurance claims in the HRPT territory. End the waste.

Preserve the River’s nationally important fisheries habitat. Stop misuse of 490 acres of water. Preserve priceless views. Avoid the dangers from increasing climate change storms like Sandy. Build on land if the building or sports field is needed.

Promoting building in and on the Hudson River benefits only the already rich real estate guys and wastes resources needed for schools, hospitals and mass transit.

—Bunny Gabel

Charles Street Association Annual Planting

Dear neighbors and members of the Charles Street Association,

Thank you for coming out this past Satur-

day? Kindly ask and remind your building

management that the community appreciates and needs your efforts to keep the planting areas of the Charles Street Association green and clean.

—Bunny Gabel

Food Scrap Collection

Dear Editor:
The food scrap collection article in the April issue of WestView had an immediate impact on local recycling efforts. Literally upon the day of publication, both online and in print, Saturday Union Square and Abingdon Square Greenmarket workers reported people coming to their sites to mention and/or leave a copy of WestView’s April issue.

According to Lower East Side Ecology Center food scrap workers at Union Square, Sheridan Square and Abingdon Square, there has been a definite continuing uptick in the number of people participating and the amount of food scrap mate-

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The Shootings in San Diego, the Increase In Anti-Semitic Attacks, and My Soul

By Arthur Z. Schwartz

On April 27, just as WestView went to press, there was a shooting/murder in a synagogue near San Diego. It was the second shooting in a synagogue within 6 months; last October there was a shooting/murder at a Pittsburgh synagogue. I am not a religious Jew, and I have learned to tolerate a certain amount of anti-Semitism in daily life, some of which I blame on Jewish zealots who engage in racist bigoted acts themselves which invite hatred in return. But the events in San Diego and Pittsburgh really shook me up.

Anti-Semitic incidents have remained at near-historic levels across America in recent years, according to the annual audit by the Anti-Defamation League audit. The analysis by ADL, an international Jewish non-governmental organization, was released on April 30. It reported 1,879 incidents against Jews and Jewish institutions across the U.S. in 2018. Of the 1,879 incidents that occurred last year, 1,066 were harassment cases and 774 were vandalism. The 2018 figure is more than double the 751 incidents reported in 2013, making it the third-highest year on record since ADL began compiling such data in the 1970s. Anti-Semitic assaults in 2018 were more than doubled the amount tracked in 2017, with 59 Jewish victims identified nationwide, a leap from the 21 identified in the previous year. Unsurprisingly, the states that saw the highest number of anti-Semitic inci-

dents in 2018 were the ones with the largest Jewish populations, such as California (341), New York (340) and New Jersey (200).

I was fascinated to participate in a Reform Congregation. I am a member of the Village Temple, a Reform Congregation. I am a member of the Social Action Committee and have been fascinated to participate in a Reform Congregation which includes people like Assembly Member Harvey Epstein and has had a female rabbi for over 20 years.

On March 6 the Village Temple celebrated its 70th Anniversary. It was amazing to hear about how it was created back in 1948 by a group with no money and no building. It took until 1957 to have a small building on East 12th Street (formerly a metal shop) and expanded to its current structure in 1984. It has a busy religious school, one of the biggest soup kitchens in Lower Manhattan, and has shaped services so as to allow congregants to gather on Fri-

day nights for all sorts of interesting speakers who tie into early Shabbat services. Few synagogues can boast about having Palestinian American leader Lina Sarsour give the Friday night sermon, but VT can. It is a congregation which organizes to support Middle Eastern immigrants of all faiths. The March 6 gala honored Harriet Zimmer, who had recently turned 100. Harriet, who I have sat with in Abingdon Square Park, helped run the Soup Kitchen for 18 years. When I hear about the deaths of elderly con-
gregants in San Diego and Pittsburgh, I un-
derstand how devastating such a loss can be.

We live in a world where religious intol-
erance is once again on the rise. Whether it is the bombing of Christians in Sri Lanka, Muslims in New Zealand, or Baptists in Sutherland Springs, Maryland. To me the answer is not to run away from my iden-
tity, but to embrace it. It is astounding that Ukraine, from where my grandparents esc-
aped when it was part of Russia, where the Nazis were welcomed with open arms, they just elected a Jewish Prime Minister and a Jewish President. Bernie Sanders, whose extended family was wiped out in the Ho-

docaust (his parents arrived in the 1920s), has the following of millions of people, particularly young people, in his quest for President of the U.S. And he has embraced that identity. But it is critical that we all speak out against religious and race-based intolerance. The killing of a Jew, a Muslim, a Sri-Lankan Christian, or a Black Baptist are crimes which are equally bad and which all of us must publicly denounce. And it remains important to me, that we all embrace and celebrate our personal identities, and say “no” to intolerance. I have.

Arthur Schwartz is the Male District Leader NY State Counsel in the 2016 primaries.

Teddy Crosses The Goal Line

Theodore (Teddy) Capsis completed his four year football scholarship at Holy Cross with graduation and a hug from his sister Sophia. Photo courtesy of Doris Capsis.

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make common cause with the revolutionary struggles for independence and for equality that are now sweeping the world.”

In 1955, Edwin Fancher and Dan Wolf, graduates from New School programs directed to veterans (the university’s first undergraduate degree offerings), answer the challenge. Dissatisfied with the local downtown paper, The Village, which is stuffy and old hat, Fancher and Wolf put out their own newspaper, The Village Voice. With support from Norman Mailer—who was introduced to the Voice founders through New School associations and courses—as Wolf will write in 1962, the Voice seeks to counter “the vulgarities of McCarthyism,” which had “withered the possibilities of a true dialogue between people.”

“I feel the hints, the clues, the whisper of a new time coming,” writes Mailer in 1956, when Greenwich Village and The New School are the embodiment of change. Anatole Broyard, in his 1993 memoir, Kafka Was the Rage, will recount arrival in Greenwich Village in the late 1940s:

I opened a bookstore, went to The New School under the GI Bill. I began to think about becoming a writer. I thought about the relation between men and women as it was in 1947, when they were still locked in what Alfred Huxley called a hostile symbiosis. In the background, like landscape, like weather, was what we read and talked about. In the foreground were our love affairs and friendships and our immersion, like swimmers or divers, in American life and art.

Broyard, a writer and revered literary critic, will go on to teach at The New School. When Mailer lectured at the school in 1953, his novels had already been called out in several course descriptions; like many New School faculty members, he would soon be an ongoing subject in course offerings. Mailer will frequent lectures and events at The New School until his death in 2007.

The mid-century lectures and highly selective workshops of The New School attract students who go on to extraordinary success; among the many are James Baldwin, Marlon Brando, Enrico Donati, Red Grooms, Grace Paley, Lorraine Hansberry, Jack Kerouac, Madeleine L’Engle, Sigrid de Lima, Judith Malina, Sidney Poitier, Mario Puzo, Julio Rosado del Valle, William Styron, and Tennessee Williams. In lectures, workshops, and degree courses, students are mentored at the forefront of academic and creative fields. Sampling the curriculum: students take classes in psychoanalysis with Karen Horney and Eric Fromm; Gestalt psychology with Rudolf Arnheim; economics with Adolphe Lowe; philosophy with Hannah Arendt and Hans Jonas; art criticism with Meyer Schapiro; musicology with Charles Seeger, Henry Cowell, and Cowell’s protege, John Cage; photography with Berenice Abbott, Joseph Breitenbach, and Lisette Model; literature with W.H. Auden, Alfred Kazin, Robert Lowell, and Jean Malakaï; writing with Kay Boyle and Frank O’Hara; printmaking with Stanley Hayter and Clare Romano; studio art with Robert Gwathmey, José de Creeft, and Lorrie Goulet; and theater in the Dramatic Workshop with Stella Adler, Erwin and Maria Ley Piscator, and Lee Strasberg.

Parsons School of Design Runway Show Ornamented Fifth Avenue

By Karen Rempel | Fashion Editor

As part of the New School’s graduation festivities at the end of May, the Parsons School of Design held the first-ever street runway show in Parsons history. The event on 5th Avenue and 13th Street featured more than 250 unique looks by Parsons fashion grad. It was a spell-binding procession of glorious colors, luscious fabrics, outlandish shapes, and touchable textures.

These innovative young designers challenge the haute houses of Europe. Parsons Textiles MFA students also exhibited their work during the weekend celebration throughout campus. The festivities culminated with a Parsons benefit—a celebration of the fashion industry’s visionary leaders, and a vital source of scholarships for students.

Congratulations to the class of 2019. We at WestView News are so proud of you!

Summer Solstice Concert with Ginetta’s Vendetta at St. John’s in the Village

GINETTA, A TRIPLE-THREAT POWERHOUSE who plays pocket trumpet, sings, and composes will lead her acclaimed combo, Ginetta’s Vendetta, when they appear in the intimate garden setting of St. John’s in the Village on Friday, June 21st at 10:00 p.m. B.Y.O.B. and enjoy the longest night of the year with world class jazz and pop. Tickets: https://ginettasvendetta summersolstice.eventbrite.com. Photo by John Benjamin.

VanZandt continued from page 1

communication, and the ability to synthesize vast amounts of information and feedback to prototype solutions. A big part of this is our emphasis on project-based learning. Our faculty challenges the students to design solutions to real-world problems—whether in the studio, small classrooms, or by immersing our students in companies, NGOs, and government agencies in NYC and cities around the world.

Q: What needs to be improved?

The landscape for higher education institutions is changing dramatically. Costs have soared to a point that is not sustainable. Students need education that is more accessible, flexible, and relevant, especially in a world where career paths are vastly different than they were a generation ago. We have a serious responsibility to be more innovative and adapt.

Q: Where should the university go in its next century?

As we celebrate our Centennial, this is a moment to reflect on what has come before and to imagine what we can accomplish in the next 100 years. We are initiating a university-wide process to look over the horizon and consider the disruptions and opportunities for higher education, as well as generate ideas about our future as a university that continues to embrace change.
Lenox Hill Hospital Plan Includes Park Avenue Condo

Superstorm Sandy hit Manhattan hard in 2012, two days before Halloween. East River hospitals were crippled, transferring patients to other facilities. But transportation was hit too, so commuters mostly stayed home from their hospital jobs. My West Village home was at the edge of the flooding and without power, but my wife found a non-medical volunteer opportunity at Lenox Hill. I recall the congested streets filled with transfer vehicles, and the labyrinth of hallways as I got my necessary vaccine shots and filled out paperwork for the few days of work until the city recovered a little. Lenox Hill opened its doors in 1857 (at their original location since 1857, where they accommodated growth until they owned the entire block and beyond, hints at the complexity. This article can only touch on the highlights of the plan process but it is instructive nevertheless.

First, a multi-year strategic planning effort based on future health needs and services, as well as inspecting the existing structures and layouts to determine their usefulness, was conducted by Michael Dowling (president and chief executive officer of Northwell Health), hospital staff, Ennead Architects (formerly James Polshek Partners), which has extensive experience designing public institutions in historic neighborhoods, and Ewing-Cole, a firm with extensive hospital design expertise. That research serves as the basis and guide for ongoing design work and the overall size and shape of the proposed facility. Lenox Hill Hospital merged into the Northwell Health system in 2010. Even though Northwell has invested over $200 million to upgrade the existing hospital, the outdated aspects of the facility make it exorbitantly expensive and inefficient to operate. "The $200 million could have been $1 billion spent on renovating an old place, and we still would not have the result we wanted," said Dowling.

The complex task of figuring out how to build a new hospital while the fully accredited acute care hospital still functions means the work will encompass three phases, so only a part of the facility is offline at any time. Other nearby buildings will be utilized for the campus so that some physician medical offices and outpatient care facilities can be added.

Besides enlarging the emergency department (ED), traffic congestion at the 77th Street entrance to the hospital’s ED will be decreased dramatically by providing more off-street ambulance parking, which now exposes patients to vehicular traffic and sidewalk pedestrians.

Plans call for larger service departments, only single-bed patient rooms, more beds than before, state-of-the-art equipment and technology while providing flexibility for future technology advancements, and more operating rooms. They will also establish a dedicated “mother-baby” hospital wing to accommodate mothers and family members in an elegant private setting with its own separate entrance on Park Avenue. Plans also include shared programmable community spaces. In total there will be 1.3 million square feet, up from 780,000 square feet including the 30-story tower.

Joshua Strugatz, vice president of Northwell’s Manhattan Redevelopment, was appointed as the hospital’s liaison to field questions and provide updates to the community; email renewinglenox@northwell.edu.

Northwell has established nearly 80 outpatient facilities in Manhattan since 2010. This financial investment would be difficult to achieve without “monetizing” a portion of the hospital’s valuable real estate. Therefore, a 41-story residential building on the Park Avenue corner, with about 200 units, was added so “we could offset costs for rebuilding Lenox Hill,” said Dowling. The costs and returns from the condos have not yet been established; it is totally separate from the hospital buildings.

Every planning decision mentioned here is highly regulated by government agencies, including having to justify any change based on community needs. It will take many more months to wind their way through many bureaucracies at state and local levels. You can contact Northwell directly with your comments.

Brian J. Pape is a LEED-AP “green” architect consulting in private practice, serves on the Manhattan District 2 Community Board, and is co-chair of the American Institute of Architects NY Design for Aging Committee.
Gansevoort Peninsula Conundrum

By Brian J Pape, AIA, LEED-AP

The Hudson River Park Trust (HRPT) has completed 72% of the entire park construction which started over 20 years ago, and is now designing the 5.5-acre Gansevoort Peninsula directly across from the Whitney Museum of American Art on Gansevoort Street. The design process will include several more workshops this spring and summer, and more this fall. The site, where the “White Fort” was built under Dutch control, extends from the southern edge of the demolished Pier 52, across the peninsula cleared of former city utility buildings, and over to the northern side where Pier 53 is the home of the NYC Fire Department’s Marine Company 1, a functioning fireboat house and pier. The western edge was once part of New York’s 13th Avenue!

HRPT released a summary of community feedback on the design of Gansevoort Peninsula stating that community members want the space to include a soccer field, open green space, and some sort of water-related feature such as a beach. But, in fact, according to testimony at Community Board 2 (CB2) meetings, residents want and need active sports fields more than anything else; couldn’t the entire available site get playing fields?

HRPT endeavored to influence the community at their workshops to create “balanced plans” with many uses, despite being aware of a community petition signed by more than 2,000 individuals requesting a field measuring 75 by 120 yards as the highest priority for the site. The Trust’s misrepresentation left many community members, including CB2 committee-member Daniel Miller, skeptical of the Trust’s intentions. Rich Caccappolo, another CB2 member, said, “We are looking for a design that makes more for the local community and less a destination.”

The Meatpacking District is now a hot cultural center, and community members are concerned about how the waterfront is changing; they don’t want a tourist destination entertainment center that crowds out community uses, like Pier 55 and 57 will, or as the High Line already is.

The CB2 Parks and Waterfront Committee and a special Task Force for Pier 40 spent years surveying the opinions of over 3000 people in the community about park uses. Although targeted at Pier 40, many survey questions regarded general park use and character. Their November 2017 resolution report found that 85% are concerned about privatization of public (park) land; 80% are concerned about loss of neighborhood character; 81% are concerned about tall buildings along the park; 79% are concerned about increasing traffic on nearby streets.

Design goals that celebrate the “serendipity” of the waterfront park were described: provide visual connections to surrounding landscapes and the river; respect and emulate the streets, scale, modulation, and cultural energy of the adjacent areas; promote sustainability and environmental stewardship with attention to climate and resiliency; provide a landmark with lookouts to the river and the city; offer multiple through-paths with natural meeting places between use-designated spaces. High quality urban and landscape design will be essential, reinforcing the role of the park as a space of transition from intensely developed urban streets to the serene presence of the powerful Hudson River.

The greatest support for Gansevoort uses came from local youth sports programs. There was clear testimony given that sports playing fields are in very short supply in our district, and that the need for more can only be met by utilizing the large open area here. An article in the May issue of WestView News, “The Future of Our Fields” by Lara S. Mullarkey, states this priority clearly and concludes with, “Local politicians promised the new park…would serve the needs of this community…” We plan to hold them to that promise.”

HRPT representatives encourage as many uses as possible here but, clearly, other uses are taking place at surrounding areas within a 10-minute walk and don’t require large open spaces. Pier 51 has restrooms and a playground and water play area fenced in for small children’s safety; Chelsea Piers has a shopping mall with indoor amenities; Piers 45 and 46 have turf play areas, lawns, picnic areas and concessions; Pier 57 is under construction with a public roof deck assembly area above a shopping mall; the construction at the adjacent Pier 55 is well under way and will add even more passive recreation, gardens, and small gathering spaces. Within a five or six-minute walk are the Seravalli Playground and basketball courts, the 14th Street Park lawn for passive relaxing, and, of course, the High Line. None of these uses need to be duplicated at Gansevoort when there is such a need for open sports fields.

The HRPT team includes (among several others) landscape designers James Corner Field Operations, Langan Engineering, and geotechnical engineering, CAS Group for hydrology & sediment modeling, eDesign Dynamics for natural resources, Silman for building and site structural considerations, and KS Engineers for bathymetric surveying. The HRPT website displays the need to prioritize green architecture, flood resiliency, and wind and solar power. This location must be climate change certified as per past CB2 presentations, one commenter wrote.

When the Whitney Museum first presented plans for the artwork “Day’s End” by New York artist David Hammons in October of 2017, director Adam Weinberg said, “It will not impose on any uses of the Gansevoort Peninsula; you can still have baseball fields, you can still have park. There are essentially no shadows, it’s completely open to the light, to the air…” The artist’s frame of brushed stainless steel (non-rusting) posts and beams would exactly duplicate the outline and location of the original 373 feet long, 50 feet tall Pier 52 shed, and would become one of the largest public art installations in New York. The sculpture would sit at the southern edge of the current peninsula, canopying the new sand and (non-swimming) rock beach. An easement for the existing massive Texas Eastern gas pipeline lying just north of the beach dictates a clear surface above it. The art installation would belong to Hudson River Park Trust, which would maintain it with Whitney Museum funds.

In the last WestView News issue I wrote, facetiously, “isn’t that site of former city utility buildings more appropriate for another building project than building over water?” But the promoters of large office buildings on the waterfront probably won’t be facetious, though they should have been; the community must be diligent to prevent improper uses in their parks.

On It’s My Park Day, under the supervision of Parks Department supervisor Mitch Carmo, Manhattan District 2, NYC Parks staff delivered pre-ordered plants, supplies and loaner tools to each site. Later the same day, the team returns to collect the tools and remaining materials.

For anyone interested in getting involved with planting, beautification, repair, or cleanups in their local playground, garden, park or green space, contacting Kyle Kelly, Partnership for Parks outreach coordinator, would be a good place to start. Kyle.Kelly@parks.nyc.gov.

---Ede Rothaus

It’s My Park Weekend in the West Village

It didn’t rain. For the first time in five weekends the skies were clear. All across New York City, on May 18th and 19th, volunteers were found who were eager to finally be able to work outside in the sunshine and get their hands into the earth in their local park, garden, and green space. The 2019 biannual It’s My Park weekend was on!

Thirty years ago City Parks Foundation began with the idea of encouraging residents to use and care for their own neighborhood parks and green spaces. Today, Partnership for Parks has grown into a public-private partnership between NYC Parks and City Parks Foundation. Among its most successful efforts are the spring and fall It’s My Park weekends, when bulbs, plants, supplies and tools are distributed citywide to community groups and volunteers.

In Manhattan there were 48 projects at 45 different sites during the May weekend. In the West Village three community groups—Friends of McCarthy Square, Minetta Triangle, and Morton Street Block Association—worked at their individual locations using tools they had purchased privately in prior years when little or no support was available for neighborhood “greening” efforts. Ten cubic yards of mulch was spread, large quantities of many different varieties of plants were dug into the soil. Astilbe, begonia, hosta, peony, petunia, and yarrow are the majority of the plants supplied by NYC Parks. Ajuga, azalea, fern, forsythia, and rose, are some of the others spotted, either newly planted or identified by the label on its soon-to-be recycled plant container. Minetta Playground and Greenwich Street Greenstreet were also busy with their agendas for cleanup, beautification and planting.
Let Us Now Praise Judson Church

By Jane Heil Usyk

Judson Memorial Church, a mainstay on Washington Square South, has been on the right side of hundreds of causes since the nineteenth century. Among its precepts is the idea that artists will lead the way in establishing ideals. This is an ancient idea, from classical times; but who today even thinks of it, let alone follows it? A further precept is that art is connected to the spirit and to religion. Another is that there should be no censorship, not even when the American Baptist Convention calls you on the carpet to find out why people were dancing nude in the sanctuary—not even then.

When a new minister, Howard Moody, a former marine with a crewcut, came to the church in 1956, and a few artists asked him if they could open an art gallery in a small room in Judson’s basement, he said okay. The gallery’s first show was black and white drawings by an unknown artist, Claes Oldenburg. That was part of the rebellion of it.

In 1965, Yoko Ono and second husband Anthony Cox did a project in which audience members, one at a time, took off their clothes and crawled into a big black bag. In 1967 or ’68, there were 12 consecutive evenings called “Manipulations.” One artist held forth each night. They included Kate Millet, Carolee Schneemann, Nam June Paik, and Charlotte Moorman. Moorman performed Nam June Paik’s piece of holding a violin by the neck, slowly raising it overhead, then rapidly bringing it down to smash on the surface below.

Happenings often involved a lot of street detritus, newspapers, fabrics, cardboard boxes, colored lights, various sounds, fruit, chicken wire, straw, the artists, and the audience. The gallery held many other shows and featured such artists as Phyllis Yampolsky and Bob Thompson, but in the early ’70s it closed for good.

Another phase of art at Judson, in 1961, involved theater overseen by the newly hired assistant minister, the Reverend Al Carmines. It was called Judson Poets’ Theater, and was founded by playwright and landscape architect Robert Nichols and playwright Charles Gordone, who were members of the church. Gordone later wrote No Place to Be Somebody, which won the Pulitzer Prize, the Critics Circle Award, and the Drama Desk Award.

Judson Poets’ Theater presented plays by Rosalyn Drexler (a former wrestler), Maria Irene Fornes, Robert Nichols, Sam Shepard, Lanford Wilson, Ronald Tavel, Helen Adam, Harry Koutoukas, and Reverend Carmines, who discovered he had a gift for musical theater. He hadn’t known that before.

The theater happened in the soaring adaptive space of the church sanctuary. The sound was good, and almost everything could be moved around or removed, unlike at other churches where the columns, pews, and religious artifacts and artworks were immovable. Judson Poets’ Theater put on an amazing 88 shows in the 25 years between 1961 and 1987; 42 were entirely or partly written by Carmines. Many were directed by Lawrence Kornfeld, Director of Judson Poets’ Theater, such as Sing Ho for a Bear and Dracula Sabbat (by Leon Katz and John Herbert McDowell), for which Kornfeld won an Obie. (He won three Obies in all.)

For a while Carmines was involved in putting Gertrude Stein’s nonsensical or extremely obscure words and thoughts to music. He did this in several shows, rendering Stein (whom he seemed to resemble) in musical terms.

Then there was the avant-garde Judson Dance Theater, which began in 1962 and—

continued on page 28
THEN: This row of grand buildings embellished with pink granite facades testifies to the world’s busiest seaport’s prominence in the early 20th century. Both freight and passengers moved through these gates which totally blocked the waterfront from the city. White Star Line’s RMS Titanic sank in April of 1912 after hitting an iceberg on its first voyage from England, killing over 1,500 passengers and crew. Pier 54 is where the Cunard’s RMS Carpathia delivered the survivors from the Titanic, who were greeted by thousands of onlookers that had been following the disaster and rescue in the press. Pier 54 was the departure point for the RMS Lusitania’s voyage starting at the Pier 54 archway, is supported by 132 pot-shaped structures high enough through these gates which totally blocked the waterfront from the city. White Star Line’s RMS Titanic sank in April of 1912 after hitting an iceberg on its first voyage from England, killing over 1,500 passengers and crew. Pier 54 is where the Cunard’s RMS Carpathia delivered the survivors from the Titanic, who were greeted by thousands of onlookers that had been following the disaster and rescue in the press. Pier 54 was the departure point for the RMS Lusitania’s voyage

NOW: Look closely at the Pier 54 gate header and you’ll see the faint lettering that spells CUNARD WHITE STAR, dating back more than a century to the pier’s heyday. Speculation swirled about how long the Cunard-White Star line archway would remain, given the Pier 55 construction pending. First estimated at $130 million nearly four years ago, and now at $250 million, Diller’s Pier 55 was revived in October 2017 by Governor Andrew Cuomo’s pledge of $50 million to help complete work on the remaining 30% of the Hudson River Park, with the condition that the city raise a matching amount. Pier 55, starting at the Pier 54 archway, is supported by 132 pot-shaped structures high enough above the water to avoid flooding. Construction would include a 700-seat amphitheater. Wouldn’t the “54” in the arch be a commemorative finishing touch? Credit: Chris Manis; camfotonyc@gmail.com.

Beth Israel News

GETTING THE WORD OUT: Members of CCSBI outside of Beth Israel on Wednesday, May 15. Photo by Penny Mintz.

By Penny Mintz

It is hard to pry information from Mt. Sinai.

On Wednesday, May 15, 2019, members of the Community Coalition to Save Beth Israel met, for the second consecutive month, in front of the main entrance to Beth Israel Hospital. The CCSBI wants to see the restoration of the hospital services, that were eliminated at Beth Israel after the merger with Mt. Sinai, and an independent, community-needs-based study performed before any further service reductions are made. The group had a table, a chair, and flyers on the history of Mt. Sinai’s broken promises, and a petition urging Governor Cuomo to see that the Department of Health properly regulates the hospital industry in the interests of protecting the needs of the community.

One of the people who spoke with CCSBI that afternoon was Elizabeth Sellman, chief operating officer at Beth Israel. She said that the 70-bed replacement for the 800-bed Beth Israel would be a real hospital, not an urgent care center or an emergency room without doctors, like the Northwell facility that replaced St. Vincent’s. When pressed for more specific information, she took my card, gave me her telephone number, and promised to speak with me. Four calls to her office were unreturned.

Loren Riegelhaupt, who represents Mt. Sinai at SKKnickerbocker, a public relations firm, was similarly unresponsive to calls and emails.

However, some information about the 70-bed facility came out on May 24, 2019, during a public hearing before Judge Shlo mo Hagler in the case of Progressive Actuarial Review, Inc. v. Howard Zucker, Commissioner, and Mount Sinai Beth Israel Hospital. Jeffrey Braun, attorney for Mt. Sinai, said that the new facility would have a state-of-art emergency room, a full catheter lab, operating rooms, and 70 in-patient beds. No information about the types of surgery, the level of emergency services, or the capacity of the emergency room was available, much less whether Medicaid patients would be served.

Is the 70-bed facility sufficient to serve the needs of the community? It is impossible to know without a needs study, which is one of the reliefs sought in PALM v. Mt. Sinai. The other relief sought is the restoration of the closed hospital units: maternity, neonatal, pediatric intensive care, and cardiac surgery.

Judge Hagler wondered whether the court had the authority to compel the Department of Health to reverse its decisions approving the closure of the four units and compel Mt. Sinai to restore everything that was removed.

Meir Desai, representing Commissioner Zucker, argued that none of the individual changes at Beth Israel triggered the legal requirement for review. State regulations require oversight when an entire hospital is closed or a new one is proposed, but that was not what the state was asked to review. All that was before the state was eight separate applications asking for the decertification of 150 beds out of an 800-bed hospital.

Judge Hagler pointed out several times that the plan to close Beth Israel and build a new hospital had been widely publicized. The Department of Health had to have “de-liberately close its eyes to the big picture” to interpret the applications as not being part of a full closure. The judge pointedly asked whether the agency had responsibility to oversee and protect public health care and whether they had sidestepped that responsibility by allowing the applicants to get around DOH regulations and State Environmental Quality Review Act (SEQRA) laws by segmenting their applications.

The court seemed to be concerned that no one at DOH bothered to look at the ultimate impact of the segmented closures. “As a fiduciary agency, charged with making sure of quality healthcare in New York, aren’t you charged with asking about the ultimate impact?”

Despite the court’s apparent concern, the eventual ruling is hard to predict. The DOH followed the law, according to the state’s attorney. Certificates of need, which trigger review, are not required for reduction in services. As Mt. Sinai’s attorney asserted, the proposal to build the 70-bed replacement for the 800-bed Beth Israel Hospital will trigger public review by the New York City Board of Standards and Appeals and will require SEQRA impact analysis.

The court gave the parties time to provide more case law about its authority to order restoration of the closed units. The ruling should come down sometime in the middle of July.
The Whitney Museum Opens its 2019 Biennial Exhibition

By Martica Sawin

Two years have gone by and the Whitney Biennial is here again on Gansevoort Street and will be with us until September 22. This is fortunate because, although it is not overwhelming in size or clamorous in appearance, it is a sobering, thought-provoking show that requires time to listen to and absorb its many distinct voices. When the Whitney exchanged its Breuer-designed concrete fortress on Madison Avenue for an industrial site with a broad river-view, it opted for an open-form structure with an inviting glass-enclosed ground floor, cantilevered upper terraces, direct connection to the High-Line, and free-flowing interior spaces with re-used wood factory flooring. Renzo Piano’s design signaled a wide-open populist approach that promised a new inclusive policy embracing change, encouraging experiment, and, one might add, bracing for controversy. At the 2017 Biennial the controversy focused on a painting that showed Emmet Till in an open coffin (as it had been displayed in his Chicago hometown), by white artist Dana Shultz. This year’s controversy started when it became known that a member of the Whitney’s board, Warren B. Kanders, was the founder of a company that made Triple Chasers, tear-gas grenades reportedly used on would-be border-crossers. Demands for his resignation ensued while the museum’s director, Adam Weinberg, gratuitously explained that it costs money to run a museum (a single admission is now $25). Space in the exhibition was allotted to a video on Triple Chasers by the London-based activist collective, Forensic Architecture and Praxis Films, run by Laura Poitras, whose documentaries were featured at the Whitney in 2017. The controversy seems hypocritical when one considers how little artwork is on view in our city that does not have some historical link to human exploitation or the ill-gotten gains of patrons of the arts? Isn’t there an applicable reference in the Bible to canals and the eye of a needle?

Beyond fulfilling the function of provoking a needed examination of the responsibilities of tax-exempt institutions the 2019 Whitney Biennial offers a new kind of exhibition experience that depends not on the fulfillment of artistic precedent, but rather an expansion of possibilities. After visiting three hundred studios around the country the two young curators, Rujeko Hockley and Jane Panetta, selected seventy-five artists, mostly under forty, of diverse ethnic and national origins, and nearly fifty percent female (as opposed to twelve percent in my first Biennial in 1950).

This year there is little to entice a viewer from one selection to the next, nothing evokes stirring associations with the grand trajectory of art. Each work requires being seen on its own, preferably with time and patience to read the explanatory label. My response after an initial visit was one of dismay at the bleakness of the contemporary outlook. After a second time around and after learning more about the artists and reading several thoughtful articles on the show (in the New York Times and on line at Hyperallergic), I began to realize that each of these works was opening up a different perspective—on materials, attitudes, experiences—and that there was something to be said for the way each piece stood on its own instead of blending into an interlocking ensemble. Maybe, during the next four months it will begin to cohere in the memory as a milestone in redefining an art museum’s potential.

I.M. Pei’s New York Legacy

By Ananth Robert Sampathkumar, Partner—NDNY Architecture + Design

Ieoh Ming Pei, the famed New York based Chinese-American Modernist Architect, died last month, at the young age of 102. During his illustrious architectural career, he designed a vast array of iconic buildings around the world including the Grand Louvre Modernization in Paris and the John F. Kennedy Memorial Library in Boston. His legacy of built work in New York is not as famous as his international portfolio but it is definitely worth exploring.

My first real experience of I.M. Pei’s work happened by accident. I was visiting my aunt at the Mount Sinai Medical Center, Guggenheim Pavilion on the Upper East Side and was struck by the triangular courtyards, the landscaped interiors and abundance of light that filtered into the patient rooms. It was a simple but effective design that immediately lifted the mood of patients and staff in an otherwise gloomy environment. Being the son of a cardiac surgeon, I had toured many hospitals in my lifetime but none as thoughtfully designed as this one.

My second tryst with Pei’s work came during my tenure as project architect at FX Fowle, on the renovation of the Javits Center. A five-city-block behemoth, the original design challenge was a gargantuan logistical and functional nightmare. Here too, simple planning and a pioneering space frame and glass enclosure gave the building a bespoke aesthetic while solving practical issues of large spans and minimizing solar heat gain. Poor construction resulted in a leaky structure from the get-go but the design was still ahead of its time.
Summer Senior Space:
West 13th Street Alliance Promotes Community, Health and Fun

By The West 13th Street Alliance

The West 13th Street Alliance announces a unique pilot program for July/August 2019 for neighborhood seniors, elders, old hippies, (or whatever folks want to call themselves!), to enjoy an array of activities at The Church of the Village, The Integral Yoga Institute, and Lenox Health Greenwich Village, all founding members of The Alliance.

“Summer Senior Space is based on the wisdom that the isolation and loneliness many elders experience are bad for health and that togetherness and enjoyment promote wellness,” says Birgitte Philippides-Delaney, President of the West 13th Street Alliance and co-founder along with Vlady Oliveros. “We help improve the quality of life on West 13th Street between 7th and Greenwich Avenues and its surrounding areas,” Birgitte said.

“The goal is to have something to do each morning, noon and night right here on West 13th Street,” said Chandra/Jo Sgammato, Executive Director of Integral Yoga and West 13th Street Alliance board member. “There is so much strength in community, connection and fun.” Activities include many elder-friendly yoga classes at Integral Yoga, community health events and cultural lectures at Lenox Health Greenwich Village and Bird Bingo at Church of the Village where players can “learn the names of bird species from all over the world while playing a fun game of Bingo,” Vlady said. “The winner will receive a gift certificate to a local restaurant.”

Four cultural lectures throughout July/August will take place at Lenox Health Greenwich Village:

- Lecture and presentation by Alfred Pomer, West Village historian and author of Exploring The Original West Village
- Lecture and presentation by Jason Haber, author of The Business of Good: Jane Jacobs, Robert Moses and The Battle for New York
- Historical lecture and presentation by Alice Sparberg Alexiou, New York City journalist and author of books on Jane Jacobs, The Bowery and The Flatiron District
- An Introduction to The Whitney Biennial by a curator from The Whitney Museum of American Art. A free pass to the museum will be given to all seniors who attend.

In addition to stimulating the mind with these lectures, seniors can improve nutrition through a workshop at Integral Yoga called “Eating Well on a Budget with Healthy Foods” with Karen Ranzi, food educator, motivational speaker and award-winning author.

The Church of the Village at 7th Avenue and West 13th Street is a Progressive, Radically Inclusive, and Anti-Racist Expression of God’s Love and Grace. Lenox Health Greenwich Village is devoted to providing local residents with a new model of community-based care. The Integral Yoga Institute offers yoga classes for every age, body, background and condition, along with ten free open meditation sessions each week.

The West 13th Street Alliance hopes that with enough attendance and participation this summer, the Senior Space initiative can expand in the fall and into a full-time program next year.

For a complete schedule of Summer Senior Space activities, please visit www.iyiny.org/Senior Space.

Crisis Text Line Helps the Text Generation

By Karen Rempel

The Crisis Text Line is a free service founded by West Village resident Nancy Lublin. Nancy explains, “People in crisis can text for help just like you would text a friend. We wanted to make it fast and easy. So you text 741741 and you’re connected to a trained, empathetic crisis counselor on the other side.”

The non-profit Crisis Text Line launched in August of 2013, and soon it was available in all 295 area codes in the United States. It also operates in Canada and the UK (with a unique text number in each country), and is about to launch in Ireland, Australia, South Africa, and Latin America. Nancy says, “Our hope is to be in fifteen countries in the next three years. We just had really exciting news coverage because the Royal Family were the secret backers to bring us to the UK. We’ve been working with them for about three years. Prince William, the Duke of Cambridge, made a video telling people about the Crisis Text Line and asking people to become volunteers.”

Nancy adds, “I think mental health is one of the epidemics of our lifetime. If you look at the numbers on suicide and on anxiety, our texters skew young, poor, and diverse. They’re people who wouldn’t otherwise get help. I think my favorite part is being a volunteer myself on the platform. It’s strangers talking to strangers in their darkest moments. Sixty-five percent of texters say they’ve shared something they’ve never shared with another human being. So they’re first time, coming out, or they’re saying that they hear voices, or they’re just able to share. I take that responsibility really seriously, being there for somebody in that kind of a moment.”

Crisis Text Line screens and trains volunteers online. Volunteers reply to texts at home, using a laptop, during times that work for them. Nancy says, “It turns out to be wonderful for introverts, for people who don’t have a lot of time, for older people. We really love our older volunteers, because they’re disproving myths about older people and computer usage.”

To be a volunteer you have to be capable of coming to every conversation with empathy. Nancy explains, “We also screen for bias. One of the amazing things about Crisis Text Line is that more than a third of our texters are diverse, racialized, and about half of our texters identify as LGBTQ+. “

Supervisors, who are paid, full-time staff with a degree in a related field—usually social work, watch all the conversations, so if something goes wrong they can jump in. They’re the ones who call 911 when there’s an emergency situation. There’s also a chat function where crisis counselors can talk to each other to give support.

Nancy adds, “We’d love West Village volunteers. I’ve been here for twenty-three years. It’s always been a loving and progressive community and I think they’d make great crisis counselors.”

For more information, or to volunteer, go to crisistextline.org.

FAST FACTS

US text #: 741741
Canadian text #: 686868

Date founded: August 2013

Texts as of 5 PM May 21, 2019: 105,380,330

Top 3 US states texting due to anxiety or stress: PR, NH, CT

Top 3 US states texting due to crises related to suicide: MT, UT, ID

West Village Bookstores

THE NEWEST BOOKSTORE IN OUR NEIGHBORHOOD, Left Bank Books, above, houses a collection of antique books, used books and special collectors editions. Photo by Danielle Smolian.

By Gordon Hughes

It was about three years ago when I was visiting Marrakech... I was walking around the French Quarter and ran into a used bookstore/cafe. Now that was new to me. I had seen Brenton’s Book Store with coffee and soft drinks but I had never seen a French cafe with lattes, pastries and assorted sandwiches that also sold an array of international newspapers and used books from around the world. It got me to thinking about our West Village coffee shops and what they offered?

Now you may recall I did a column on West Village coffee shops and got a lot of mail about the ones I missed. That said, by my count there are approximately nine book stores in our West Village if you don’t count BookBook. Now that was new to me. I had visited there, walk a little further down Perry and cross West 4th and before you reach Waverly, on the north side is perhaps the newest bookstore in our neighborhood Left Bank Books. There you will find a collection of antique books, used books and special collectors editions.

After visiting there, walk a little further east to the corner of Perry and 7th on the southeast corner and walk into Idlewild bookstore. Well, that doesn’t quite tell the story. Idlewild sells books on language but also sells or has language lessons. It provides a unique service to our neighborhood in the era of globalization. Need I say more?

So that takes me to Bookmarc at the corner of Bleecker and 11th St.

You have to love the name as it would imply the books are high-end coffee table editions. Of course there are the Marilyn Monroe, Mick Jagger, James Dean and a variety of esoteric-themed photo books and a variety of those excellent photography themed tomes. There are also some remarkable photo essay books. Worth a look see.

Now this is where I get a bit verklempt— it’s about Biography Books (most recently BookBook), which was where Bookmark is now. For years it was my very favorite haunt in the Village. I mean hours could be spent looking at books just on the tables outside the store, let alone going in. Well for a variety of reasons they moved east on Bleecker to a location between 7th and 6th. As you probably read in last month’s edition of WestView News, they are going out of business. Well not totally going away, but they will have a very different business model. Look for them on Saturdays in Abingdon Square on market day. To me it is still sad, and is a loss. I asked them why the name change...they said they used to sell only bio books and when they moved they changed the name because they were selling a variety of books.

So that leads me to a new bookstore (at least to me new), Three Lives And Company at W. 10th and Waverly. This is a true gem. Just read the NY Times Sunday Book Review and on Monday walk-in and on the

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Suzanne Poli Classic Photo

On a hot June Pride day in 2005, Suzanne Poli captured this infamous roller-skating pair, renowned for their dramatic and colorful flair, posing with their favorite companion, Miss Columbia (l.), the beloved drag queen from Queens died last October and was widely mourned by her swirling antics, as well as Rollinerina’s, became part of the fabric of the annual half-century Pride March in New York City.

Poli’s iconic photographs of the 50-year Gay Pride movement from 1969 to 2019 are on display at the Nonwood Club, 241 West 14th St. through July 16. NYC Pride has designated the exhibit as an official World Pride event opening on Thurs., June 13, 7-10 pm. This is a true honor for Ms. Poli as this is one of only 75 World Pride events.

—Photo by Suzanne Poli

“Her work is amazing: the best representation of the Gay Rights movement I have ever seen.”

—Sir John Richardson, world renowned art historian and Picasso biographer.
Notes From Away

The Past Is History

By Tom Lamia

“The past is never dead. It’s not even past,” is from William Faulkner and often used to show literary cool when saying there is nothing new under the sun. I am going to use it here to make a different point—that in older societies the past is revered and relevant. One such older society is New England, generally, and Maine, specifically.

There is in my small town of South Bristol (pop. 870) a historical society; a library containing a remarkable number of local accounts of the town’s history, often told through the misadventures of its pioneers, warriors, sailors and early inhabitants; and several cemeteries containing headstones dating back to the French and Indian War in the mid-eighteenth century. Why, you might ask, is this important, and what does it have to do with the relevance of the past?

Perhaps there are a very few of you who remember Frances Perkins, whose story I told in one of my early columns. Frances was FDR’s Secretary of Labor, the first woman to serve in a presidential cabinet and the author of the New Deal. Frances’s family property in Newcastle (pop. 1,752), borders a small colonial-era cemetery where she is buried alongside her husband. There is a Frances Perkins Center in neighboring Damariscotta (pop. 2,104) in space that adjoins the public library. The Perkins family homestead will soon become a public trust, dedicated to the memory of this extraordinary woman.

Last week I attended a program at the library put on by the joint efforts of the Perkins Center, the Newcastle Historical Society and the Damariscotta Historical Society. The program included a film and traveling exhibit of photos and documents that will make a national tour. Frances’s neighbors will not let her be forgotten. In all of this, I learned a little more about Frances and a lot more about the role and relevance of local historical societies in coastal Maine.

As space for Maine tales is limited in a New York City community newspaper, I will mention only that the principal activity of the historical societies mentioned is the care of cemeteries. All three send their members out to tend ancient headstones, repair damage, pull weeds and trim grass. This week’s local newspaper announces that the South Bristol society will follow tradition and meet as a work party to visit two of the town’s six cemeteries. Members are asked to bring “hand clippers, gloves and a broom rake.”

Two recollections from the past are relevant. The first is the heroic action of the 20th Maine Volunteers at Gettysburg who were mustered from nearby mid-coast towns from Brunswick to Thomaston and led by a Bowdoin College professor, Joshua Chamberlain. Low on ammunition, outnumbered and threatened with being overrun at Little Round Top, they fixed bayonets and charged two attacking Alabama regiments, creating a panic that led to victory without a shot being fired. This action was the spark for the Union victory at Gettysburg. Roughly one-third of these Maine soldiers, from towns within a few miles of where I sit to write these lines, lost their lives as a proximate result of this battle. These were patriots from small towns whose family names still dominate among the local population.

The second recollection relates to small town life in a different part of the country. I was a student at the University of Mississippi in Oxford, Mississippi, in 1957. There, a fellow “Yankee” student and friend, Frank Wolf (later, and still, a long-time Congressman from Northern Virginia), led me on a visit to Faulkner’s house on Oxford’s town square. Frank, a serious Christian then and now, had been befriended at church by a Faulkner relative who was looking after the house while the owner was away teaching at the University of Virginia. Frank had an open invitation to visit the house and invited me along on one of his visits. At the time, I knew from cool responses to any mention of Faulkner in the Ole Miss community that his personal esteem in the wider world was not shared in his home-town. He was an outrageous fabulist in his novels of life and often used to show literary cool that so outraged his Oxford neighbors that not even his Nobel Prize for literature could make them proud. At UVA, however, another set of Southerners was honored by his presence.

If you have comments, corrections, criticism, or praise, I welcome them: trlamia15@gmail.com
Let the Sun Shine

By Keith Michael

Overheard on the street: “Who decides when is the first day of spring? Do a bunch of people sit around a table and say, ‘This would be, like, a good day?’” It’s hard for me to imagine thinking that “spring” is merely a marketing ploy and not that there are grand rhythms dancing through space around this small spinning planet, calculable to the millisecond, as to when the vernal equinox is as well as the upcoming summer solstice. If perchance you’re among those who haven’t heard, the former is the longest day of the year before the equinox, travels around the sun), and the latter is the longest day of the year before the pendulum begins swinging back toward winter. If you are a sunset-peeker in Hudson River Park, watch how the sun is now setting further and further north each day over New Jersey, and then begins its southern journey again.

The summer solstice arrives on Friday, June 21st, at 11:54 a.m. this year. I always think it comes too early to begin contemplating the summer’s waning. With this year’s cool rainy spring, only recently templating the summer’s waning. With June 21st, at 11:54 a.m. this year. I always erly journey again.

Over New Jersey, and then begins its southern migration, setting further and further north each day as its axial, travels around the sun), and the latter is the longest day of the year before the pendulum begins swinging back toward winter. If you are a sunset-peeker in Hudson River Park, watch how the sun is now setting further and further north each day over New Jersey, and then begins its southern journey again.

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IN and OUT
by Caroline Benveniste

This was a fairly quiet month, but after a long wait, it finally appears that some tenants are coming to the old St. Vincent’s site on 7th Avenue. A number of long-awaited openings have materialized this month, and a new pizza place has replaced a short-lived pizza place in the Meatpacking District.

**Open TOP OPENINGS**

**Pisellino**—52 Grove at 7th Avenue South. Jody Williams and Rita Sodi already run a number of popular restaurants in Greenwich Village. Buvette, the tiny French spot which looks like it has been transported from Paris, and the well-respected Tuscan I Sodi are individually owned by Jody Williams and Rita Sodi, respectively. Around four years ago they opened a joint venture, Via Carota, a delicious and fun Italian restaurant which was recently recognized at the James Beard Foundation Awards with the highly-coveted “Best Chef – New York City” award. Now the pair have opened a small all-day café/bar called Pisellino at the corner of Grove Street and 7th Avenue South where Mercadito Grove existed for many years, and after, briefly, fast-casual Mediterranean spot Mirage Kitchen. Williams and Sodi have said that Pisellino was built to resemble an Italian train station – and the wood and metal banquettes certainly are reminiscent of that. I have fond memories of having an espresso and a mozzarella and prosciutto sandwich which I've previously sampled at various locations of Swedish Coffee Bar Fika. The laminated dough was perfect, but I felt that there was a little too much cardamom (and I like cardamom) – however, one of the WestView contributors who travels often to Sweden was delighted with them and said that that is how the Swedes like them. Perhaps next time I will try the kanelbullar or cinnamon buns. I also thought the pastries, including the various croissants, were a bit expensive at $5 each. Fabrique is well-known for its sourdough bread of which there are many artisanal-looking varieties in the store.

**Frevo**—48 West 8th Street between 6th Avenue and MacDougal Street. From the street, the restaurant does not look like a restaurant, but rather, a very small art gallery. But on the back wall of the gallery is a discreet door leading to the restaurant. The restaurant itself has 24 seats at a counter which overlooks the food preparation. The restaurant serves a course tasting menu for $124, with an optional $78 wine pairing. The chefs/owners hail from Brazil and Portugal, but trained in France where they assembled an impressive resume including stints at Guy Savoy and Alain Ducasse at the Hotel Plaza Athénée in Paris. This fine-dining venue is a change from the previous tenant which was Il Bambino, a casual panini spot.

**Also Open**

**Gran Gelato** (335 Bleecker Street between Christopher and 10th Streets) has opened just in time for the warmer weather. It is an authentic Gelateria, owned by two Italians who hail from the Naples area. One of my favorite gelato flavors, Nutella, is hard to find in the US, but the creamy Nocciolata, a hazelnut base with fudgy chocolate streaks is an alternative. The staff is extremely friendly and happy to oblige with samples. **Resca** (44 9th Avenue at 14th Street) is a Pizza/Italian restaurant that took over the space of short-lived BLKSQ Pizzeria and Bar. Some Yelpers complained of disorganized service when the restaurant had just opened, but others enjoyed the pizzas and salads. At press time the restaurant did not yet have a liquor license. I was excited to see that **Kopi2** was opening on 14th Street, and assumed that like the original, Kopi Kopi on West 3rd Street, it would serve a small menu of Indonesian food. However, this location serves only coffee, pastries, and a few non-Indonesian selections like avocado toast. All the coffee, however, does come from Indonesia. **Sassy** (28 7th Avenue South) is an event space that specializes in events for 15-75 guests. The location was a truck parts store in the 1940s, and more recently was an Icelandic fish and food cafe. A very small and unassuming storefront, but now that location has closed.

Closed

**Frevo**—48 West 8th Street between 6th Avenue and MacDougal Street. From the street, the restaurant does not look like a restaurant, but rather, a very small art gallery. But on the back wall of the gallery is a discreet door leading to the restaurant. The restaurant itself has 24 seats at a counter which overlooks the food preparation. The restaurant serves a course tasting menu for $124, with an optional $78 wine pairing. The chefs/owners hail from Brazil and Portugal, but trained in France where they assembled an impressive resume including stints at Guy Savoy and Alain Ducasse at the Hotel Plaza Athénée in Paris. This fine-dining venue is a change from the previous tenant which was Il Bambino, a casual panini spot.

**Coming Soon**

**The Lavaux**. 630 Hudson Street (between Jane and Horatio Streets) has applied for a liquor license, and according to the documents submitted to Community Board 2, it will operate as a Swiss wine and fondue bar. According to the New York Times, the team owns vineyards in Switzerland (Lavaux is the name of a Swiss wine region). The space previously housed a location of Beast Feast. **Nordstrom Local** will open a location on 7th near 12th Street (presumably in one of the storefronts of the Rudin Greenwich Lane condos that replaced St. Vincent’s hospital). There will be no merchandise in the store, but customers will be able to pick up online orders and return items. And coming to the storefront at the corner of 12th Street and 7th Avenue is **Small Dog Veterinary**, a start-up that promises to reimagine “the veterinary experience to deliver a new standard in pet health care.” Inclusions are that it will operate on a membership model.

**Other**

The fast-food Chinese restaurant **Wok to Walk** (319 6th Avenue between West 4th and Carmine Streets) is sporting a sign in the window which says “Sorry, We’re Closed. UNDER CONSTRUCTION.” **Rosemary’s Pizza** (1 Perry Street at Greenwich Avenue) has reimagined itself as **Roey’s**, an all-day dining venue. While pizzas are still available, there are many other items on the menu including some delicious breakfast options such as Cacio e Pepe Egg Sandwich, which, with the addition of bacon, is basically a bacon, egg and cheese with Pecorino cheese. There is also a take-out coffee bar with pastries from **Lower East Side French bakery Cici Cela. Spacious**, the co-working space provider has opened a location at 175 West 10th Street at 7th Avenue South. They had taken over the Barworks location at 7th Avenue South and Morton Street after the Barworks scam was exposed, but now that location has closed.

Photos by Danielle Smolian.
A View from the Kitchen

By Isa Covo

Here is what happened when women took matters into their own hands.

Recently I read an article about some Palestinian women and children from Jubbet ad-Dib, a Bedouin village, who one day, and without warning, stormed the offices of their district council and demanded clean water and electricity for their village. They tricked the council head into visiting their village by offering to pay for a taxi, which in a patriarchal society is considered an insult. But it worked, and the governor, bringing along a delegation, went to visit Jubbet ad-Dib at his own expense. He even brought some catered food, which the women found inferior, so they contributed some money and prepared a better meal.

Since they had no electricity, they had to use wood fires to cook and heat their homes. The houses were full of smoke, which took a toll on their health. They had to ask people in neighboring villages to let them use their refrigerators to keep their food, and for clean water. They also needed help to charge their phones.

The children suffered as well, for they had to walk on muddy roads to go to school, and the staff would not allow them to enter the school because they were dirty. They had no access to television, so when the women took matters into their own hands, they managed to change their situation, the women managed to get a source of clean water, and bus service to take their children to school. Now the children of Jubbet ad-Dib are the ones who are envied.

The improvements went beyond clean water and electricity, as the village now has a brand new clinic and some small businesses, including a grocery store selling ice cream.

All this work was done by women, and they decided to register as a nonprofit, the Association of Jubbet ad-Dib Women. As such they interact with both Palestinian and Israeli authorities as a professional body independent from the district council. Word of their work spread, and they now host visiting foreign delegations and representatives of the district government.

In a patriarchal society, such accomplishments coming from women without the participation of men seem not only surprising, but also improbable. However, the women appreciate the fact that men work hard outside the village, and they felt they had to step in in order to bring about the necessary improvements. Now, they explain, men recognize their efforts and are proud that their wives have become famous and have created a village that is different from and better than surrounding ones. They also respect them more, and that has curbed domestic violence, and families are closer.

The women feel self-confident working as a group and discussing projects and ideas. They started by concentrating on their own needs—what they knew intimately—and from there they managed to change their environment and their lives. Now they can help others do it as well.

By tending to our own garden first—to paraphrase Voltaire—we can, perhaps, tend to the world. It only takes courage, cooperation, being considerate and persistent, and displaying no resentments.

SALMON RILLETES

By Isa Covo

INGREDIENTS (MAKES ABOUT 2 1/2 CUPS):
1/2 lb. salmon fillet, skinned and boned
1/2 lb. smoked salmon
1/4 cup dry white wine
1 pinch grated nutmeg
1 pinch ground cloves (optional)
1/2 teaspoon mixed peppercorns, ground
1/8 teaspoon cayenne pepper
2 tablespoons olive oil
2 tablespoons brandy, preferably cognac; or gin
7 oz. (14 tablespoons) unsalted butter
1 tablespoon chopped dill
2 tablespoons salmon caviar
Dill fronds for decoration (optional)

DIRECTIONS
1. Cut the fresh salmon into half-inch cubes.
2. In a saucepan, bring the wine and spices to a boil, lower the heat, and add the salmon cubes. Stir and simmer gently, about 4 to 5 minutes, until the salmon losses its deep pink color and becomes opaque. With a slotted spoon, remove the salmon from the pan and transfer it to a bowl. Bring the wine and spices to a boil, lower the heat, and add the salmon cubes. Stir and simmer gently, about 4 to 5 minutes, until the salmon losses its deep pink color and becomes opaque. With a slotted spoon, remove the salmon from the pan and transfer it to a bowl.
3. In the same pan, heat the olive oil gently and return the salmon cubes to it. Simmer for 1 minute, add the brandy, continue simmering for 2 to 3 minutes, and flake the fish, being careful not to mash it or let it brown. Drain the liquid and add it to the wine broth. Set the salmon and the broth aside to cool.
4. In the same pan, over very low heat, melt half the butter, but do not let it brown. Cut the smoked salmon into medium-sized pieces and add them to the melted butter. Simmer gently, stirring occasionally for 5 to 10 minutes until the salmon turns pale pink.
5. Transfer the cooked smoked salmon, with the butter and the reserved broth from the fresh salmon, to a food processor and let it cool completely. Meanwhile cut the rest of the butter into small cubes.
6. Process the smoked-salmon-and-butter mixture to a smooth and homogenous paste. With the motor still running, gradually drop the butter cubes through the feeding tube and pulse until all the butter has been absorbed, but do not over-process, for the mixture can become oily and separate. Transfer to a bowl large enough to contain all the ingredients and fold in the flaked, fresh salmon; the dill; and the salmon caviar. The texture should be a little rough.
7. Transfer to one or more containers from which the rillettes will be served, cover with plastic wrap, and refrigerate several hours or overnight.
8. Remove the rillettes from the refrigerator 15 minutes before serving in order for them to reach a spreadable consistency, but they should still be served cold. Decorate with dill fronds. Serve with toasted baguette slices or, even better, with toasted bruschetta.

“One of the oldest coffee shops in New York. You go there for the look and the vibe of the place. So much of our city has been regurgitated into soulless franchising, but Caffe Reggio is the real deal.”— Sean Lennon, Vogue online

119 MacDougal Street
New York, NY 10012
Tel. (212) 475-9557

www.westviewnews.org

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Jefferson Market Library Gets ADA Rehab

By Brian J Pape, AIA, LEED-AP

The venerable Jefferson Market Library, inside the former Third Judicial District Courthouse building (ca. 1874-77), is getting an extensive ADA rehab. Since November 27, 1967 the building has served as the Jefferson Market Library—saved from the demolition ball by community preservation activists, and remodeled by architect Giorgio Cavaglieri. As mandated by the federal Americans with Disabilities Act of 1990 (ADA), all public accommodations must provide equal access to those with defined disabilities as soon as possible. You may wonder, rightly so, why it took 29 years to comply with the law despite restorations done in 1994, 2012 and 2014, but that is another subject (applicable to many buildings).

The timing for the library’s ADA rehab has come, with the carefully designed update by WXY Architecture + Urban Design. The work was written about by NYPL branch manager Frank Collerius in the April edition of WestView News, which told of the full closure of the facility on April 1st to allow licensed workers to remove asbestos contaminated materials (ACM), demolish the existing non-compliant elevator, and begin clearing the exterior site along West 10th Street where the exterior ramp will be located.

Phase two work is planned to begin July 15th, when the entrance and major rooms facing Sixth Avenue will re-open for patrons. During the following 19 months the site and rooms facing West 10th Street will be gutted, and ADA restrooms will be built on three floors which will be accessible by a new ADA elevator.

For those familiar with the exuberant masonry architecture, the angles and steps abounding throughout the building raise accessibility challenges at every turn. The existing entry is seven steps up from the sidewalk, then three more up to the reading rooms. The former workroom/circulation desk area is being transformed into a new lobby with a raised ceiling and raised floor to make it match other main floors. The elevator lands at this new floor, so the new restrooms are also accessible on this level.

Of course, the architects at WXY Architecture still had to figure out an accessible path to the lobby floor from the sidewalk; the stairs on Sixth Avenue must remain since they are part of the protected historic character. That is where the West 10th Street façade comes in, which provides the space for an access ramp on the sidewalk. And by gently utilizing two window openings facing west, automatic doors are introduced at the top of the ramp landing, right at the new lobby level.

Phase three work, scheduled for the first quarter of 2021, will finish up less obtrusive aspects after all else is open, but still include new children’s restrooms, and a simplified Sixth Avenue vestibule. The community has much to be grateful for as this cherished landmark gets its useful life extended for many years to come. More building details were included in my “Then & Now” article in the March, 2018 issue of WestView News. They say the Hudson Park Library branch is up next for improvements; let’s hope so.

Brian J. Pape is a LEED-AP “green” architect consulting in private practice, serves on the Manhattan District 2 Community Board, and is co-chair of the American Institute of Architects NY Design for Aging Committee.

75 Morton School Update

By Mar Fitzgerald

On June 26th the students of MS 297 will mark the close of the first year in their forever home at 75 Morton Street. Due to construction delays, the inaugural class of 160 sixth-graders spent their first year of middle school co-located with the Clinton School for Writers and Artists on 15th Street.

The school, named for its address of 75 Morton, currently houses 561 sixth and seventh grade students, and will welcome 300 new students in September, when the seventh grade moves up and becomes the school’s first eighth grade.

75 Morton’s modern design distinguishes it from the majority of NYC public schools. Upon entering the year-old building, one is struck by the feeling of grandeur created by the double-height ceilings “The exposure to the light is inspiring,” says parent Heather Campbell. In addition to several classrooms, it also has dedicated spaces for art, dance, science and an outdoor play yard. A green roof was made possible by funding from Corey Johnson’s office. The “Gymatorium,” a modular, combined sports and gathering space, serves the soccer, track and cheerleading teams, as well as assemblies, performances and forums. There is a cafeteria, but students can also enjoy the privilege of “out-lunch” and dine outside of the school.

Thanks to a generous donation from Google, students have use of 475 laptops as well as computer science workshops to hone their tech skills. During a recent partnership with 12 Learning, a program developed out of MIT, students participated in a weeklong collaborative immersion into STEM courses where they worked in teams to solve real-world problems using critical thinking and experimentation.

In addition to the school’s academic, music and art curriculum is a philosophy focused on community and the overall well-being of the children that attend. Students at 75 Morton begin each day in small groups called Advisories. These morning sessions, students are present to share their work with their parents and advisor on their own terms.

Students are admitted to 75 Morton, first, according to their residential zone of District 2. Once the zoned obligation is satisfied, a limited number of seats are available for children who reside outside of the district. These students undergo a highly competitive screening process based on mathematical rubric based on grades, behavior, attendance, lateness and state test scores. DOE Chancellor Richard Carranza sees this ranking system as a detriment in New York City’s public school system. “Why are we screening kids in a public school system? That is, to me, antithetical to what I think we all want for our kids,” said Carranza at a Bronx press conference.

According to the Inside Schools website, over half of Morton's student body is White, with 23% Hispanic and 9% Black and Asian respectively, and 27% eligible for free or reduced lunch. While these statistics are not groundbreaking, they do show 75 Morton to be considerably more diverse than other schools in the immediate area.

WestView Needs You!

WestView is not only written by its West Village readers, it is also edited and even distributed by neighborhood residents, and that’s not all... We always need proofreaders, editors, designers and, of course, ad sales! So if you like the paper and would like to join the gang give me a call now.

George — 212. 924. 3718
Or email gcapsis@gmail.com

The Pay is Modest — The Satisfaction Considerable
Maggie B’s Quick Clicks

CONGRATULATIONS MAGGIE B!
The Lucie Foundation is a nonprofit organization, based in Los Angeles, whose three-tiered mission is to honor master photographers, discover and cultivate emerging talent, and promote the appreciation of photography worldwide. The Foundation’s sister-effort, International Photography Awards, holds a juried photography competition annually, to which professional, amateur, and student photographers are invited to submit their work.

As they say on their website, capturing the essence of the urban lifestyle is now both a popular form of art and an important medium of communicating the modern reality, which they add was shown powerfully through all the outstanding submissions to IPA’s special theme photo competition, “Street”—a theme that naturally appealed to Maggie B. Who was delighted—and amazed—to find her WestView News images among the many Honorable Mentions!

All photos by Maggie Berkvist.
Small Residential Lots Get a City Competition Treatment

By Brian J Pape, AIA, LEED-AP

Big Ideas for Small Lots NYC (BISL) is a design competition to find housing solutions for smaller than standard lots (<25’ x 100’), and to explore their potential to contribute to affordable housing options across various site and neighborhood conditions. More than 444 proposals were received from 36 countries across five continents. I participated in the competition and attended the announcement of the five winners on May 14th at the Center for Architecture in Manhattan.

Considering that submissions were required to comply with all current regulations, codes, ordinances, and the existing zoning regulations, it is no wonder that all five winning entrants practice in New York City.

The nine-person jury also judged entries based on these criteria: ability to meet the needs of the households and individuals, e.g. co-living, caregivers, or aging in place; attention to detail and resident experience, including ADA standards; apartment planning and the relationship between interior and exterior spaces; circulation, daylight, and overall functionality; how well the mechanical systems provide environmental comfort and high level of durability; how the design and materials selections facilitate superior building performance to further city policy goals to reduce water and energy consumption as well as manage storm water and heat island impacts.

In case you think entering the competition would be quick and easy, note these other requirements: a narrative of text and images not to exceed 1,000 words; floor plans for each level that show dimensions, square footage, apartment planning, circulation and egress—including site planning considerations, adjacent conditions, and relationship to the street; one building section indicating floor-to-floor and floor-to-ceiling height, wall, floor, and roof section, envelope materials, fenestration, and approach to sustainable development; one front elevation of fenestration and materials, ceiling heights, floor elevations, and total building height; one exterior perspective rendering; one axonometric projection of the overall building; one table illustrating zoning conformance and compliance; at least one, but no more than four, additional drawings to demonstrate replicability on other sites with a different typology.

“To unlock some of our most difficult-to-develop sites we needed to take a fresh approach, and taking that leap has clearly paid off,” said the newly appointed HPD commissioner Louise Carroll.

Now, having worked on this, I can vouch for how much time and resources it took to put this complete package together. A very conservative estimate of $10,000 worth of effort for each submittal multiplied by 440 entries equals $4,400,000 of free design labor—not a bad haul for the city. But wait! Winners are now required to assemble a development team that is capable of performing duties carried out by developers and contractors, have approximately three months to submit proposals, and are encouraged to use the monetary award for further developing their submissions into proposals. AIA New York awarded a monetary stipend in the amount of $3,000 to each of the five winners below. You do the math.

“MORE WITH LESS” by Palette Architecture. “More with Less” is a 3,700 square-foot building that features two units, one of which is a co-living space with four individual rooming units. Palette Architecture (NYC) founded in 2010 by partners Peter Miller, John Sunwoo, and Jeff Wandersman.

“LIBERTY WINDOW” by New York City Department of Housing and Preservation Development. This building features four units in a 2,100 square-foot building.

“MASS GREEN LIVING” features five units in an approximately 5,900 square-foot building by Anawan/101 + Kane AUD, which is Ted Kane, principal of Kane AUD, and Jeremiah Joseph, principal of Anawan/101, both in NYC.

“GREENFILL HOUSE AS GARDEN” by Michael Sorkin Studio, NYC, an international design practice in association with Terreform, a non-profit institute. This entry proposes seven units in an approximately 4,430 square-foot building.

“SYSTEM FOR NARROW LIVING” by Only If Architecture (NYC), led by Karolina Czeczek and Adam Snow Frampton, AIA.
Pier 40 continued from page 1
and their closely linked Hudson River Park
Friends. The members of these two organiza-
tions’ Boards of Trustees read like an invitation
list to a billionaire’s party in the Hamptons.
The Mayor and Governor appoint the Trust
members so one question is why is it so domi-
nated by Wall Street insiders?
Lower Manhattan doesn’t need more of-
lice towers. And certainly not on an eco-
ologically sensitive river, in a major flood zone,
and in OUR public park. The unsigned
draft legislation that was presented would
limit the new office building to 88 ft (the
height of the rafters on Pier 40) which will
absolutely destroy the magnificent views of
lower Manhattan from Pier 45 at the end
of Christopher St. Pier 45 is used by many
thousands of local residents and visitors.
And this is just their minimal plan. It seems
likely that the unknown authors of this leg-
islation will likely be pressured to compro-
mise on the 88 foot height restriction and
will go even higher. The westside build-
ning boom-free-for-all has already destroyed
the stunning views from the High Line in
Chelsea. The Hudson RailYards that could
have provided affordable housing for thou-
sands have been turned into an ugly luxury
shopping mall and housing complex for the
uper-rich. Enough! We must protect what’s
left of our diminishing land, public parks,
riverviews and quality of life.
It doesn’t take a great deal of imagina-
tion to figure out who is behind this bizarre
scheme. Google and their parent company
Alphabet are already spending $1 billion on
developing a lower Manhattan campus in the
old St. John’s Building on Houston St. This
campus is directly across the street from Pier
40. Google’s actions in Chelsea tell us what
to expect in the Village. First Google occu-
pied the largest office space in the city; on 9th
Ave. Then they bought the Chelsea Market
building across the street to expand their of-
office space. And then they purchased space on
Pier 57. Google apparently craves river views
for their executives and the fact that the Park
and its Piers are owned by the public is not
seen as a problem.

Letters continued from page 3
rial being collected at their sites.
The 4 day a week information booth at
Union Square Greenmarket also reports an
increased awareness by the general public over
the last eight weeks. Whatever part WestView
played in calling attention to and providing in-
f ormation for this part of NYC’s recycling ef-
forts is part of our continuing mission to inform
our community of critical civic and local issues.
—Ed Rothaus

White Horse
To Charlie McKenna, Re: Your letter to the
Editor dated April 2019
We agree with you completely.

Usually, it is Steve Croman raising the re-
sume to such an extent that the clubs and pubs and res-
taurants could no longer remain in business.

In this case it was the owners of the White
Horse Tavern who chose to sell to Steve C-
roman, and, no, it was not the best offer.

Of course Croman could have said to the
new owners of the buildings that he would
like to see the White Horse preserved as it is,
but we feel that he would never do that.

We do believe that all the adverse publicity,
the rally in front of the White Horse Tavern
and the good old fashioned Irish Wake held
by Malachy McCourt on that same day did
in an odd way force Eytan Sugarman to keep
The White Horse, The White Horse.

It will no longer be a tavern for the locals,
but an upscale version of its former self.

We are not as familiar as you are with what’s
happening in the West Village, as we have con-
centrated on Steve Croman these many years.

The happy ending is that Steve Croman
went to jail, and will always be referred to as
a convicted felon. We will report on his
activities and sightings in future columns.
—Cynthia Chaffee and Mary Ann Miller,
co-founders of the Stop Croman Coalition
Yes, we were there the night of June 28th, 1969, and all the rest of those famous nights whose impact has been felt around the world. This year’s annual Gay Pride Parade will celebrate the 50th anniversary of that date, and is expected to be attended by a record three million people. We were not actual participants in the Stonewall Riots but we were neighbors and spectators and we were completely empathetic.

Several friends had come over to our place on Christopher Street, and after a fun-filled evening we broke up the party at around 3:00 a.m. and walked out to the street. Across the Square we saw an angry crowd, which before our eyes quickly turned into a full-fledged riot (what is today referred to as a revolution, or at least an uprising), and the crowds grew larger and louder and more aggressive. The police and paddy wagons arrived with sirens screeching.

As they were led out of the bar, the arrested Stonewall patrons were wisecracking and making bobs before being thrown in the wagons and whisked away. It went on and on for three days and three nights. In the 50 years since those riotous nights, the Stonewall Tavern; Christopher Park, just across from the bar; and the streets around it have become the epicenter and symbol of gender equality, and all of these were commemorated as the Stonewall National Monument by President Barack Obama.

We decided to interview Robert Bryan about that long-ago and significant event, who is a longtime friend of ours who was the men’s fashion director for the New York Times Magazine, known for his spectacular spreads featuring handsome male models wearing designer versions of 1930s and ’40s clothing. In 2009, Robert, who had previously been the fashion editor for a menswear magazine called Civilized Man and wrote for Women’s Wear Daily as well, had his book American Fashion Menswear published by Assouline. He had been one of the actual Stonewall rioters right in the middle of the melee, and agreed to share his experiences and memories with us.

Jeffrey Geiger, Robert’s protege, a former bartender at the famed Pyramid Club in the East Village, and later the founder of the fun and fantastic Wonder Bar on East 6th Street, had introduced us to his mentor. Robert wanted to pass on his sartorial smarts to good-looking, dark-haired Jeffrey, a charismatic young man who was always dressed in vintage clothing.

On a recent bright and sunny afternoon we were invited for tea to Robert’s splendid Art Deco apartment in New York’s Lower East Side. The classic Deco structure is stunning in its detail, from the building itself to the inner lobby with its 1930s chandelier and wall sconces. Once inside the apartment there is a large vestibule that opens onto a grand living room furnished with a plush maroon-and-royal-blue couch with two matching chairs, and cobalt-blue mirrored coffee and end tables, and is accented with decorative pottery and green patinated nude-lady lamps with outstretched arms. The even larger dining room, with an adjoining and colorful kitchen, maintains the classic and elegant time-frame of the Depression era. A large windup Victrola sits in a corner, and there are two or three half and bedroom closets filled with 78 rpm records and an electronic player for Robert’s collection of CDs featuring the vocalists and backup bands of the 1920s and ’30s. There are two ample bedroom suites in this elegant "bachelor’s apartment," and it seems ideally suited for parties.

We were reminded of Robert’s annual New Year’s Day parties we have attended over the decades at which men and women are dressed in vintage outfits, Robert himself usually wearing a pinstriped double-breasted George-Raft-style suit or a satin smoking jacket, presiding as guest party and dance to the popular music of the ’20s and ’30s classics. Often the great New York Times society photographer Bill Cunningham would be there snapping photos for the paper. Sadly, Bill, as well as Jeffrey, are now both gone.

As we stared out the many windows of the apartment at the breathtaking views of the Manhattan skyline and were served tea poured from an elegant teapot into Harlequinade cups, Robert filled us in on the details of his experience those many nights ago.

"In those days," he said, "you either went to Julius or the Stonewall. As a last resort you would go to Mama’s Chicken Hut, hit the trucks, or take a cigarette break on a Christopher Street stoop and cruise the cruelest street in town." Robert remembered, “Saturday night was the biggest crowd, over two thousand people—it got crazier and crazier—cops were pulling people and hitting them. By the second night whole bodies were falling in the mouths of garbage cans filled Sheridan Square. The TPF [Tactical Police Force] were wearing helmets with visors and carrying shields and clubs, clearing people out. It was like a war zone. There were a lot of effeminato nelly boys, a few drag queens who had wandered over from Club 82.”

Robert continued, “The clientele at the Stonewall was ninety-five percent white gays. They mostly tended to be young, in their early twenties. They would solicit johns—also panhandling street kids in their late teens—dressed in hiphugger elephant bells, wearing shirts with ruffles. Outside people formed chorus lines like the Rockettes, exposed their midriffs, and joined up with the queens, including Marsha P. Johnson aka Black Marsha, who in addition to throwing cans and coins at the police like the rest of us, broke a police car window and defiantly sang, ‘We’re Stonewall, we wear our hair in curls, we don’t wear underwear or girdles,’ kicking and screaming as they were dragged off.”

Robert admitted kicking a cop. “I ran for six blocks to get away, and then doubled back to the Square just in time to see a parking meter being used as a battering ram. A gay woman, resisting violently, screamed, ‘Why don’t you do something? DO SOMETHING!’ was grabbed and taken away like the others.”

Robert paused, noting that amid all the chaos the police chief was confused and frightened. This was verified long ago by the Village Voice “Scenes” columnist Howard Smith, who told us he had actually been barricaded inside the bar along with the police, who had only their pistols and a single walkie-talkie. “Plywood covered the windows,” Howard said. “Smoke was seeping in and there didn’t seem to be any way out. I was sweating and mentally writing my will. We were very scared.”

Finishing our tea, Robert remarked wryly, “The physical place, the Stonewall Tavern, won’t be missed at all. It was then, and still is, just a cheap, sleazy Mafia liquor outlet. What counts about Stonewall is that all these people fought back in June, 1969, and won a major victory in the fight against victimization and repression.”

For further reading: Martin Duberman wrote the first book about the Stonewall, and in it remarked that Robert Heide’s one-act play, West of the Moon, produced at New Playwrights off Broadway in 1961, was the first gay play produced in The Village. David Carter followed with his Stonewall book, which is seen as a classic on the subject. Robert Bryan said, “The filmmaker Roland Emmerich used Carter’s book as the basis for his screenplay, trying for authenticity in 2015.” In 2019 Penguin published a collection of writings from John Rechy to Holly Woodlawn and female provided by Edmund White.

Robert Heide and John Gilman have written together for many years, notably their books on American popular culture, including a guide to Greenwich Village published by St. Martin’s Press and Mickey Mouse’s official biography, Mickey Mouse, the Evolution, the Legend, the Phenomenon! For more check robertheideandjohngilman.blogspot.com. Heide’s plays have recently been published in a collection entitled Robert Heide 25 Plays. All available at Amazon.
Not Your Grandmother’s Square Dancing

By Kian Lam Kho

It is a cool beautiful spring evening in the Village and the main door of P.S. 3 on Hudson Street is slightly ajar. You can hear music wafting through the gap and recognize Shut Up and Dance by Walk the Moon. But over the music a firm sing-song voice is calling out “dosado” and “allemande left.” Betsy Gotta, a square dance caller, is giving instructions for dancers to follow using an unconventional choice of music. This is a regular square dancing event hosted by Times Squares Square Dance Club.

Commonly known as Times Squares, the group is the only LGBTQ+ square dance club in New York. As a member club of the International Association of Gay Square Dance Clubs (IAGSDC), it is a welcoming organization that brings together square dancers of all sexual orientations and genders in a friendly and convivial environment. Under the umbrella organization, there are more than fifty square dance clubs throughout the U.S., Canada, and Japan offering opportunities for members of the LGBTQ+ community to meet and dance in a safe social setting.

In New York, Times Squares has been holding dances at P.S. 3 since shortly after the club’s founding thirty-five years ago. Its members hail from all over metropolitan New York City. Kim Norland, a member of the club since 2003, started dancing with the club to rejoin an activity that he has loved since his youth. Growing up in Detroit, he regularly square danced with friends and family. But when he came out to a good high school friend, who was also a square dancer, he was spurned. After moving to New York City, Kim joined Times Squares, which gives him a safe haven to continue square dancing.

As a club, Times Squares is not just a social dancing organization, it also provides instruction for new square dancers. Modern Western square dancing, which is the type of square dance followed by the club, has formal dance levels that can be mastered by dancers. Times Squares offers beginning-level classes usually starting in October and January every year.

Cindy and Jonathan Uejio, a couple from Brooklyn, joined the beginning class in the fall of 2014. As Cindy put it, “Jonathan was initially not interested, and I dragged him to the class reluctantly.” But as the class continued, he fell in love with the activity and has not stopped square dancing since. The Uejio’s joined Times Squares the year after completing the class and have continued to progress to higher levels of dancing. Last year Jonathan became a member of the club’s board of directors and is helping to advance the club’s mission of spreading the joy of square dancing to all.

In June this year, the world will be coming to New York City to celebrate one of the most important milestones in the modern history of the LGBTQ+ community. To commemorate the 50th anniversary of the Stonewall Uprising, New York City not only will stage the Stonewall 50 March but will also host World Pride 2019. Times Squares plans to participate in the celebration by hosting a Pride Square Dance 2019 event on Friday, June 28th, and organize a group representing IAGSDC to partake in the March on Sunday, June 30th.

The Pride Square Dance 2019 event will be held at the gym of the John Jay College of Criminal Justice in Midtown Manhattan at 7:00pm. Anne Uebelacker, an internationally renowned caller, will call at the dance. She will also teach basic square dance calls to beginning dancers during the first hour. New dancers are welcomed to join in the fun for free.

During the Stonewall 50 March, Times Squares is organizing a contingent of IAGSDC member dancers to join in. Dancers will march down the route with opportunities to stop and square dance to Howard Richman, a popular local square dance caller. “We will show the world how much fun square dancing can still be for everyone, whether you’re straight, gay, trans, or whatever,” says Jim Babcock, president of Times Squares.

WEB SITES:
IAGSDC—https://iagsdc.org/
Times Squares—http://timesquares.nyc
Square Up at Stonewall 50—http://timesquares.nyc/stonewall50/
A Fifties State of Mind

By Barbara Riddle

John Cassavetes, the Stonewall Inn and the end of the Cold War are all connected in my mind by two words. Two words that describe what we badly need during these politically insane times: resistance and hope; hope and resistance.

My thoughts were triggered during a book reading/signing I recently attended, a launch for an inspiring picture book for children about the uprising at the Stonewall Inn in the Village in 1969. This was of special interest to me, as my father lived on Washington Place, less than two blocks from the Stonewall Inn, which I must have passed hundreds of times walking weekly to and from his apartment and whatever temporary rental my mother and I were inhabiting in the West Village on Perry, Bank or West 11th (we moved often). It was always a treat, walking up the four flights to his sunny one-bedroom place with the skylight in the living room, right next to the church on the corner. Only a few blocks away were all our favorite places: the Blue Mill for sirloin burgers, the 8th Street Playhouse for toastied almond Good Humor bars. And, of course, the magazine section of the Sheridan Square pharmacy in a little triangle-shaped venue opposite the Stonewall Inn. If I was lucky, my father would buy me another glossy oversize “Pogo the Possum” paperback to add to my collection of cartoonist Walt Kelly’s scintillating eviscerations of the political scandals of the 1950s—the conformist society, the McCarthy witch hunts. Did I “Go Pogo”? And how.

And did my father frequent the Stonewall Inn at night? I don’t know, but his suicide in 1963 might have been avoided if the revolution that started in the Stonewall Inn that June evening in 1969 (commemorated by this new children’s book) had occurred earlier. His life, I now believe, was dominated by fear—fear of being found out; fear of being “queer—weird, strange, not normal.”

Similarly, our lives as teenagers in the 1950s were dominated by fear; fear of horrific mass casualties caused by an atomic bomb being dropped mistakenly—or on purpose—by Russian bombers. And yet...we found joy in so many things, when we weren’t being brainwashed by the daily mass media to fear the Bomb. Going through my old papers the other day, I found a letter I had sent to my father, returned to me after his death. Bursting with excitement, I gushed on blue air mail paper about being chosen, along with other high school editors, to attend a press conference featuring John Cassavettes and celebrating his first feature role in the recently released Edge of the City. For me at 15, life was just opening up and exploding with possibilities. Cassavettes went on to become an iconic actor/independent filmmaker, resisting the Hollywood system and paying for his films with money earned from big studios in Hollywood and also from small private investors who believed in him. He fought for his own vision. And he won!

Now it’s 2019. New York City was not destroyed by an atomic bomb; the gay rights movement has had so many successes that a gay man in a same-sex marriage is a 2020 presidential contender. Several women are too. We’ve achieved the milestone of our first African-American president. The Internet is overflowing with amazing independent film efforts, long and short, distributed outside the old studio system. The racial and gender monopoly of white males in film, theater, and literature is cracking daily.

There are still myriad challenges, of course. When the hell haven’t there been? The Berlin Wall has been down for 30 years. Think of Stonewall, think of the Velvet Revolution in Prague. Give thanks for the young climate change activists. Support local newspapers! Sanity will prevail. I truly believe it, but not if we give up.

Work for change. Hope. But mainly, resist. We can’t lose. We won’t lose.

Native Greenwich Village Barbara Riddle is a frequent contributor to WestView News. Find out more about her work at www.barbararaddled@gmail.com. Write to her at barbararaddled@gmail.com

The Kate Smith “God Bless America” Controversy

By Robert Heide

Before every performance at the legendary Caffe Cino coffee house theatre on Cornelia Street, Joe Cino, the proprietor and guiding light for the plays presented there, would step forward under a spotlight, sometimes wrapped in an American flag, and introduce the play as it was about to start. Over the sound system the audience heard Kate Smith at full volume singing her signature song, “God Bless America.” Loud cheers were followed by many standing at attention and saluting while joining in with Smith, singing along in their loudest voices.

After my play Moon was presented there on Valentine’s Day, 1967, Michael Smith published it in an anthology entitled The Best of Off Off Broadway. In the book, in an introduction to my play, I included the following lines from another Kate Smith hit song Cino liked to play over and over again—“When the Moon Comes over the Mountain” (for which she actually wrote the lyrics). Here are a couple of lines: Each day is dark and dreary But the night is bright and cheery. In her long career, which spanned several decades, Smith recorded hundreds of songs and issued dozens of albums. Cino, a Village night owl like myself, identified with her “moon” sentiments and told me Smith was his favorite, as were Rudy Vallee, “The Vagabond Lover,” and the opera diva Maria Callas. Sometimes he would play Madame Callas’s arias late at night till dawn’s early light.

I was reminded of all of this when reading recent articles vilifying Smith for racism, claiming that she sang racist songs in the early 1930s. Newspapers reported that now the New York Yankees as well as the Philadelphia Flyers, who had opened their games with Smith’s recording of “God Bless America”, decided to stop playing the popular patriotic classic altogether and covered her statue with a black tarp. Smith’s niece was reported to be shocked, and in the following days readers wrote letters to the editor expressing anger at the sports teams for their ignorance and discussing the “changing mores of history.”

One of the songs the teams criticized was “That’s Why Darkies Were Born,” which was also sung by the stage and screen star and singer Paul Robeson. Blackface performers go back to early minstrel shows, and they were always seen as fun entertainment and were not regarded as disrespectful by audiences of those bygone days. Entertainers who performed in blackface makeup include the great Al Jolson, who put the George Gershwin song “Swanee” at the top of the charts. Eddie Cantor, Bing Crosby, and even Joan Crawford and many others in the movies did musical routines in blackface. It should be noted that it took a long, long time for the Yankees to hire Jackie Robinson to “play ball.”

Going back further into our historic past, George Washington, Thomas Jefferson, and other early politicians kept slaves on their plantations. One journalist asked, “Should we change the name of Washington D.C. to satisfy this need in retrospect to point-the-finger?” In the ongoing furor, Steve Guzzo of the New York Post posed the question “If Kate Smith is prohibited for once singing a racist tune, must we not ban the memory of our own Founding Fathers?”

The mayor of the New Jersey shore town of Wildwood, Ernie Totiana Jr., announced that he would, as he always has in the past, continue to open boardwalk festivities and events every day during the season with Irving Berlin’s “God Bless America” sung by Smith over the giant, loud outdoor speakers. The tune first originated in George White’s Scandals of 1931.

The public has also expressed outrage that the great Berlin, because of his Jewish faith, should shout out in song about “God” blessing his newfound country. Berlin himself, in World War I Army uniform, sings his own very striking version of this patriotic song in the film This Is the Army (1943). In the movie, and with his blessing, he allowed Smith to introduce the song anew. It became her signature song at World War II Bond Drive rallies where she sold more bonds than any other individual in the country. During the war President Franklin D. Roosevelt introduced Smith to the King of England with “Your Majesty, this is America!” Smith, known as the Song Bird of the South, was born on May 1st, 1907, and died on June 17th, 1986.

Robert Heide has written many articles for WestView News, and his books on American popular culture, co-authored with John Gilman, are available at Amazon, as is his latest publication, Robert Heide 25 Plays.
Important Reasons Why You Should Have a Will

By Walter Boxer

Fifty-five percent of all adults and thirty percent of those over 65 do not have wills. If you die without a will, the state will appoint someone to oversee and administer your estate. Your assets and possessions will be divided as provided for by state specified mandates, and an administrator will be appointed by the court (and that person will get a fee out of your assets). State succession laws come into effect, and the courts will name your beneficiaries.

The trouble is, you may not want your entire estate going to your next of kin, as will be provided by law if there is no will. Most people have a pretty good idea of who they want to inherit their money and belongings, and this usually includes family members, friends, colleagues, charities. Everyone has heard horror stories about people with assets who died without having a will (Aretha Franklin, Prince, Jimi Hendrix, Amy Winehouse, Joan Rivers, etc.), creating family strife, legal confusion, and extended litigation in the courts. A will makes sure your estate goes to whomever you choose.

Many people don’t like to think about wills because it can be emotional and it forces them to think about their own death. It’s also viewed as costly: people believe that lawyers are too expensive and often underestimate the value of their assets, thinking that they don’t have much to distribute.

For those with children who are minors, wills are especially important to ensure the well-being of your child or children. A will allows you to appoint a guardian who will be the main care provider for your child, and a custodian who will be responsible for managing your child’s inheritance. This is especially important for single parents. Without a will these decisions will be made by the court, without your say.

While simply downloading forms for wills from the internet may be tempting, it is not advisable, and you should be very careful. Many websites claim that they are state specific and that they adhere to all state laws and mandates; however, often such “internet wills” may not be valid or accepted by the probate court.

We The People Of 14th Street can prepare your “simple will” to make the process as easy and stress-free as possible. We provide you with a questionnaire that asks all the questions that need to be addressed in a simple will. From your information we prepare the legal documents within three to four days. We also provide formal signing services, as necessary, such as a notary and two witnesses of the signing.
Karen’s Quirky Style

By Karen Rempel
Fashion Editor

A killer look often starts with one piece to build on. I put this style together around these luscious cherrywine trousers, which I found for a luxe change-of-season steal at Tiziano Zorzan on 8th Avenue. Tiziano has three locations in the West Village where you can find exclusive capsule collections designed and made in Italy—absolutely gorgeous clothes and shoes.

But the real story of this style is the Iris Apfel tee. Iris is wearing all the jewelry for me in this quirky outfit, including three gemstone rings and a Roman-coin necklace that jingles when I walk. My girlfriend Dianne Grendovich brought this unique tee back from Shanghai, right after selling my townhouse in Vancouver for me so I could buy my West Village co-op. What a great friend!

There’s more to the story of this T-shirt. I was wearing it early one summer evening with a short, swingy skirt and sparkly platform boots on my way to a wine bar on Bleecker Street with my girlfriend, event producer and former model Heather Foley. We were walking along Cornelia Street and wandered into a vintage clothing store called Krystyna’s Place. This was a fateful moment. Krystyna loved my style, we got to talking, and the next thing I knew I had a part-time job managing the store for Krystyna while she went on vacation. For five glorious weeks in the summer of 2017, I dressed the windows, sold fantastic clothes, met all the neighbors on the block, and even photographed a collection of vintage clothes for sale on Etsy. This T-shirt literally launched my career in New York’s fashion world!

A year later, I met Iris Apfel at her award ceremony and book launch at the National Arts Club, and I shared this little story with her. It was a thrill for me to meet Iris and have a brief chat with this fashion luminary. Then, in early 2019, at age 96, Iris got her modeling contract with IMG—an inspiration for all models like me who are enjoying a modeling career in the second half of life!

IRIS APFEL T-SHIRT by “The Best or Nothing+Design by Korea.” Gift from a friend.

CHERRYWINE TROUSERS LACED AT THE SIDES WITH BLACK SATIN RIBBON. Tiziano Zorzan, 69 8th Avenue.

BLACK MESH LACE-UP SHOES WITH SNAKESKIN DETAILED AND ACRYLIC HEELS. Rare Donna Karan storage sale, next to Urban Zen on Greenwich Street.

Moon Child Sprinkles Fairy Dust on Christopher Street

By Karen Rempel | Fashion Editor

Moon Child is a magical wonderland of fantastical creations by owner Irina Jatskova Corso. The first thing that catches your eye and draws you into the store is Irina’s mystical handmade dreamcatchers. Then you enter an enchanted forest of unique handmade jewelry crafted from earth stones and crystals for personal wellness. As you venture further inside, you’ll see beaded pouches. Hanging flower vases. Clothes, hats. If you are tuned to the realm of crystal energy, you’ll love it and feel magnetically drawn in.

Working with crystals is a natural creative outlet for Irina, who could feel the energy of the stones even as a young child. However, she began designing jewelry later in life, as her third career. Following her early love for earth stones and crystals, she trained as a geological engineer in Belarus. When she moved to the United States in the early ’90s, she began working as a fashion designer for houses such as Jones New York, first as an assistant, and eventually rising to the position of director.

A life-changing moment came for Irina five years ago when she wandered into the Williamsburg independent creators’ market Artists and Fleas. Irina recalls, “That day there were so many jewelry vendors. I went from booth to booth to booth, and of all of them were different. Different looks, unique, one-of-a-kind. And I thought ‘Look at this, maybe there is a place for me here, too.’ I love unique things.”

Irina never says no to inspiration. Soon she began making and selling her creations at Artists and Fleas, refining her skills and developing her unique jewelry designs based on the interactive energy with her clients. After two years selling exclusively at the market, Irina opened Moon Child on Christopher Street. She loves introducing people to the magic of crystals and seeing the light in their eyes as they begin to feel the energy of the crystals.

Clients often return with stories of how wearing the crystals created positive change their lives. Today, five years after that life-changing day, Irina has loyal clients from around the globe, including royalty and celebrities. She gets her inspiration from the crystals, and designs elaborate statement pieces around the shapes of the natural stones. She makes necklaces, bracelets, earrings, and of course her dreamcatchers, incorporating the magic of crystals, precious stones, or semiprecious stones into every item. Irina says, “I use my dreamcatcher as a healing meditation. As girls we like to wake up and see something nice. It puts a smile on your face.”

She makes some of her pieces with crocheted chains that don’t contain metal, for people who have metal sensitivities and can’t wear silver or gold. She sources clothing directly from her contacts from her days as a fashion designer, allowing her to price her clothing and jewelry very reasonably. She still has a weekend booth at Artists and Fleas.

45 Christopher Street, 212-243-2500. Hours: Tuesday-Sunday, 11 AM to 7 PM. Closed Monday. moonchildstore.nyc
Pat Lasch: Artist and Seven Generations in the West Village!

By Melinda Photis

My mother, Pat Lasch, has the distinction of having had her artwork lost or discarded by the Museum of Modern Art in New York two years ago—not one of MoMA’s high points! But that’s only a small part of her history. My mom was born in Gotham Hospital on 5th Avenue. My grandmother was raised in Hell’s Kitchen and Brooklyn, and her side of the family lived in the West Village going back five more generations. My grandfather was a pastry chef who emigrated from Germany in 1930. My family moved to Westbeth when Mom was 25 years old and I was a small child.

Mom has been a feminist artist since the early 1970s when she helped pioneer A.I.R., the first all-woman gallery in SoHo. Only token women like Helen Frankenthaler were being shown in galleries at that time. As a single mom she taught art, worked in her studio, shopped, cooked and very occasionally cleaned. It was clear her artwork was her priority.

Mom knew she wanted to be an artist at the age of four, and she has a spiritual side. Being brought up Catholic influenced her work tremendously. The purples in Lent were for mourning; the greens were from her Irish roots; the reds were the Sacred Heart. Her work has always revolved around death and life. When I was small, she went to Calvary Cemetery, where an ancestor from seven generations ago is buried, and dug up dirt in which to plant avocado pits. She said she liked having the family around. Her early pieces, in which she sewed thousands of tiny, detailed stitches, each representing a life, were based on generational progressions: one for self; two for parents; four for grandparents; eight for great grandparents; going back 20 generations through which it takes over one million people to make each one of us. She says we are all related.

The work for which my mother has become known is her pastry cake sculptures, and more recently her dresses made entirely out of paint. Cakes mark time: birthdays, communions, bar-mitzvahs, weddings. Her black cake sculptures express deep sorrowful feelings, while the white and colored ones exude joy and delight. She focuses on women’s experiences of celebration, marriage, and divorce, intertwined with private symbols she creates to express human feelings. Her work ranges from sorrow to rage and joy and delight— the gamut of all that each of us experience.

She just closed a show a few months ago at Meredith Ward Fine Arts on 74th Street in New York, which represents her work, and is presently in a show in Brooklyn at Accola Griefen Gallery, where they are also showcasing Alice Neel, Judy Pfaff, Hilla Rebay, and Janet Sobel. Her art will be included in an October exhibition at MoCA in Los Angeles, and her works are included in numerous museums including the Metropolitan Museum and MoMA in New York City, the Smithsonian and National Museum of Women in the Arts in Washington, D.C., and the Palm Springs Art Museum in California.

The Village has been my mother’s family’s home for seven generations now, and we continue to love living here and to honor our deep roots on Hudson Street.

Style on the Street

Everyday Pride in The Village

By Karen Rempel | Fashion Editor

This month marks the 50th anniversary of the Stonewall Uprising and half a century of LGBTQIA+ liberation. The first NYC Pride March was held in 1970 and the march has since become an annual civil rights demonstration. Over the years, its purpose has broadened to include recognition of the fight against AIDS and remembrance of those we have lost to illness, violence, and neglect. In May, the Financial Times reported an AIDS treatment breakthrough that could mean the end of the AIDS pandemic.

This year’s NYC Pride March is on Sunday, June 30th. Festivities and celebrations are happening the entire month of June.

For 2019 Pride March details, see https://2019-worldpride-stonewall50.nycpride.org/events/nyc-pride-march/. And remember, here in The Village, we parade with pride every day!
Watching the Brain Learn

By Adam L. Hall

As we race through the information age at warp speeds, one interesting topic to consider is how our capacity to learn new things is affected by the vast amounts of information bombarding our brains at any given moment. Many of us enjoy learning new things, and remain awestruck by the ever-increasing access to new sets of information; organized, collated, tagged and delivered at speeds once unthinkable.

Some of us are "forced" to learn new things – on the job training, or worse, compliance training (the bane of existence for many). Increased competition for our attention leads to the necessity for instructional designers (the folks who create learning materials) to be more and more refined at their craft. Text-heavy PDFs and "death-by-powerpoint" don't cut it these days.

Video has made solid gains in the learning world, spurred in part by increased access to high speed bandwidth and ubiquitous access to video content through mobile apps such as YouTube.

So, questioning how, why, whether and when the learning brain learns is rather relevant these days, given the demand for learning materials to be as efficient and effective as possible. This, of course, assumes that if we can watch how the brain learns, then we can use that information to build better learning...

Believe it or not, we can watch the brain learn.

Whether we can build better learning depends on what we do with the information available and how we assimilate it into the development of more effective and efficient learning models.

For the better part of a century, we have known that the brain functions in part by giving off electrical impulses. These "brainwaves" can be detected, measured and analyzed using EEG (Electroencephalogram) equipment (let's call them "headsets"). There are different types of brainwaves that resonate at different frequencies. When collected and analyzed together, different patterns of brainwave activity associate with different biometric indicators, such as attention, emotion and, yes, memory formation. We can look at a brain and see when information is being encoded into memory or when memory is being recalled. That's pretty major. And, while memory formation and retrieval alone does not necessarily equal "learning"… it sure has a lot to do with it.

So, if we've established that we can watch the learning brain and document when important "learning things" are occurring, then it's a pretty short leap to figuring out how instruction works. To oversimplify: if instruction is causing the learning brain to produce brainwaves associated with "learning things" then "good". If not, then "bad".

Many of us can recall the boredom associated with studying our textbooks. You'd start reading a chapter and by the second paragraph, you'd be off in some other world. You "forced" yourself to pay attention. To focus. Back in the old days, information and methods of delivery were quite limited. Your textbook WAS your source, along with maybe your notes from class. Now, information is limitless. Methods to deliver information are myriad. With such abundance and ubiquity of information comes heightened expectations for assimilation into the mind. Knowledge is power! We all demand more knowledge, faster. We want to get rid of the noise, and get to the good stuff.

Learning is no different. Instructional designers can and should be using the learning brain to inform their efforts; not simply by measuring learning mastery through quizzes and tests, but by seeing what parts of their instruction trigger the brain, and what don't. Such an iterative process will lead to lessons, courses, pedagogical approaches and learning modalities that teach learners faster – with the learner coming out the other side knowing more. Isn't that what it's all about?
Caruso’s Quips

By Charles Caruso

Politicians: One year they’re inducted, next year they’re indicted.
Confession may be good for the soul but it’s hard on a marriage.
A president may be a clown but the system that produced him is not funny at all.
You can tell a lot about people by how long they leave their Christmas trees up.
Nothing so bad that a drink can’t fix it.
Everyone laughs at the boss’ jokes.
We’re just getting the knack of life when we die.
The College of Cardinals: A potpourri of popes.
Bob Mueller for President.

Things we’ve worn comfortably all day become impossibly heavy the moment we get home.
Is an oxymoron a stupid cow?
Mellowing and burning out are the same thing.
The elections are free but the politicians are expensive.
When did hamburgers become so gross? And why?
Credit: F. Atherton.

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driver who had signed up for this rite of

bikes from Echelon Cycles just up the block,

had crossed the ocean and paid for several

completing the ride "properly." Since they

rain, well, because they had to. Being mara-

Sixth Avenue without me in a pretty heavy

I let my friends from Wales start the ride up

down the BQE, and across the Verrazano.

across the Queensboro Bridge roadway,

Bridge—the highpoint of the ride because of

Bridge near Grimaldi’s Pizzeria, the perennial

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crowds definitely seemed thinner than in prior years, as was the precipitation
which, by then, was just a drizzle.

I was not wearing biking garb like my

lightly-cladded friends who were compelled
to dress for the part for reasons that escape
me. In fact, I donned what I normally wear
for skiing and was quite pleased I had as we
rose up the elevated portion of the BQE and
headed south along the Brooklyn waterfront,
exposed to harbor breezes and precipitation.

This is my favorite part of the 40-mile
ride, navigating the undulating rises of the
highway, the most demanding part of the
tour, until reaching the long flat straight-
away adjacent to a series of magnificent
19th-century loft buildings.

But I’m no masochistic or must-do-it-at-
all-costs cyclist. So, after we finished break-

It rained, sometimes biblically, the entire
day. But there are too many unique parts to
this ride to stay safely tucked away at home
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Avenue of the Americas, down the FDR, across the Queensboro Bridge roadway,
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The Village’s Own Gem of a Festival—
The 13th Annual Manhattan Film Festival at Historic Cinema Village Theater

Villagers attend one of “The coolest film festivals in the World” as ranked by Movie-Maker Magazine

The Manhattan Film Festival (MFF) recently completed its 13th year. The festival is rated by Movie-Maker Magazine as one of “25 film festivals worth the entry fee.” The MFF has been located at that historic gem of Independent filmmaking, Cinema Village, since 2014, and it will be back next year for its 14th year according to Philip Nelson, co-founder of the festival.

A few of the films previewed at the festival are reviewed here by WestView staff.

Shattered Dreams
Sunday night, May 5th, I saw a shocking and well-made documentary about human sex trafficking in America. It was at Cinema Village, 22 East 12th Street, as part of the Manhattan Film Festival. This, like other films in the festival, was a one-time showing, but audience favorites will be brought back for later screenings; perhaps this film will be one of them. Otherwise, check to see when the DVD or online streaming will be available.

Shattered Dreams: Sex Trafficking in America, by acclaimed filmmaker Bill Wisneski, is a 90-minute film showing the many ways human sex traffickers approach teenage women, win their trust, seduce them and gradually get them into a dependent and submissive state of mind and body. They give the women attention they may not have gotten from their families before. Traffickers may initially present themselves as photographers or filmmakers eager to give the women glamorous careers; in any case they flatter the women, praise their looks. They then get the women to sell their bodies for money, and use threats and abuse to keep them in what really is slavery.

The women are often beaten. They’re told they can never get out of the situation. They are trapped. All the money they make goes to the traffickers, and they are required to make more and more money as time goes on. They are ashamed and afraid to call their families for help, if they are even able to. Once they get a police record, it’s hard for them to get a regular job, and they’re made to fear public humiliation. They’re made to feel worthless, and that all they can do is sell their bodies. This is just a brief summary of what goes on.

Several former sex slaves speak bravely and at length in the film about their experiences and how they feel. All had had hopes; one, for example, had dreamed of becoming an architect.

Many experts in various fields speak passionately about what is needed. They say men need to be educated about what it does to women to be paid for sex. The experts explain that men don’t feel so good afterwards, either, but that our culture encourages them to feel this is the norm and that women enjoy it. The men get the false thrill of having strange women subservient to them. It’s the demand for paid sex that drives the problem.

The authorities interviewed in the film stress that young women need to be informed of the insidious ways sex traffickers can go after them. Parents need to be informed. Everyone does.

The authorities interviewed for the film agree that women sex workers should not be arrested, because they are likely to be victims, and that sex traffickers and johns should be penalized far more heavily than they now are. It is imperative that women be provided with extensive support services, including emotional support and job training that would enable them to get out of the sex trade. It was pointed out that many sex workers don’t realize they’re victims because they depend on the traffickers. Once they do realize it, they can try and fail many times, to get out of the sex trade. Some women die of suicide or drug overdoses.

During the Q & A session after the film, I said I’d heard that the police themselves could be part of the problem and have been known to rape and brutalize these women. The filmmaker felt that law enforcement personnel still need to be involved, but clearly the police need to be watched too.

I asked Bill Wisneski about two other things I’d heard—that some women sex workers want legalization of the sex trade so that they can post warnings to other women about abusive johns, and also that sex work is already legalized in various places. On the first point he responded that enabling women to warn others would not solve the basic problem of sexual slavery; on the second he said that places that have legalized sex work, such as Nevada and Amsterdam, are still having many problems regulating it.

—Carol Yost

Short Films
Some people don’t like to get bad news. But I never send sad or bad news without the hope that good will come of that report, in some way.

Before Shattered Dreams: Sex Trafficking in America was presented at the Manhattan Film Festival, three very fine short films were shown. All were about drug addiction. Inmate 109416 was about drug addiction and an arrest for sex work, which was relevant to the main feature. It’s an award-winning film by Dan Asma that begins by telling of his years-long addiction to crystal meth, from which he finally recovered.

However, his main focus is on another crystal meth addict, Marcia Powell. She was diagnosed with schizophrenia. She tried to support her addiction by selling her body, and in 2009 she was arrested for prostitution. She was 48 years old.

One day prison staff locked her outdoors in a metal cage in extreme heat, with 100 degrees. They refused her pleas for water and a chance to go to the bathroom. After four hours she was found unconscious in her own body waste. She was later taken off life support in a hospital. The description of the condition of her body is shocking and unbearable.

Sixteen prison workers were disciplined; some were fired. The DA refused to prosecute. We are told the statute of limitations has expired.

I call for action even now, in any way that anyone can conceive of.

—Carol Yost

A Documentary About Hockey’s First Trailblazing Goaltender

Making Cool: the Grant Fuhr Story-screened at the Manhattan Film Festival April 26.

It is a documentary film about a member of the great Edmonton Oilers dynasty in the 1980s and one of the first players of African descent to gain notoriety in the National Hockey League (NHL).

I had heard stories about Fuhr. My former high-school hockey coach, who played goalie, Dean Portas, always spoke highly of the Oilers’ goalie. Portas would say things like, “when I go back to watching the NHL in the 80s, guys like Grant Fuhr were my idols growing up wanting to play goalie.”

Knowing that, I was very excited to watch a documentary about Grant Fuhr and the great Oilers teams with Wayne Gretzky, Mark Messier and many other great players.

Fuhr was born in Spruce Grove, Alberta on Sep. 28,1962. He is of mixed race, born to one black and one white parent, and adopted and raised by two white parents (Betty Wheeler and Robert Fuhr). This did not stop him from wanting to play a predominantly white sport, ice hockey.

According to the documentary, Fuhr’s love of hockey was not diminished by the scarcity of black ice hockey players at the time. All of those interviewed, including his teammate Kevin Lowe, back up the idea that they saw Grant as a good hockey player and not as a black man. Canadians have not seemed to import racism from the States.

It was great to hear from Fred Brathwaite and Jarome Iginla, two black players who played with Grant Fuhr in the NHL for the Calgary Flames. Iginla said friends often told him “there aren’t many black players in the NHL.” Jerome would always point to Grant Fuhr as a role model. Iginla’s comments are powerful because they show that he did not give in to popular belief that black players were not interested in playing ice hockey because he was encouraged when he saw Grant Fuhr play on television.

Another sign of the tolerance Grant’s coaches and teammates showed to him is an interview the filmmaker conducts with Glen Sather, the head coach of the Oilers during the 1980s. Sather was asked about a time when Fuhr told him, ashamedly, that his parents were white. Sather said he stopped any fear that Fuhr had right away, and told Fuhr “who cares, all I cared about was if he was a good hockey player.”

Fuhr points out that while he played with friends on ponds and ice rinks, none of them could tell his race, because he wore a mask. Fuhr says flatly, that may have been a reason why he never encountered much racism growing up, and that the hockey rink was “like a sanctuary” to him, sheltering him from any troubles off the ice.

The film starts off with his early hockey career. At the age of sixteen, Fuhr signed with the Victoria Cougars of the Western Hockey League (WHL). In two seasons in Victoria, Fuhr was a first-team all-star. Two years later, Fuhr got his big break—the Edmonton Oilers drafted him with the eighth pick in 1981.

When the NHL expanded in 1979, four Western Hockey Association (WHA) teams joined the league, including the Oilers. The Oilers were building a solid foundation by drafting Grant Fuhr and adding him to a group of young players including future hall-of-famers Wayne Gretzky and Mark Messier.

The filmmaker, Don Metz, asks Gretzky how good Grant Fuhr was compared to other goalies and ‘the Great One’ did not hesitate and said, “he’s the greatest goalie who ever lived.”

All the interviews regarding Fuhr’s all time ranking are directed at his former teammates in cities where Fuhr had the most success—which seems biased at times.

The filmmaker shows a different perspective from the Oilers’ ex-head coach, Glen Sather, who says that he was not interested...
550 Washington Street is Moving Forward

By Brian J Pape, AIA, LEED-AP

Oxford’s development along West Street, across from the Pier 40 and Hudson River Park Trust (HRPT) headquarters, was originally the 1930s St. John’s Terminal for the New York Central freight railroad via duct (now the High Line). It will soon be an industrial-loft-type office building when nine stories are added above an existing three-story structure south of Houston Street, totaling 1.3 million square feet. 8,500 Google employees may join their co-workers in Manhattan if the giant tech company closes a lease at the new site.

The site currently has a manufacturing zoning, which allows office use and hotels but does not allow residential use; it will use only the “as of right” FAR (floor area ratio) under the original zoning allowance. Rick Cook, founding partner of COOKFOX, said of the design, “By opening the site with the removal of the overpass and incorporating the rail beds, we’re connecting the building with the neighborhood and at the same time creating a workplace that is connected with nature.”

Atlas and Westbrook retained the part of the property north of Houston Street, using the 200,000 square feet of development air rights purchased from HRPT’s Pier 40. The tallest tower was slated to rise 430 feet according to the previously approved plan.

AND DOWN SHE COMES.

The demolition of the north end of the building formerly known as St. John’s Terminal will split the development into at least two distinct buildings. This view is looking south on West Street; the block from Clarkson to Houston will be cleared for residential towers. Credit: Chris Manis, cmphotony@gmail.com.

THIS DESIGN RENDERING FOR 550 WASHINGTON STREET shows a large wall of glass facing Houston Street, behind a linear plaza that steps up to the first floor. Credit: COOKFOX Architects.

King Leer and the Sausage

By James Lincoln Collier

King Leer was meeting with his cabinet. They were all there—Rumpelstiltskin, the Mock Turtle, Hansel and Gretel, and the King’s spokesperson, Huckleberry Sausage, a chubby woman wearing an elegant string of pearls. The King spoke, “What are we going to do about the Wicked Witch of the West Coast?”

Rumpelstiltskin grimaced. “Nuke her.”

Huckleberry Sausage shook her head. “Can’t. Crookman will be all over us.”

King Leer looked around the room. “What about you, Humphrey?”

“That’s Humpty, sir.”

“ Humphrey, Humpty, same difference.”

Hansel raised a hand. “I got it, sir. Get Angel Whatshername from Germany to straighten it out. They have oodles of money.”

The Mock Turtle shook his head and shed a tear. “What about getting Hide it in his shirt?”

“The Dragon wore pants?” the King asked.

“Yeah,” the King said. “That guy knows how to run a country. Who the hell said I have to follow the Constitution? I’m not a knight, not a bear.”

“How come nobody told me that before?”

The Mock Turtle flew out of the room. In a moment he returned, followed by a scrawny horse on which rode a tall, equally scrawny knight bearing upright a bent lance. The horse came to a halt. The knight began to sing, “Sing ho for Saint George!”

“Where’s my Saint George? Get me Saint George.”

“Where’s the Unicorn?”

“A scarecrow, sir?”

“Lock him up,” said Gretel. “Like your pal Pootin does.”

“Yeah,” the King said. “That guy knows how to run a country. Who the hell said I have to follow the Constitution? I’m King, aren’t I? Once more he looked around the room. ‘Who’s supposed to be taking care of this?’

There was a moment of silence. Then the Mock Turtle said, “I think it’s Tweedle-dee and Tweedle-dum.”

Knight Leer frowned. “Then why haven’t they done it?”

“They were going to,” Gretel said. “But then the F.B.I. sent down a huge crow as black as a tar barrel. It scared the living sh-- out of me.”

“Doodoo,” said Huckleberry Sausage. “Doodoo?”

“Yeah. We got those Evangelicals to worry about.”

The King frowned. “Can’t we do better than those two Tweedles? How the hell can I run a country if everybody faints at the sight of a crow?”

The Mock Turtle shed another tear. “What about getting a scarecrow, sir?”

“We tried that. The stuffin kept coming out of him. I told Dorothy to sew him up, but she was busy making eyes at the Tin Woodman. I don’t know what she sees in that guy. He hasn’t got a brain in his head.” The King paused. “Where’s the Unicorn?”

“He got busted, sir.”

“Busted? What the hell for?”

“He went past a schoolyard with his horn exposed.”

“I’ll have to check it, sir.”

“What the hell kind of noise is this?” said King Leer, frowning. “Kings don’t have to go by the Constitution.”

“According to Crookman they do.”

“Lock him up,” said Gretel. “Like your pal Pootin does.”

“Yeah,” the King said. “That guy knows how to run a country. Who the hell said I have to follow the Constitution? I’m Saint George looked down from his horse. “What?” he said.

“You’re a knight, not a bear.”

The knight frowned. “Who said I was a bear?”

The Mock Turtle said, “Just tell your story.”

Saint George nodded. “Right. I was supposed to fight a Dragon. I saw this dame carrying something. That’s the Dragon,’ I figured. I lowered my lance and was about to charge when this email server came flying at me. My horse kicked up its heels and I damn near went over its head.”

The Dragon got away.”

“Where did that email server come from?” King Leer asked.

“The Dragon had it in its pants.”

“The Dragon wore pants!” the King asked.

“Of course,” Gretel said. “You can’t go around with your fanny hanging out anymore.”

“Who the hell said that? I’m King. I can let my fanny hang out all I want.”

“I’m afraid not, sir. It’s in the Constitution.”

Now the King shouted, “Where’s Huckleberry Sausage? I want Huckleberry Sausage.”

Huckleberry Sausage was sitting off to one side smiling ironically. “Right here, sir.”

“Sausage, who the hell said that the King has to follow the Constitution?”

“I’m afraid that’s so, sir.”

There was a long silence. “How come nobody told me that before?”

“We thought you knew, sir.”

There was another long pause. Then the King said, “Well, if that’s the case you can take this job and shove it. If I knew what a pain in the butt it was to be King I’d have stayed home in Queens. At least there you can get a decent pizza.”

Film Reviews continued from page 29

Making Coco is a great movie about the ups and downs that made Grant Fuhr’s national hockey league career so unique. And let’s not forget his trailblazing as one of the few black players in the NHL back in the 1980s.

—Anthony Paradiso

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THIS DESIGN RENDERING FOR 550 WASHINGTON STREET shows a large wall of glass facing Houston Street, behind a linear plaza that steps up to the first floor. Credit: COOKFOX Architects.
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| **Saturday June 1** | 3:45pm | **FERRARA INTERNATIONAL PIANO FESTIVAL STUDENT CONCERT**  
7pm | **THE TELEPHONE**  
A musical opera by LGBTQ composer Gian Carlo Menotti and music by Kurt Weill and Samuel Barber (Menotti's life-long partner). LGBTQ.  

**Wednesday June 12** | 7:30pm | **SOLANGE MERDINIAN, MEZZO-SOPRANO**  
Explores music of Richard Rodgers and his LGBTQ librettists. LGBTQ.  

**Thursday June 13** | 7:30pm | **AMBER EVANS, SOPRANO, AND FRIENDS**  
Present music by LGBTQ composers. LGBTQ.  

**Friday June 14** | 7:30pm | **CHARU SURI, PIANO, AND HER JAZZ ENSEMBLE**  
In Revelation Gallery.  

**Saturday June 15** | 7:30pm | **SOHYUN AHN, PIANO**  
Piano sonatas by Mozart.  
7pm | **FACTS AND FALLACIES ON FILM**  
Revelation Gallery film screening. See separate advertisement on page X.  

**Sunday June 16** | 3pm | **MARK STEVEN DOSS, BASS-BARITONE, & REED TETZLOFF, PIANO**  
An evening of operatic arias, art song, and spirituals.  

**Monday June 17** | 7pm | **EVERETT SUTTLE, TENOR, AND DANIEL FISHER, PIANO**  
Exploring the songs of Copland and Britten, LGBTQ.  

**Tuesday June 18** | 7pm | **STONEWALL CHORALE, THE USA'S FIRST LGBTQ CHORUS**  
Presents its prestigious Stonewall50 Memorial Concert. LGBTQ.  

**Wednesday June 19** | 7:30pm | **GAI PARIS**  
Emma Lavandier and Ellen Mandel present settings of the verse of French LGBTQ poets and much more. Come celebrate Pride Month à la française! LGBTQ.  

**Thursday June 20** | 6:15pm | **FESTIVAL SERVICE, STREET PROCESSION, AND COOK-OUT FOR THE FEAST OF CORPUS CHRISTI**  
Revelation Garden and St John's Theatre.  

**Friday June 21** | 1030pm | **JAZZ FOR PRIDE BY GENETTA'S VENDetta**  
Outdoors in St Benedict's Courtyard. LGBTQ.  

**Saturday June 22** | 10am | **RATTLESTICK THEATRE PRESENTS PRIDE PLAYS FESTIVAL READING**  
Revelation Gallery and St John's Theatre. LGBTQ.  
1.30pm | **GUITARS GALORE!**  
NYC Guitar School presents a concert by players young and old. LGBTQ.  
8pm | **LEONARD BOPP, LGBTQ COMPOSER, AND THE BLACKBOX ENSEMBLE**  
An evening of LGBTQ art music. LGBTQ.  

**Sunday June 23** | 3pm | **THE SCHILFER INSTITUTE CHORUS NYC ANNUAL SUMMER CONCERT.**  
8pm | **PRIDE WEEK ECUMENICAL LGBTQ ENSONG OF NATIVITY OF ST JOHN THE BAPTIST**  
With Blessing of Johnsmas Fire and Cook-Out. LGBTQ.  

**Monday June 24** | 6.15pm | **EVENSONG OF THE NATIVITY OF ST JOHN THE BAPTIST**  
With Blessing of Johnsmas Fire and Cook-Out. Evensong open to all. Cook-Out is an event for the Church Club of New York (to join see churchclubny.org).  

**Tuesday June 25** | 7pm | **THE LOST KEYS**  
An evening of up-beat a cappella song.  
7:30pm | **WHAT THE FANDANGO**  
An outrageous LGBTQ Australian cabaret in aid of refugee charity Ads-Up (ads-up.org). LGBTQ.  

**Thursday June 27** | 2pm | **ELECTRICITY**  
Revelation Gallery—a play of love, loss, and life. LGBTQ.  
7.30pm | **WALTZING ON THE WILD SIDE**  
Strathmere Ensemble. The waltz through the lens of LGBTQ composers. LGBTQ.  

**Friday June 28** | 7.30pm | **THIS IS US**  
Marla Arevaelo, tenor, presents a concert of Latinx LGBTQ music. LGBTQ.  

**Saturday June 29** | 2pm | **ELECTRICITY**  
Revelation Gallery—a play of love, loss, and life. LGBTQ.  
7.30pm | **WHAT THE FANDANGO**  
An outrageous LGBTQ Australian cabaret in aid of refugee charity Ads-Up (ads-up.org). LGBTQ.  

**Sunday June 30** | 11am | **PRE-PRIDE PARADE FESTIVAL EUCHARIST**  
LGBTQ.  

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| **Saturday June 4** | 7pm | **FERRARA INTERNATIONAL PIANO FESTIVAL PRESENTS SIMONE FERRARESI (PIANO)**  
5pm | **DIGNYT NYC PRIDE FORUM**  
In Revelation Gallery. LGBTQ.  
7pm | **CONCERT FOR LITTLE KEYS**  
Performance by young piano players in Revelation Gallery.  

**Sunday June 5** | 7pm | **STONEWALL50 ART SHOW:** opening night in Revelation Gallery. Art by Doug Meyer, Sean Watters, and others. LGBTQ. Includes world premiere of LGBTQ composer Leonard Bopp’s Liberation Day on Christopher Street, 1970.  

**Tuesday June 6** | 8pm | **PINK NOISE: THE MUSIC OF CLAUDE VIVIER AND OTHER LGBTQ COMPOSERS.** LGBTQ.  

**Friday June 7** | 8pm | **FERRARA INTERNATIONAL PIANO FESTIVAL PRESENTS SIMONE FERRARESI (PIANO)**  

**Saturday June 8** | 2pm | **LEONARD BOPP, LGBTQ COMPOSER, AND THE BLACKBOX ENSEMBLE**  
An evening of LGBTQ art music. LGBTQ.  

**Sunday June 9** | 3pm | **MAURIZIO CASA (TENOR)**  
Performs great opera arias and other song.  

**Tuesday June 11** | 7pm | **CHAMBER MUSIC WITH BRIAN BAK, VIOLIN AND HSIN-CHIAO LIAO, PIANO**  
Brahms violin sonatas.  

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CITYWIDE SPECIAL EVENTS.

- Saturday June 1 and Sunday June 2: Washington Square Outdoor Art Exhibit Walk around the square and see the different styles and items the artists present in fine art, sculpture, photography and crafts. For a guide, go to https://www.wsoae.org/visitors.
- Sunday June 2, 11am: Coronation Day Festival Service and 'street-party' Lunch Music by Parry, Holst, Handel, Vaughan-Williams, and more. St. John's in the Village, corner of West 11th St and Waverly Place.
- Wednesday June 12, 6:30 pm: JUNE EVENTS by Stephanie Phelan of westvillageword.com for WestView News
  
  Village Awards GVSHP honors the diverse people, businesses, and organizations that help to make our neighborhoods so special. The auditorium at the New School, 66 West 12th Street.
- Tuesday June 25, 6 pm: Jefferson Market Garden Party Jefferson Market's Historian Jack Intrator will offer a tour around the block, highlighting the fascinating history of the garden and library. Reception to follow. Greenwich and Sixth Avenues. Tickets $25. Register at GVHSP.org.

SCREENINGS
- Tuesday June 4, 6pm: The Window (1949) A film about a boy who witnesses a murder, but nobody believes him. Part of the Film Noir Series at Hudson Park Library, 66 Leroy Street. Free.
- Saturday June 15, 7pm: Facts and Fallacies on Film A Revelation Gallery film screening at St. John's in the Village, corner of West 11th St and Waverly Place.
- Thursday June 13, 2pm: Escape Room (2019) A psychological thriller about six strangers who find themselves in circumstances beyond their control and must use their wits to find the clues or die. Hudson Park Library, 66 Leroy Street. Free.
- Tuesday June 18, 7pm: Rebels on Pointe A Documentary about Ballet Trockadero at Greenwich House Music, 46 Barrow Street. There will be a wine reception in the garden at 6:00 pm. Free, but must RSVP to attend; go to rsvp@cityparksfoundation.org.

JOB STRESS

Clint Eastwood plays an elderly man who acts as a courier for a Mexican cartel in The Mule, showing at Hudson Park Library on June 22.

continued on page 34
Leroy Street. Free.


MUSIC

■ Saturday June 1, 3:45 pm: Ferrara International Piano Festival Student Concert St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Sunday June 2, 3pm: The Youth Chorus of the Foundation for the Revival of Classical Culture Frank Mathis (baritone) and Jonathan DePeri (organ and piano) present music by Bach and others. St. John’s in the Village, corner of West 11th St. and Waverly Place.

■ Tuesday June 4, 8:00-10:00 pm Washington Square Music Festival Lindell Carter, tenor, The Festival Chamber Orchestra perform at Washington Square Park Garibaldi Plaza. Free.

■ Tuesday June 7, 7pm: Bach and Schumann Jake Holtzman on piano. St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Friday June 7, 8pm: Ferrara International Piano Festival Simone Ferreira (piano). St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Sunday June 2, 8:15pm: A celebration of Republic Day in Italy—Festa della Repubblica! The Lunigiana International Music Festival presents a concert celebrating Republic Day in Italy, at St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Sunday June 9, 3pm: Maurizio Casa The tenor performs great opera arias and other songs. St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Tuesday June 11, 7pm: Chamber Music Brahm’s violin sonatas with Brian Bak, violin and Hsin-Chiao Liao, piano. St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Tuesday June 11, 7:30pm: Brian Daurelle Music by Aaron Copland and Lou Harrison in Revelation Gallery. Revelation Gallery, St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Tuesday June 11, 8:00pm-10:00pm The Festival Chamber Ensemble at Garibaldi Plaza, Washington Square Park. Free.

■ Friday June 14, 7:00pm: Knickerbocker Chamber Orchestra Pier 45 at Christopher Street and Hudson River. Free.

■ Friday June 14, 7:30pm: Charu Suri The pianist and her jazz ensemble at St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Saturday June 15, 7:30pm: Piano Sonatas by Mozart Sohyun Ahn, piano. St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Sunday June 16, 3pm: Operatic Arias, Art songs, and Spirituals Mark Steven Doss, bass-baritone, and Reed Teteloff, piano. St. John’s in the Village, corner of West 11th Street and Waverly Place.


■ Sunday June 9, 1 pm: Walking Tour—Where Have All the Dyke Bars Gone? Meet at Stonewall Inn, 53 Christopher Street. Register and buy tickets at GVSH.Porg.

■ Wednesday June 12, 7:30 pm: The music of Richard Rodgers and his LGBTQ librettists Solange Merdian, mezzo-soprano, St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Wednesday June 12, 2pm: Walking Tour: Greenwich Village in a Queer Perspective. Free, but registration is required at Hudson Park Library, 66 Leroy Street.

■ Wednesday June 12, 6pm: Stonewall 50 panel: Trans Brilliance Now Hudson Park Library, 66 Leroy Street.

■ Thursday June 13, 7:30 pm: Amber Evans The soprano and friends present music by LGBTQ composers. St. John’s in the Village, corner of West 11th St and Waverly Place.

■ Thursday June 13-June 17, June 19-23, June 25, 26 and June 28, 8-10, June 16, 3-5: GALAS The spirit of the iconic Ridiculous Theatrical Company is resurrecting for Stonewall 50/World Pride with a revival of Charles Ludlam’s hilarious comedy “loosely” based on the life of opera diva Maria Callas. Tickets available at galas.bpt.me. St. John’s Lutheran Church, 81 Christopher Street. Admission: $25.

■ Tuesday June 18, 7pm: Stonewall Chorale The USA’s first LGBTQ chorus, presents its prestige Stonewall50 Memorial Concert. St. John’s in the Village, 218 West 11th St.

■ Tuesday June 18, 7pm: Sex in the Ancient City Oscar winner Olympia Dukakis reads from the poetry of Sappho, and Professor David Sider (NYU) explores the sexuality of the ancient Greeks. Revelation Gallery at St. John’s in the Village, 212 W 11th St.

■ Wednesday June 19, 7:30pm: Gai Paris Emma Lavandier and Ellen Mandel present setting of the verse of French LGBTQ poets and much more. Come celebrate Pride Month à la française! St. John’s in the Village, 212 W 11th St.

■ Friday June 21, 6:30 pm: Visit Pride Family Movie Night — Coco Pier 45 at Christopher Street and Hudson River. Smoking, bikes, strollers, scooters, chairs, alcohol, and pets prohibited.

■ Saturday June 22, 10 am: Rattlestick Theatre’s Pride Plays Festival Readings Revelation Gallery and in St John’s Theatre, St. John’s in the Village, 212 W 11th St.

■ Saturday June 22, 7pm: Leonard Bopp, and the Blackbox Ensemble An evening of LGBTQ art music at St. John’s in the Village, 212 W 11th St.

■ Monday June 24 @ 6pm: Before Stonewall: A 16mm movie about the history of the time from the roaring 20s to just before the Stonewall riots in 1969. Hudson Park Library, 66 Leroy Street. Free.

■ June 24, 8:00-9:30: Candlelight Vigil St. John’s and the Gay Men’s Health Crisis will sponsor a candlelight vigil walk beginning at St. John’s at Christopher Street and ending at the NYC AIDS Memorial on the corner of Greenwich and 7th Avenue. We will gather at the church at 8 PM for interfaith prayer and introductions. We will depart for the memorial at 9 PM. Free.

■ Tuesday June 25, 7:30pm: What the Fan-dango An outrageous LGBTQ Australian cabaret in aid of refugee charity Ads-Up (ads-up.org). St. John’s in the Village, 212 W 11th St.

■ Thursday June 27, 2pm: Electricity A play of love, loss, and life in the Revelation Gallery at St. John’s in the Village, 212 W 11th St.

■ Thursday June 27th, 7-9:30: Christopher Street Coffeehouse — PRIDE Edition Christopher Street Coffeehouse hosts an open mic with special guest performers from the folk and bluegrass community. Sign-up starts at 6:30. This month we will celebrate with a special Pride-focused open mic, featuring special guests Erin McKeown and Kat Edmonson. St. John’s Lutheran Church, 81 Christopher Street. Free.

■ Thursday June 27, 7:30pm: Waltzing on the Wild Side The Strathmere Ensemble performs the waltz through the lens of LGBTQ composers. St. John’s in the Village, 212 W 11th St.

■ Saturday June 29, 9-11 PM: Gospel Night/Inspirational Showcase Ballroom goes church! St. John’s Lutheran Church at 81 Christopher St. engages the ballroom culture and lip-sync tradition for an evening of praise and inspiration. This will be our special PRIDE weekend edition. St. John’s Lutheran Church, 81 Christopher Street. Free.

■ Sunday June 30, 12 pm: Pride Parade The parade this year will honor Stonewall 50, the anniversary of the Stonewall riots that led to the Gay Liberation movement and the fight for rights for the LGBTQ community. The parade starts at 26th Street and Fifth Avenue and goes south to Christopher Street and the Stonewall National Monument, then heads up north on Seventh Avenue, passing the AIDS memorial, and ends at 23rd Street.

Stonewall 50 LGBTQ Events


■ Friday June 28, 7-10pm: Gala at St. John’s The Stonewall50 Gala at St. John’s. The event celebrates the legacy and spirit of Stonewall and aims to provide a safe space for the LGBTQ community, Allies, and friends. Admission: $25.Saturday June 29, 7-10pm: Pride Ballroom Dance Party凭证 will be given to the first 200 people at the Stonewall 50 LGBTQ Gala. St. John’s in the Village, 212 W 11th St.

■ Saturday June 29, 12-7:30pm: Pride in the Park Pride in the Park is a free day of arts, music, dance, community and more! Join us for a day of fun and festivities all day! Sunset Park at the corner of 13th Street and the BQE. Free.

■ Sunday June 30, 1-5pm: Pride Pride Parade The parade this year will honor Stonewall 50, the anniversary of the Stonewall riots that led to the Gay Liberation movement and the fight for rights for the LGBTQ community. The parade starts at 26th Street and Fifth Avenue and goes south to Christopher Street and the Stonewall National Monument, then heads up north on Seventh Avenue, passing the AIDS memorial, and ends at 23rd Street.

LOVE IS IN THE AIR

This is a special Pride year, celebrating the 50th anniversary of the Stonewall Riots. Let’s go and celebrate! Photo courtesy of New York State.
Monday June 17, 7pm: The Songs of Copland and Britten Everett Suttle, tenor, and Daniel Kirk-Foster, piano. St. John's in the Village, corner of West 11th St and Waverly Place.

Tuesday June 18, 8-10 pm: Washington Square Park Music Festival The Festival Chamber Ensemble at Garibaldi Plaza, Washington Square Park.

Saturday June 22, 1:30pm: Guitars Galore! NYC Guitar School presents a concert by players young and old. St. John's in the Village, 212 West 11th St.

Sunday June 23, 3pm: The Schiller Institute Chorus NYC Annual summer concert at St. John's in the Village, 212 West 11th St.

Tuesday June 25, 7:30pm: Free form jazz, Garibaldi Plaza, Washington Square Park.

Thursday June 27, 2019: Norman Westberg with Simon Jermy and Joseph Branciforte The avant-rock guitarist will perform at Renee Weller Concert Hall at Greenwich House Music, 46 Barrow Street. Admission $15 at the door.

Friday June 28, 7:00 pm-9:00 pm: The Hum An all-female brass band at Pier 45, Christopher Street and Hudson River. Free.

KIDS

Wednesday June 5, 3:30-5:30 pm: Pollinator Party Miss Debbie and the Honeybee Conservancy at the Children's corner, Washington Square Park.

Saturday June 8, 4-5 pm: Mozart and Munchkins An interactive environment for families to enjoy outstanding works performed by exceptional musicians. Greenwich House Music, 46 Barrow Street.

LITERATURE

Saturday June 8, 10:30 am: Passing Nella Larsen's book will be discussed at Hudson Park Library, 66 Leroy Street.

Sunday June 16, 2-4: Cairo Poetry Café a monthly open mic for poets, musicians, performing artists, and visual artists. Both newcomers and established artists are welcome. Read your poem, tell your story, sing a song, or just come and enjoy a good show. St. John's Lutheran Church, 81 Christopher Street. Free.

THEATER

Saturday June 1, 8:00-9:30: Radio Theatre’s Edgar Allen Poe Festival This troupe of performers presents its annual Poe Festival. Amidst the flickering candlelight and foggy mist, they present a challenging repertory of the greatest stories penned by the Master of the Macabre. St. John's Lutheran Church, 81 Christopher Street. Admission: $24.

MUSEUMS, GALLERIES, EXHIBITS.

June 1-14: Lay Me in a Hot Bed and Try Not to Drown Joanna Powell's ceramic, photography and neon works are in an exhibit at The Jane Hartsok Gallery, Greenwich House Pottery, 16 Jones Street.

Through June 15: Soviet Childhood Zoya Cherkassky's work portraying her early life in The Soviet Union. Fort Gansevoort, 5 Ninth Avenue.


Through June 8: Parent Portraits This is a contemporary art show of artist's portraits of their parents at Westbeth Gallery, 55 Bethune Street.

Ongoing Events

Kids: Mondays at 4PM: Family Storytime and Craft Children 4 and up get to make simple crafts and hear favorite stories at Hudson Park Library, 425 Sixth Avenue.

Nature Tuesdays 7-9 pm: Stargazing at the High Line Starting April 2 at the High Line at 14th Street.

Dance Tuesdays at 7:30 pm: Bollywood and Bangra Dance in Hudson River Park

Music: Every Second Tuesday of the Month, 7:30-9 pm From September through June, Christopher Street Coffeehouse hosts an open mic with special guest performers from the folk and bluegrass community. Sign-up starts at 6:30. (free event). St. John's Evangelical Lutheran Church, 81 Christopher Street.

Health and Wellness

Health and Wellness Thursdays at 6:30-7:30 pm: Park X Yoga Pier 46, Charles Street and Hudson River. Registration required; go to hudsonriver.org.

Kids Second Wednesday of Every Month: Free Potluck Meal served at 7:15pm, followed by a free music, dance, or spoken word performance on the Meeting Room or in The Judson Memorial Church, 55 Washington Square South.

Health and Wellness Thrusdays at 6:30-7:30 pm: Park X Yoga Pier 46, Charles Street and Hudson River. Registration required; go to hudsonriver.org.

Please contact Stephanie Philan at sephilan@earthlink.net if you have any new events or have further information on something I’ve listed here or on westvillageword.com.
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