WestView Wins Heart Lab

By George Capsis

In the more than five years that WestView News fought to save St. Vincent’s Hospital, one voice emerged as the spokesperson for the doctors, nurses, and hundreds of staff- ers that had spent years of their careers in the that massive collection of buildings that traced its history back to a small Catholic orphanage in 1849. That voice was Doctor David Kaufman and what a voice it was—precise and focused—demanding, “Save this hospital.”

I got to know Dr. Kaufman and we invit- ed him to write for the paper. He informed me about the “cath lab,” required to save a heart attack victim in the (otherwise) few minutes they might have left to live.

Prophecatorically, in 1968 St. Vincent’s in- troduced a mobile coronary care unit that could drive to a patient who’d had a heart attack and offer emergency treatment while racing back to the hospital.

What I also learned from Dr. Kaufman was how deadly a heart attack can be. It is the number one cause of death; one per- son dies of a heart attack every 37 seconds. But the doctor also told me that there was a procedure that could unblock a heart in seconds by pushing a flexible tube (a cath- eter) up the main artery until it reached and broke up the blockage. This procedure is done in what is called a cath lab, which is a dedicated heart-specialized operating room with powerful x-ray equipment that is able to see the catheter as it makes its way up to the blockage.

The science and technique of the cath lab is now well-advanced and relatively safe, but until very recently the State Health Commission required a standby operating room in case the catheter pierced the artery and the chest needed to be opened for ar- tery repair. As this makes having a cath lab prohibitively expensive, when Dr. Kaufman,

Cuomo’s Veto Betrays Independent Pharmacies and Patients

By John Kaliabakos

Hundreds of community pharmacists and patient advocates from across New York protested at Governor Cuomo’s State of the State address in Albany. The protest was in response to Cuomo’s recent veto of legislation that would have kept rising prescription drug prices in check, protected doctors’ freedom to prescribe medications that are best for their patients, and ensured that New Yorkers would remain free to visit the pharmacies of their choice.

The bill that Governor Cuomo vetoed (S6531/A2836) was supported by doctors, pharmacists, patient advocates, labor unions and lawmakers. In June, it passed unanimously in the assembly and with overwhelming support in the senate. It was opposed by three Fortune 25 compa- nies (CVS Caremark, Optum Rx, and Express Scripts) and the Pharmaceutical Care Management Association (PCMA), a special interest group based in Washing- ton, D.C. that represents PBMs (pharmacy benefit managers).

As attendees entered the State of the State address at The Egg in Albany, com- munity pharmacists in white lab coats passed out prescription pill bottles filled with messages opposing the veto and high- lighting the impact the governor’s veto will have on New Yorkers. “Without this critical legislation, PBMs will continue to steal money from taxpayers, destroy com- munity pharmacies, and restrict patients’ access to life-saving medications. While the governor purports to turn every stone to address the budget deficit, PBMs stole more than $300 million from taxpayers in just one year; and until they are truly regu- lated, New York will have to pay for PBM greed,” said Steve Moore, president of the Pharmacists Society of the State of New York. “Abusive practices of pharmacy ben- efit managers are having devastating effects on the affordability of, and access to, phar- maceutical care. Patients have experienced the forceful removal of coverage for their trusted pharmacists and are aware of the gag clauses that PBMs placed in the con- tracts with our pharmacists that kept them from telling their patients that the costs of medications could be affordable if they didn’t use their insurance, as the copay was higher than the cash price. PBMs showed

Hudson Yards

Examine the lack of overall vision for the Hudson River waterfront.

SEE PAGE 5

LifeThyme

Jason Bander’s health food market emphasizes service, quality and value.

SEE PAGE 7

Integral Yoga

The holistic, integrated approach to self-mastery and inner peace that is accessible to every body and everybody.

SEE PAGE 9
West Village Birds

My name is Marco Quezada. I saw your article last month on the West Village birds. I live in the West Village and for a while I have been visited by an American Kestrel. Also, a few Blue Jays come around almost everyday to get some peanuts at my window.

Let me know if you can use any of these. And yes, I'm a photographer and have plenty of images. I'm not looking for pay. I just want to contribute.

—Marco Quezada

Affordable Housing Lottery Assistance

Dear editors,

Responding to inquiries about my January 2020 article “Clarkson Towers Promises Affordable & Senior Units” and how one can enter the lottery for an apartment there in the new development, I am providing the website for The New York City Department of Housing Preservation and Development (HPD), which creates affordable rent-stabilized apartments and homeownership opportunities for households at a wide range of income levels and sizes. For help applying, they include application guides.

The New York City Department of Housing Preservation and Development also has a service called “NYC Housing Connect” What_to_Expect: Your Guide to Affordable Housing at • https://www1.nyc.gov/site/hpd/services-and-information/housing-connect-application-guides.page • https://www1.nyc.gov/site/hpd/services-and-information/housing-connect-rentals.page

I’ve been told to expect a lot of bureaucratic red-tape and long waits, but it is worth it, especially if you have a current residence until it is available. Clarkson Towers won’t be finished for a couple of years.

—Brian Pape

Long Live WestView News!

Dear Editor:

In the New Year of 2020 I have been reminiscing and thinking about my involvement in writing articles for Westview News for the last ten years. This West Village-focused paper has been with us for fifteen years and many people I know tell me it has become not just great but legendary in every sense. The paper includes photos essays and articles of local interest, what is going on, what has opened and what has closed, and the highly individualistic pieces from writers who delve into everything from theater, film and dance to profiles of talented art and fashion people and even the lore of the birds who come and go and the pampered dogs and other animals that are part of the life of the Village. Restaurants and bar life and coffee shops and pizza parlors and the gathering places like parks are all part of the fun we all enjoy. Just the other day I spotted a red Cardinal who often flies into the St. Lukes Garden. My old Village pal Edward Albee, now gone, alas, who spent most of his life in the Village, loved the paper and after reading it for a while felt it had successfully supplanted the Village Voice—the longtime paper I contributed to in the past. Another cohort of mine from the Voice, Michael Musto, has also told me how necessary WestView is now to everyone who reads it. Of course Greenwich Village is considered the most famous neighborhood in the world and it shouts out that there is every reason to keep it going. Long live WestView News!

—Robert Heide

Advertisement

Advertising Success in WestView News

Dear WestView,

We resumed advertising in your fine community newspaper in January and are already receiving lots of new students, taking advantage of the 20 days of Yoga for just $20 that we featured in our ad. Thank you for being a great voice for the West Village and the perfect place for Integral Yoga Institute to feature our message to the neighborhood and beyond.

—Chandra Jo Spammato
Plan Early for Your Obit

By George Capsis

A month or two before Jonas Mekas died, he and his son Sebastian came to my kitchen table at 69 Charles Street to talk about raising money to fix up the Film Forum on Second Avenue and East 2nd Street. Jonas pulled from his briefcase a transcript of our first meeting 60 years earlier in their tenement apartment on Orchard Street. Jim Fouratt, sometimes-film critic for WestView, snatched the transcript away and I have not seen it (nor Jim) since. But I discovered that Jonas and his brother Adolphus were big journal writers, and also that several subsequent meetings I had with Jonas were recorded and are written about in his just-released book.

I was invited to speak about Mekas at the ancient Film Forum on Second Avenue (three flights up). A dark cold Sunday brought an East Village crowd, neverthe-less. Everybody seemed to be “an artist.” As I sat and listened to the first speakers, I thought I might learn a little more about what Jonas had done in his 96 years that would bring such a reverential crowd.

I was given the book a few days before the Film Forum event, was cautioned that I was only mentioned in Chapter 4 (the very early years), and sure enough, found my name (or Jim) since. But I discovered that Jonas and his brother Adolphus were big journal writers, and also that several subsequent meetings I had with Jonas were recorded and are written about in his just-released book.

Mount Sinai’s Plan Comes Up for State Review

By Penny Mintz

Mount Sinai is in the final stages of its application to the State Department of Health for authorization to replace Beth Israel with a 70-bed facility, and move the vast majority of the medical treatments and tests that were once available downtown to “centers of excellence” far uptown.

On Thursday, January 23, the Establishment and Project Review Committee, which is part of the Public Health and Health Planning Council (PHHPC), conducted the state’s preliminary hearing on the Mount Sinai application. The Department of Health will eventually make its decision based on the conclusions of PHHPC. The decision of the committee was something of a surprise because all indications beforehand had been that PHHPC and the DOH had no interest in hearing, much less acting upon, the concerns of the public.

First, PHHPC had originally scheduled all their Mount Sinai-related hearings in Albany, where local people would be unlikely to participate. Fortunately, Lois Utley, of Community Catalyst, successfully pressured PHHPC into conducting the hearings in New York City.

Second, the hearing date is released only one week before the hearing, thus limiting the time to contact local people who would want to come and speak.

Third, PHHPC has a very tight schedule for accepting written comments. The cutoff is 72 hours before the start of the hearing. In this case, that meant that no written comments would be accepted after 10 am on Monday, January 20, which was Martin Luther King Day. With a great deal of pressure from Lois Utley and from State Assembly members Harvey Epstein and Richard Gottfried, the cutoff was moved to 4 pm on January 21.

The overall impression of disinterest in the concerns of the public was compounded with the statements of the initial speaker, committee member and DOH representative Tracy Raleigh. The DOH accepted wholesale every element of Mount Sinai’s analysis and predictions.

After Raleigh, Jerrold Boal, Executive Vice President and Chief Medical Officer of the Mount Sinai Health System, was joined at the speakers’ table by three other Mount Sinai colleagues. They spoke about the “centers of excellence” that they were creating and the declining hospital census. Hospitals, in their view, are obviously dinosaurs.

After Mount Sinai, members of the public were given three minutes each to speak. In attendance were about 20 concerned citizens and members of an ad hoc coalition of groups focusing on Mount Sinai’s plans for Beth Israel and for Rivington House. Most wore white ribbons, so that they would be clearly visible to the committee. Nearly all of them spoke, including George Capsis, publisher of this newspaper.

George Capsis dramatically shared the traumatizing experience of his wife’s final illness, which occurred when they could still walk from their home in Greenwich Village to Saint Vincent’s Hospital—now gone. Mount Sinai, Capsis pointed out, is now eliminating another full-service local hospital. This will leave large swaths of lower Manhattan underserved.

The concerns of the rest of the public with regard to Beth Israel fell primarily into two categories: the impact of the loss of maternity services, and the difficulty of accessing all of the myriad medical services that were until recently provided locally. Now they are available only in the Mount Sinai “centers of excellence” at 102nd Street and Fifth Avenue, 59th Street and Ninth Avenue, or 91st Street and Columbus Avenue. These facilities are extremely difficult to access from downtown, especially for the frail and elderly.

Dr. Boal claimed that the trip from Beth Israel or Union Square is “a straight shot up-town.” But that is not exactly true. Even in a car, which he apparently believes that everyone in medical distress can afford, it’s a time-consuming trip. Once you get to 102nd and First Avenue, there is still the crosstown jag all the way to Fifth Avenue. If you have to rely on public transportation, you need a train and bus and still have several blocks of walking from the bus to the excellence facilities.

The committee voted after the public comments concluded. Four members, including Ann Monroe, the newly appointed member representing public consumers, had serious concerns and opposed the application. Without the necessary quorum, the committee was unable to approve the application.

The committee chair was concerned that, without PHHPC approval, Mount Sinai’s promised $1 billion investment would disappear, and we would end up repeating the St. Vincent debacle. So the committee attached two contingencies to the plan.

First, Mount Sinai is required to provide evidence of investigating studies and developing concrete plans for the addition of a birthing center at the new 13th Street facility. Dr. Boal said that they are very committed to that, but only if the service can be provided safely. That gives Mount Sinai a lot of wiggle room.

Second, Mount Sinai must come to the next PHHPC hearing with a comprehensive plan to assist lower Manhattan consumers in navigating the changed system of health care access and solve problems of traveling upward to the other Mount Sinai facilities where the services are being consolidated. That would be an improvement, but not as good as continuing to provide medical services locally.

The next PHHPC hearing on Mount Sinai’s Certificate of Need application will take place on February 6, 2020, at 90 Church Street, 4th Floor. The large outpouring of public concern changed the outcome last month. Continued public presence is needed to make sure that the contingencies squeezed out Mount Sinai come to fruition before they will be permitted to build the new facility and sell the existing Beth Israel real estate to the highest bidder.
Back-Tracking at Hudson Yards

By Brian J. Pape, AIA

Stephen Ross, founder and chairman of The Related Companies, has been doing some back-tracking lately at Related’s Hudson Yards, the largest new development in the United States and the city since the Rockefeller Center development in Midtown during the Great Depression.

After Community Board 4 got a preliminary presentation recently about new ideas for the Phase 2 development, slated for completion in 2024, there was immediate backlash in the media, and elected officials and community leaders were up in arms; Manhattan Borough President Gale Brewer, State senator Brad Hoylman, Assembly member Deborah Glick, Council Speaker Corey Johnson, High Line Executive Director Robert Hammond, community board leaders Lowell Kern and Burt Lazarin, and HRPT chair Madelyn Wils have all spoken out against Related’s new idea.

That new idea was to break their promises to taxpayers by changing the site plan to include a parking garage that would affectively loom 20’ above the adjacent High Line Park. Related promised a new public school amidst the additional office and residential towers to be built on a platform over the Western Yard of Long Island Railroad tracks serving Penn Station, open park land (50% of the site) and a sloping lawn to down under the High Line until it meets the sidewalks of 12th Avenue and 30th Street.

This expensive corporate park is supported by six billion dollars in subsidies and tax credits and other corporate welfare payments to the rich—yes, that’s $6 billion with a “B”!

Within days of the media exposure of this proposed building wall next to the High Line, Related backed off with a Twitter statement saying, “It never was in the cards. We were never going to build a wall by the High Line.” Sounding a lot like Twitter statement saying, “It never was in the cards. We were never going to build a wall by the High Line.” RELATED backed off with a ‘B’!

payments to the rich—yes, that’s $6 billion and tax credits and other corporate welfare payments to the rich—yes, that’s $6 billion with a “B”!

was “misinformation.”

This is not the first time Related has had to back-track; last year they instituted ‘free’ tickets to climb the “Vessel”, a courtyard centerpiece of gleaming copper-clad Escher-like staircases, but with a waiver that granted Hudson Yards the rights to any images or recordings made of it, in perpetuity. When revealed to the public, Related quietly changed the waiver terms.

Perhaps Mr. Ross is preparing for the next back-tracking after sponsoring fundraising events for an impeached president?

A dedicated 4th estate is certainly to be congratulated for this expose, but there is another unsung hero in this story: the local community boards. The community board structure was established over 40 years ago after decades of corrupt politics run by party hacks, giving out favors to get their way, with no one to stop them. Now, any change to an approved plan, or change in a special district, must be reviewed in a public hearing before the community boards.

Without that “grass-roots” step in the process, who knows what could get slipped in when no one is looking?

The district mandates a variety of uses, bulk and urban design controls applicable to six subdistricts. In certain zoning districts, the maximum floor area ratios of the underlying districts may be increased through a District Improvement Bonus mechanism (alone or in tandem with the Inclusionary Housing designated areas Program that would support financing of specific capital improvements in the area. Transfers of floor area are also permitted under certain conditions.

Flexible as-of-right height and setback controls accommodate large floorplate office buildings and allow for creative design within the predominantly commercial areas. Mandated improvements include retail use on major corridors, street wall continuity, pedestrian circulation space, plantings, subway entrance easements, and screened or below-grade parking. The district has unique off-street parking regulations that manage the total amount of parking that can be constructed in the district as it is developed.

The Special Hudson Yards District (HY) was established to foster a mix of uses and densities, provide new publicly accessible open space, extend the Midtown business district by providing opportunities for substantial new office and hotel development, reinforce existing residential neighborhoods and encourage new housing on Manhattan’s Far West Side. The special district includes two new corridors for high-density commercial and residential development supported by a subway line extension, new parks and an urban boulevard. New mid-density residential development will form a transition to existing residential neighborhoods and the Special Garment Center District to the east.

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**The Site Plan Approved by the City Planning Department** shows only small areas of buildings next to the High Line Park, while sloped lawns under the Park structures, along 30th Street and 12th Avenue, would maintain quasi-connections to the Hudson River Park. Unfortunately, the buildings that are allowed can be 60’ or even 90’ above the High Line bed (track level). Image credit: City Planning Department.
No to Wall, Yes to Bridge

By Barry Benepe

In a gracious retreat from a misguided proposal to build a 20-foot high concrete wall enclosing a parking garage over the railway tracks against the High Line alongside the Western Yards below 33rd Street, Related Companies has returned to their earlier proposal to grade the lawn down to the edge of the highway under the High Line. This too is a hazardous solution, placing thousands of pedestrians, seniors, mothers with strollers and others with a dangerous crossing of a roaring, speeding highway. The only acceptable solution is to join the Western Open Space of Hudson Yards above the rail yard with the High Line, which is virtually at the same level. Then we could bring a park ribbon over the highway down to the park. There are many good examples of such landscaped bridges. One is a proposed bridge over the Thames River in London, designed by Heatherwyck Studios, designers of Pier 55. Another is at Sherburne Falls, Massachusetts. A design for such a landscaped “seamless” connection was part of the group submissions exhibited at the beginnings of Friends of the High Line.

There are only two logical places to link the High Line Park to the Hudson River Park. One is here where the High Line swings to the west before turning east again to join 33rd Street at grade. The other is at its southern terminus at Gansevoort Street where the Whitney Museum failed to make a connection either to the High Line or to the park. Renzo Piano, the designer of the museum, actually made a delightful watercolor sketch of a suspension pedestrian bridge leading over West Street to a sculpture park on the Hudson River. The Whitney gave it short shrift.

The basic problem is one of diverse actors with no one in charge of an overall vision. The Hudson River Park Trust has a role as a manager only west of West Street and the Route 9A Highway. New York City and New York State actually own the park. NYC DOT and NYS DOT have sole control over what is legally a city street. The High Line, while still an operating railroad, was purchased for a dollar by Peter Obletz, a local neighbor, who wanted, with Congressman Jerry Nadler’s support, to restore it and the rail yards to a working rail freight line. They did not realize that rail-dependent industries on the West Side were being replaced by people wanting to live near the river. Also, regional producers became more dispersed to areas not served by rail. Former Mayor Rudy Giuliani tried to sell it to Edison Parking, which owned the land underneath it and wanted to tear it down and develop it. Mayor Mike Bloomberg saved it by purchasing it for park land, and Friends of the High Line was formed by Joshua David and Robert Hammond in 2002 with a seed money grant of a million dollars (a long way from Peter Obletz’s dollar) from Diane Von Furstenberg to begin and implement the design of what has become one of the great parks of the world, as revolutionary as Central Park was in the 19th Century.

What we lack today is an overall vision for the Hudson River waterfront and an agency to carry it out. There are many individual actors named above, but no agency to coordinate them. The Planning Commission has not produced a waterfront plan. Even if it did, how would it be implemented? One model might be the Battery Park City Authority, which controls housing, offices, park, road and waterfront development in a coordinated fashion. We could do this by extending the authority of the Hudson River Park Trust with strong community involvement. It is time now to articulate the challenges and begin to address them.

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**The Intellectual Savior in a Time of Nazi Darkness**

By Gordon Hughes

A remarkable West Village native passed away on December 25th, Christmas afternoon. He had just wished his granddaughter a Merry Christmas, sat back on his bed, and peacefully slipped away in his apartment on Bleecker Street. Not a bad way to go after an amazing life. I know about this because he lived in the building I live in.

Orville Harrison had just turned 79 years old, and was a Village fixture. There are numerous stories to tell about him but my personal favorite was the night he was standing on Bleecker Street in front of our building kibitzing with two police officers. Many officers knew Orville because he had worked in the New York City corrections system. They loved him and would always stop and swap stories when they saw him on Bleecker Street. That night one of the two cops he was talking to was a rookie and didn’t know Orville. The rookie was not aware of Orville’s background as a jazz musician. Orville told the young officer, “hang on kid.” He then ran into his apartment and came back with an old-fashioned 33 1/3 LP which he had recorded in the 70s and gave it to the rookie. The young officer had never seen an LP in his life. Orville had had his own Zanzibar trio back in the day, he explained to the young officer. That’s why I started asking him questions about his life in the Village. That’s when I stopped just saying hi and began to get to know him. What a treat.

A remarkable man, John Dos Passos, and other American cultural and political leaders gave support. Today, we see these brilliant cultural icons’ enormous contributions to our world’s arts and culture. Nearly a century old, Justus is the remaining living witness to aiding such a dramatic gift to our American creativity and humanitarian values.

As a teenager, and only child, in Danzig (Gdansk) Poland, Rosenberg was captured by Nazis and sent to Auschwitz but managed to escape. He then spent two years in the south of France hiding in cellars and moving about the countryside (shades of the film *Inglourious Basterds*). One day in Marseille he encountered a humanitarian group, led by American journalist Varian Fry, whose mission was to save European intellectuals and artists from the SS. Our lives have been elevated by the courageous work this group accomplished eight decades ago, when Rosenberg became their messenger and courier, carrying messages and forged identity papers to those the group was trying to save…a key role in the future of European-American culture. The rest of the story is etched into American history.

Until five years ago Justus never uttered a word about his legendary past to anyone. “The Professor Has a Daring Past” (*New York Times*, May 1, 2016), recounts his harrowing journey and brushes with death in Europe (example: his jeep convoy was blown up and everyone was killed but him, as he was on the back flap of the jeep and thrown backwards) through his rise as a pioneer at the New School and on to Bard College where he has taught languages and literature for 58 years. He was my professor and guiding light from 1971-1975. His intellectual breadth and historic knowledge is invaluable; I consider him an architect of 20th century Europe-American culture.

Over the years Professor Rosenberg has been given many awards. One is the Legion d’Honneur—France’s highest military award. I said to him, “In England they knight you, what do they call you in France?” “Commandant!” he answered. He has also received honors from the Shoah Foundation and The New School.

The Justus and Karin Rosenberg Human Rights Foundation was founded in 2011. Its mission is to combat and increase the serious study of hatred and antisemitism, emphasizing projects that help college students and promote academic freedom. Rosenberg’s memoir, *The Art of Resistance: My Four Years in the French Underground*, was just published by Harper Collins.

I attended Orville’s memorial service and learned so much about him. At the service were West Villagers, corrections officers, police officers, jazz musicians and folks who live in our co-op, and, of course, family. The love in that room was palpable. All who attended had wonderful uplifiting stories about this man.

Orville was born in Baltimore in 1940. When he was 11 his family, looking for better economic opportunities, moved to New York City. That's when Orville began to take off.

In the 50s he joined a doo-wop group, the Delphs, and they recorded two hits. It was then that he learned to play the violin as a hobby (self-taught). He traveled around the country as well as Europe in the '60s. He once told my pal Claude that the thing he continued on page 9
Jason Bander of Lifethyme Health Market’s Dharma: Service, Quality & Value

By Hannah Reimann
Lifethyme Health Market
410 Sixth Ave between 8th and 9th Streets
Deepak Chopra says, "the highest expression of the law of Dharma is expressing your gifts and service to others." When I asked Jason Bander, who opened Lifethyme Health Market with his dad, Stuart Bander, to describe his long-time workers and what he'd like to see in newly hired workers, he told me, "People who want to serve. Engaging, friendly, knowledgeable people who are passionate about the business, adept, savvy people capable of great human interaction. We're all servants. To be a servant is not a bad thing, it's a wonderful thing. We can all be fantastic servants. Whether I'm bagging groceries, checking out purchasing, cleaning out the grease traps, fixing things on levels that no one else in the store is, I'm a servant, I'm serving myself, the store, my staff, customers and I take pride in that."

As a longtime customer at Lifethyme who always loves shopping there, I notice that workers are conscientious and customer-service oriented. I realize that they are a reflection of Bander and he, of them.

"Lifethyme was like a rocket," when it opened in 1995, Bander said. "It launched at that time the Village was rich with artists and that utopian, bohemian, tight community. Everyone knew each other then." Stuart and Jason Bander wanted to bring the farmers' market to the people. Jason also worked for seven years on Wall Street as a research publisher while living in the Village. He would come home every weekday, drop his construction clothes on and work on the store every day and every weekend, until it was ready for opening. He would work five days a week at night, twelve hours Saturday and Sunday while working his other job. He came to a point in his finance career that he could bow out eight years after Lifethyme opened. He was given the opportunity to take control of the store as its General Manager and Director of Purchasing.

"We take every opportunity to embrace and support the community any way we can without bias. It's not a store of opinion or that will take a position. We want to serve, provide, protect the integrity of our food choices and the food choices in the neighborhood and maintain a community-minded vision. We want to know folks' names.” Bander was first influenced by this kind of community spirit when he lived in Vermont as a child. His mother was a professor at Goddard College and they frequented farmers' markets, farm to table dinners and other community gatherings.

As Lifethyme enters it’s 25th year of business, Bander plans to expand the business by creating a blueprint for more stores, social media presence and Pop Up shops in establishments like Saks Fifth Avenue. He intends to improve window and store design while maintaining the stores' integrity with the community, quality and value.

Compared to 1995 when there was an abundance of community health food stores, the larger market is diluted now, much more expensive. How important is Lifethyme to people in the Village who want to build health-conscious products today? Bander explained to me, “In this market, we're a critical player.”
The W Hotel Sign: A Hazard to Humans and Fish

By J. Taylor Basker

In 2005 the Applied Development Company and Starwood Hotels and Resorts Worldwide began construction on a new W Hotel in Hoboken, along the city's southern waterfront on the Hudson River facing Manhattan. Designed by the architectural firm Gwathmey Siegel & Associates Architects, it was only the fourth hotel in the country to carry the W sign, the others being in Arizona, Florida, and Texas. Conveniently located near the PATH train and Hudson River Ferries, near Newark Airport and the Meadowlands, it would provide an opportunity for visitors to avoid crowded Manhattan hotels and to enjoy the magnificent skyline of Manhattan. The hotel was opened in the fall of 2007—good for the Hoboken economy and visitors, but bad for humans in Manhattan and the fish in the Hudson River.

Actually, I left NYC in August, 2007, just before the W Hotel opened, for several years for a job in the Middle East. When I returned, on vacations, to my apartment in Westbeth on the Hudson River, I was horrified to see a hideous large “W” sign fouling my view of the park, river, and NJ skyline. I started complaining on social media about it, advocating a boycott of the W Hotel. But I was not here long enough to pursue my protest and research the additional negative effects of this invasive ugly sign. Now, having returned again, I see that an even larger W sign has been erected. It destroys New Yorkers’ views of the sunset every day, and is a permanent bleeding scar on the surface of the river as it imperilizes the NJ skyline. It is a permitted terrorist weapon of mass obfuscation—obfuscating the view of the river, the sky and clouds, the sun, and the NJ shoreline.

For a wonderful week in January, the sign was dark. Then again was the view of the river at night flowing silently like black satin. The NJ skyline was restored to balance and harmony. Sunsets were pure and sacred again. Then the sign returned, a large red vampire sucking the soul of viewers trapped into looking at it, turning us into zombies marching to the beat of the drum of unrelenting advertising.

Hoboken City Hall says the W sign does not violate any Hoboken building codes. I am still waiting for a call back from their legal office. I called Hudson River Park administrators inquiring about the annoyance to people using the park and the negative effects of the continual red light on the environment. They never returned my call.

Light pollution research is quite extensive. Light pollution has consequences: it washes out sunsets seen for miles? It is time for us to take action again to abolish another visual blight on the surface of the river as it imperializes the NJ skyline. It is a permitted terrorist weapon of mass obfuscation—obfuscating the view of the river, the sky and clouds, the sun, and the NJ shoreline.

Light pollution is defined as “excessive, misdirected or obtrusive artificial (usually outdoor) light.” Too much light pollution has consequences: it washes out starlight in the night sky, interferes with astronomical research, disrupts ecosystems, has adverse health effects, and wastes energy.

Disrupting ecosystems has serious consequences for the Hudson River, which requires a delicate balance that many people in NYC have fought to preserve. The light from the W sign has negative impacts on plant and animal physiology. The natural diurnal patterns of light and dark direct the rhythm of life. Continual red light interferes with these patterns and is dangerous for ecological dynamics. Animals can become confused regarding their migratory patterns, and the competitive interactions between animals is affected, altering predator-prey relations and causing resultant physiological harm.

There are adverse health effects on many species, especially humans, that follow circadian rhythms. The production of melatonin can be affected by light pollution as it is regulated by light and dark (i.e. day and night). Humans can experience sleep disorders and other health problems such as headaches, fatigue, stress and obesity due to lack of sleep, and increased anxiety. The damage of the glare of this light on eyes, especially aging eyes, is significant. Even ties to cancer are being discovered. These effects are increased by exposure to just one form of light, i.e. red, rather than the entire spectral composition.

The color red has an ancient history of association with healing, and there is a health treatment known as Red Light Therapy (RLT), first developed by NASA, that claims to help joint pain, weight loss, skin inflammation, symptoms of aging, psoriasis, depression, and other conditions, through stimulating the mitochondria of the fat cells using infrared light therapy. The FDA has regulations about the length and frequency of sessions that can last for only 15-20 minutes; any greater exposure is dangerous. And only a few weeks of sessions are permitted.

Continual red light is known to increase one’s metabolism, heart rate, and blood pressure. It produces anger, stress, sleeplessness, and anxiety. So those of us in lower Manhattan who have to look at the “W” sign daily—beware! If your bedroom window presents a view of the “W,” draw thick black curtains over your window before you try to sleep. If you bike, jog, or walk in the Hudson River Park, buy blinders to block out the sign. We can share creative strategies we use to obstruct the sign. I put a small artificial Christmas tree in my window to block it.

I have nothing personal against the W Hotel. I would love to live in it for life! Yet its sign presents a hazard to the health of all species of life forms that have to look at the invasive, powerful red neon W on its roof. Maybe Westbeth could erect a giant W on its roof looking towards NJ as a form of revenge. But let us be hopeful! Remember the large but legal four-story Traveler's Insurance red neon umbrella sign mounted on 388 Greenwich Street that we banished from Lower Manhattan in 1998, that drove us crazy and could be seen for miles? It is time for us to take action again to abolish another visual blight for the sake of the health and sanity of our citizens and our fish!

Extracting Aids from Our Minds And Bodies: “I’m Not Poz!”

By Kambiz Shekdar, Ph.D.

Why do we say “I’m HIV-positive” or “I’m POZ,” but not “I’m gonorrhea-positive,” or more affectionately, I’m GONO-POZ?” Since this issue of my monthly column presented a possible cure started to emerge: “We now have recently been cured of AIDS. Using a broadly-applicable cure for all those in need based on the science underlying the first two reported cures. Everyone can help in extracting Red/AIDS from our psyches by choosing to say “I have HIV,” not “I’m POZ.” With a cure, HIV/AIDS may one day be serious, but temporary; and in that at least that way, no different from gonorrhea.

This is not the time to become cavalier. An estimated 37 million individuals are currently living with HIV/AIDS worldwide. There exist two individuals who have recently been cured of AIDS. Using biotechnology originating from The Rockefeller University, Research Foundation to Cure AIDS (RFTCA) intends to develop a broadly-applicable cure for all those in need based on the science underlying the first two reported cures. Everyone can help in extracting Red/AIDS from our psyches by choosing to say “I have HIV,” not “I’m POZ.” With a cure, HIV/AIDS may one day be serious, but temporary; and in that at least that way, no different from gonorrhea.

Kambiz Shekdar, Ph.D. is a biologist, a biotech inventor, a gay man, and the president of Research Foundation to Cure AIDS (RFTCA). Visit FreeFromAIDS.org to help accelerate a cure for AIDS. Contact kambiz.shekdar@ftca.org to inquire about joining RFTCA’s founders’ circle.
What is Integral Yoga?

By Chandra/Jo Sgammato

Are you a New Yorker or even a yoga practitioner with that question? When you pass the Integral Yoga Institute, which has been at 227 West 13th Street for almost 50 years, do you ever wonder?

What exactly IS Integral Yoga?

Integral Yoga is a complete system to transform your life. Yes, there is physical practice, but it is much more. It is a holistic, integrated approach to self-mastery and inner peace that is accessible to everybody.

Everyone wants to feel healthy and peaceful and connected to other people. When the muscles ache and the joints are stiff, when there is digestive distress, pain or chronic illness, the body feels uncomfortable and the mind is disturbed. When the mind feels anxious, worried, or fearful, it is difficult to feel peaceful and content. And feeling isolated and alone can literally lead to illness and depression.

The Integral Yoga system begins with the body. In the class, suitable for all ages and levels of fitness, a specific selection and sequence of Yoga poses stretch the body, tone the muscles, and loosen the joints, while breathing practices direct oxygen to the organs and systems inside. Guided deep relaxation connects you to the peace inside you (and that of everyone else). Meditation relaxes and settles the mind. Practiced regularly, the Integral Yoga class is a natural prescription for health, well-being, and serenity. But that’s just the beginning. Integral Yoga helps you “go deeper” by giving equal importance to the more subtle and powerful aspects of the great science of Yoga.

Yoga philosophy explains how the mind and the human experience work so that you can know yourself, practice ethical principles toward yourself and others, and transform the negative into positive. Exploring Yoga philosophy, through discussion and workshops, encourages you to accept yourself and to view others as partners rather than adversaries on the path of life. A regular meditation practice reveals the turbulence and many moods generated by the mind so that you become an observer rather than a prisoner of your thoughts, leading to skills that restore balance to the mind and help you put worry and anxiety aside.

Joining together with others in Integral Yoga creates community, a feeling of connectedness to those similar to and different from yourself. You receive the gift of discovering that despite differences of background, culture, race or gender, in our deepest selves we are connected and united in seeking the peace and health that are birthrights of us all.

So that is why we say Integral Yoga is the complete system to transform your life. Why not give it a try?

Chandra/Jo Sgammato is the Executive Director of Integral Yoga Institute of New York. She has been a certified IY instructor for 21 years and is the founder of Yoga At School™, which brings Integral Yoga into New York City schools.

Remarkable continued from page 6

remembered most about France was the size of their cows! That was Orville. Many years later Claude, being French, sometimes had a hard time understanding Orville’s jazz-inspired speech and when he asked her for some “bread” she went and brought back a baguette. Not really what he was looking for.

His landlord remembers fondly that Orville would show up promptly at the beginning of each month to pay his rent in cash, and on one occasion brought along his jazz LP. He signed the cover and to this day the landlord still treasures it. Which takes me back to when Orville became a Village icon. He started his own Orville Harrison Trio and played a number of West Village jazz clubs. He played regularly at La Chaumiere (on West 4th Street), sadly, no longer in existence. He was so popular that Mr. Rogers of Mr. Rogers Neighborhood had him do a guest appearance on his show. Through a number of circumstances Orville began helping people with drug addiction. This was based on his own personal experience—one that he overcame. Helping folks led him to a new career, in law enforcement, in which he worked around the city for years. It was said that not only did his fellow officers love him but so did inmates because of the way he talked to them and helped them.

So many attending Orville’s memorial spoke of his most important strengths. First was his sense of humor, which got him through so much and which he passed on to all he met. Second was his style, always the natty dresser. His ever-present white hair and moustache, a hard act to follow.

He loved to watch the Fourth of July fireworks from the roof of our co-op and those who joined him up there remember his smile as the fireworks cast a glow over the city. For those of us who were lucky enough to have him pass through our lives we will never forget him.

Orville was indeed, as he would say, “a happening part of the West Village scene.”
Uno, the One Who Stole Our Hearts

By Leslie Adatto

Remember Uno, the irresistible 15-inch tall beagle with long, floppy ears and the jaunty gait, who took the Westminster dog show by storm in 2008? He howled at the judge and charmed the massive Madison Square Garden crowd, before being crowned the country’s top dog and winning Best in Show. Uno continued to appear on TV, participated in the Macy’s Thanksgiving Day Parade (on the Snoopy float, of course) and remained a celebrity long after his 2008 trophy was passed to future canine winners. Sadly, the dogs we love never live long enough, and eventually even charming champions succumb. Last fall in 2019, we lost Uno, who was then 13, to cancer.

In the normal course of events, a top dog like Uno would have sired many litters of puppies, and those offspring would have had more puppies, which should have softened the blow of losing Westminster’s most popular Top Dog of all time. But Uno, it turns out, was sterile and could not sire puppies.

Could science come to the rescue? Could we clone Uno?

Theoretically, the answer is yes. In 1996, Dolly the Sheep was the first cloned mammal, and in 2005, the first dog was cloned. Dog cloning entered the popular imagination in 2018 when Barbra Streisand revealed that she cloned her precious Coton de Tulear lap dog, Samantha, and approximately $50,000 later, she has two dogs that are genetically identical to her previous pooch.

This begs the question that if Uno had been cloned, could his genetic identical twin have competed at the Westminster Kennel Club Dog Show’s annual competition? On February 11, 2020, the 144th consecutive Best in Show competition will take place in Madison Square Garden. This is America’s second oldest sporting event; only the Kentucky Derby predates Westminster. Steeped in layers of tradition, the underlying ethos of the Westminster Kennel Club pedigree dog breeding philosophy is all about improving dog breeds the old-fashioned way: making puppies by pairing champion bitches and dogs. So the short answer is that even an Uno clone (might he have been called Duo?) could not qualify to compete at Westminster.

Thousands of the world’s top dogs representing 204 distinct breeds, not a single one of them a clone, will compete to be the Top Dog at the 144th Annual Westminster Kennel Club Dog Show over three glorious canine-filled days. Dogs, handlers and judges will be in the rings at Pier 94 on Manhattan’s west side on February 9 and 10, with the Best in Show round at Madison Square Garden in New York City on Monday, February 11, 2020. Full moon or not, get ready to bay and howl with delight as 2,630 of (hu)man’s best friends fill our hearts with joy.

Assisted Living: Not Just for the Wealthy

By Alec Pruchnicki, MD

Most people who have been to assisted living facilities (ALFs) are greeted with the sight of an overwhelmingly white, somewhat wealthy population of elderly people, mostly women. Since ALF rents are usually more expensive than living in the community, due to the level of additional services they provide, a higher than average income is usually needed.

Assisted living, in general, is considered a form of housing, not a form of medical care. Originally, ALFs followed the “social model” where socialization to prevent isolation was offered along with a low level of medical and nursing services, if any. But, as people started to view assisted living as a way to avoid nursing home placement, sicker and more debilitated people came to ALFs and the “new” or “nursing” model developed. Services weren’t as extensive as nursing home care, but they included more than community or social model ALF care.

Since ALFs are considered a form of housing and not medical care, rent was usually not covered by Medicare, Medicaid, or private insurance any more than the rent in any apartment would be. Eventually, the states, whose nursing home Medicaid budgets are massive, began to consider using Medicaid funds to pay for ALF rents. This would save the state money, and keep some people out of nursing homes and still living in community based ALFs, which often had a nicer ambience. But, with Medicaid money comes Medicaid regulations and many ALFs refuse to accept residents on Medicaid, especially since Medicaid reimbursement rates are low. Sometimes an ALF will even evict an elderly resident when funds run out, the same way you might evict anyone who can’t pay the rent on any apartment.

But, not always. When New York State started to use Medicaid funds to pay for ALF services, a non-profit community organization in East Harlem was given permission to build a facility which would receive those funds. The Robert Lott (named after Father Robert Lott a Catholic priest at a local church) was opened in 2000. It is a community run, non-profit, Medicaid supported facility with 127 single person studio apartments on Fifth Avenue and 108th street overlooking Central Park. In 2019 it was re-named Vista on 5th, which is its official title now.

All of the residents are enrolled in Medicare and about 90% are also in Medicaid, the so-called “dual eligible.” Unlike many profit making ALFs, it is multi-racial with about one third each white, African American, and Hispanic residents. Residents include those who were formerly homeless along with retired doctors, lawyers, artists, musicians, domestic workers and others.

Services are extensive, and often significantly more than fancier for-profit ALFs. On site, there is a geriatrics fellowship trained full-time primary care physician (the author ), a variety of part-time medical services (Ophthalmology, Psychiatry, Vascular Surgery, Podiatry, and sometimes Dentistry), two part-time psychologists for memory training and talk therapy, along with a certified home healthcare nursing service, and a long-term rehabilitation group for physical and occupational therapy. An outside laboratory comes in for blood and urine tests, along with another for portable x-rays and ultrasounds. These are in addition to the facility’s social workers, recreation therapists, and others.

The purpose of such an extensive level of services is not just to directly address resident needs. It is hoped, and some of our data shows, that we can sometimes keep people away from emergency rooms and out of the hospital and nursing home. Geriatricians have done this for years, but our data shows, that we can sometimes keep people away from emergency rooms and out of the hospital and nursing home. Geriatricians have done this for years, but now the rest of organized medicine has realized that community care is often better and safer than a hospitalization. And now, with Medicaid funding, more people can actually achieve it.

Vista on Fifth
212-534-6464, ext5153.
Speak to Dorothy the intake manager

Charlie Caruso’s Quips

The woman always decides.
The first letter of the New York Times logo looks like Trump in profile.
A fool and his Honey are soon parted.
The JFK murder in Dallas was much more shocking than Pearl Harbor because it involved someone we knew or thought we knew. Only strangers died at Pearl Harbor.
A cackle of hen’s...
Anthony Bourdain’s mother had his name tattooed on her wrist after he died.
Everything goes wrong on a weekend when there’s no one around to fix it.
If you have to look to see whether you spilled something on your vest, it’s too late.
Football will slowly disappear like smoking, and for the same reason.
Marriage: Two virtual strangers sleeping in the same bed.
Senility: A geezer disease.
Let’s Get Real About Aging

By Gail Evans

Following is the second part of my interview with West Village resident George Held, poet and retired Queens College English professor, as he looks back on his life.

I think you don't want to be old and have regrets. I know I made mistakes and would probably have done some things differently, but regret is a fool's game. I like Edith Piaf's "Je ne regrette rien." The only thing I might do differently now is, I'd teach environmental studies rather than literature. In my time, the academic study of literature was a thriving field, but now, the valuing of literature is over. Still, I enjoyed teaching more than 40 different courses at Queens College, even becoming a Shakespeare scholar toward the end of my career. I find something new in Shakespeare each time I read him. And I'm still in contact with lots of my students.

No, I don't have regrets. But I value myself less now than when I was young. All my life I've been the beneficiary of white privilege—straight, white, good-looking privilege. Although I don't think I've taken advantage of it consciously, there you are. I'm not the hotshot I thought I was when I was president of my college fraternity and captain of my high school's basketball team. Someone had to be those things in that era, someone white and privileged, and it's okay that it was me. Now, white privilege is dying out. I think all these people in their gated communities have to take account of where they are in relation to this new country. The strivers now are mostly immigrants and people of color. And I am all for them; it's their turn to achieve what they will.

I'm an optimist on social change, but I'm also a skeptic. Experience has taught me to be skeptical because, God knows, you can't put your faith in much today. We're finding out that even our beloved constitution is feeble and our country in danger. I think we'll never again be the democracy we once were. And look what's happening to the planet. If Trump doesn't get re-elected we may find a way to survive longer, but I think we're doomed.

Have I lived a fulfilled life? I don't think in those terms. With age, I fit in less and less with social norms and definitions—maybe because my opportunities to travel have given me a broader perspective, maybe because I'm out of sympathy with the status quo. A fulfilled life is something we were all encouraged to seek, that's why we went to college to get our degrees, as though we'd be given keys to unlock a magic kingdom called fulfillment or whatever. But I don't necessarily assent to the assumptions that many of my contemporaries bring to our conversations, and I don't like to be nice just to be nice. So, I would rather spend my time alone or writing. I value my friends highly, I really do. But again, they're all dying off. My best friend in California lives a quarter of a mile from the evacuation line in the last California fires. "We are all alone," as Hunter Thompson said.

George Held goes to his window, pulls up the blind, and shows me the moon, which has just risen. "My wife and I love the moon," he says. "It's half-moon now."

Cuomo Veto continued from page 1

no concern for the patients who walked away, empty-handed, unable to pay the inflated costs. Now they want patients and taxpayers to trust them and believe that they have our best interests in mind. That's not how trust works," said Loretta Boesing, founder of Unite for Safe Medications, a nonprofit organization.

Boesing continued, "It's past time for those who have been elected to office to step up for the patients, taxpayers, and constituents whose voices were wrongfully silenced by the veto of this legislation. PBMs are not adding value or saving money, but destroying America's pharmaceutical care."

The Albany protest was organized by FixRx, a campaign by the Pharmacists Society of the State of New York (PSSNY) on behalf of healthcare providers, patients, and taxpayers to fix New York's broken prescription drug distribution system by reigning in the pharmacy benefit managers (PBMs) at their center. In 2019 FixRx won a ban on spread pricing in Medicaid managed care after PBMs used the tool to pocket $300 million from New Yorkers the previous year.

The Village Apothecary, along with other independent pharmacies across the state of New York, will continue fighting for a level playing field and advocating for the rights of all New Yorkers.

By vetoing a bill that would have provided vulnerable patients, taxpayers, and community pharmacies with desperately needed protections from abusive prescription drug middlemen known as pharmacy benefit managers (PBMs), Governor Cuomo sided with corporate special interests over New Yorkers. Call Tim Ferguson at (212) 625-2547 or drop in to 198 Avenue of The Americas

We accept most private insurances and private pay.

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EXPERT CARDIOLOGY INSIGHTS  Lenox Health Greenwich Village

Five steps to a healthy heart

SERVICE LINE: CARDIOLOGY
THOUGHT LEADER: ALEXANDER GORODNITSKY, MD

What can you do to keep your heart healthy? Prevention is key.

EAT HEALTHY FATS, NOT TRANS FATS. Trans fats clog your arteries by raising bad cholesterol levels and lowering good ones. Cutting these fats from your diet will improve blood flow and lower your chances of having a heart attack or stroke.

KEEP MOVING. Exercise is good for the heart and keeps the blood flowing. If you work behind a desk, make it a priority to get up and move throughout the day. Make sure your heart is healthy before starting a new exercise program—see your local cardiologist!

GET PLENTY OF REST. People who sleep fewer than six hours per night are more likely to have a heart attack or stroke than people who get seven or eight hours.

DON'T SMOKE. Avoid secondhand smoke whenever possible.

PRACTICE GOOD DENTAL HYGIENE. Bacteria in the mouth that cause gum disease can travel through the bloodstream, increasing your risk of heart disease and stroke.

WHAT ARE THE SIGNS OF A HEART ATTACK?
- Lightheadedness or feeling weak
- Shortness of breath
- Pain or discomfort in the chest, arm or shoulder, back, neck or jaw
- Nausea or vomiting
- Unexplained and severe fatigue
- A cold sweat

If you experience any of these symptoms, call 911 immediately.

An expert in cardiology, Alexander Gorodnitsky, MD, is the associate director of cardiovascular medicine at Lenox Health Greenwich Village. To schedule an appointment with Dr. Gorodnitsky, please call 646-973-3400.

Heart Lab continued from page 1

and then WestView, asked for one there was silence and defensive explanations.

But WestView continued to ask and ask, and at the opening of the two floors of doctors' offices in the Northwell Health building at the former site of St. Vincent's emergency room entrance some months ago, President Michael Dowling, seeing me in the back, recognized me and said, “George Capsis, once our enemy now our friend.” As we went down to cut the ribbon I asked, “Are we getting the cath lab?” and he nodded yes. “We are waiting for the health commissioner’s approval. You know how hard that is.” That approval came on January 22nd at the commission meeting at 90 Church Street, and we took a photo with Executive Director Alex Hellinger and the medical staff of our new cath lab.

When I’d asked Dr. Kaufman how hospitals could allow people to die of heart attacks his reply was, “they don’t count.” Now they are counting.

Reverse Deportation of Jean: Here’s How

2018. He had been detained before, ten years earlier in Haiti, and the uncanny Haitian earthquake saved him. Where were they going to put people in Haiti that day? When he was to leave any day, by plane, from a detention center in Pennsylvania, the plane didn’t go. But a miracle happened. He showed up on the front steps of Judson Church, much to our surprise, during a time when we were praying for our failure to keep him. There he was, with nothing but a plastic bag in his hands.

ICE wanted Jean for some reason. They knew his power as a leader and a friend, the kind of man who owns a van business but will move people’s stuff for whatever they could pay. He was the kind of man who loved to bring rice and peas or squash soup to church potlucks, the kind of man who shipped enormous boxes of clothing and food to Haiti every Christmas and every Easter, the kind of man who looked really good in designer clothes. He was the kind of man who looked really good in designer clothes. He was the kind of man who looked really good in designer clothes.

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Viruses and Cancer

By Mark M. Green

(Absstracted from “A Scientist’s View of Almost Everything,” by Mark M. Green, 2019)

Cancer patients in the 1800s were observed, too often to be chance, to be relieved of their cancerous tumors when they were ill with respiratory problems. When viruses were discovered later in that century, it was hypothesized that viral particles were responsible for the effect on the cancerous tumors. The discovery of viruses arose from the fact that infectious fluids remained infectious when transferred from one animal or plant to another even after processes were used that were known to kill or remove bacteria.

Soon after the discovery of viruses, doctors began to experiment with using viruses to treat cancer, but with mixed results. It’s interesting that the greatest successes were in the treatment of patients whose immune systems were depressed, which was understood as arising from the fact that the virus, which was therapeutic against cancer, had not been removed from the blood of the patient by their immune system.

In the middle years of the twentieth century, doctors tried to use viruses to treat cancer with some success, although too often the viral infection killed the patient. This treatment strategy was therefore mostly abandoned, returning cancer treatment to use of radiation and chemotherapy, which are still primarily used today.

However, in recent decades the ability to alter the genetic material of viruses has given rise to their use in battling cancer by removing the viral characteristics that cause human disease. Nevertheless, serious major problems remain to be solved in suppressing the immune system of the patient to allow the therapeutic virus to get to the tumor. Another problem involves delivering the virus to the tumor, since the virus cannot be used systemically. Some success does appear to be in the wings, with the Food and Drug Administration of the United States and the European Medicines Agency recommending and allowing use of a genetically modified virus (T-VEC) to attack certain cancers—a virus that in its unmodified form causes herpes.

One specific example of the effort to move forward on viral therapy for cancer treatment is based on work at the University of Calgary, which led to the formation of a company called Oncolytics Biotech located in Calgary. The company’s work is focused on the fact that many metastatic cancers arise from a mutated protein, Ras protein, which is responsible for cell growth. When a particular type of mutation occurs in this protein, the protein’s function can be turned on permanently so that cell growth occurs without limit, giving rise to cancerous tumors.

A virus commonly encountered in human beings, reovirus, which causes infections that are subclinical—in other words they give rise to no or very slight symptoms—has been discovered to preferentially infect cells in which the Ras protein is “turned on.” Infection of certain tumors by a reovirus causes cancerous cells to produce more reovirus, and causes lysis of cancerous cell walls, killing the cancerous cells and releasing more of the reovirus, which can then go on to kill more cancerous cells.

At Oncolytics Biotech, products based on the reovirus are currently being used in trials that could lead to their wide use in cancer therapy. In an article written by Heidi Ledford published in Nature/News, Brad Thompson of Oncolytics Biotech described the general idea behind viral therapy for cancer succinctly by pointing out that cancerous cells in their high growth, leading to tumors, are far more susceptible to infection than normal cells: “Malignancy can suppress normal antiviral responses, and sometimes the mutations that drive tumor cells also make cells more susceptible to infection. Viral infection can thus ravage a tumor while leaving healthy cells untouched.” It appears that the infectious characteristics of viruses might lead to important new medical procedures for dealing with cancer.

Measuring Success with Web Analytics

By Robert Johannesson

A newspaper posts articles online, a clothing designer markets through google, and a political candidate runs a web-based campaign. How do they measure the effectiveness of their effort?

The web’s democratization of publishing capacity has led to an unprecedented amount of content. As a result, cutting through the noise by knowing and effectively catering to one’s audience is more important than ever. Web analytics services can help gather this data and arrange it into easily legible tables, charts, and graphs. Google Analytics leads the analytics market, is free, and provides a wealth of traffic data.

Consider an online newspaper. The bulk of the staff’s effort is in creating engaging quality content. Therefore, they would want to know what content is garnering the most attention and engagement. Using
January was once again a relatively quiet month. Greenwich Avenue, though, is heating up, with two openings practically across the street from each other. Two other restaurants openings we’d been watching for a while now look like they won’t happen.

Open

**THE BANTY ROOSTER**

**24 Greenwich Avenue between Charles and West 10th Streets**

I received an email from the paper’s fashion editor, Karen Rempel, who had dined at the Banty Rooster on its opening night. The restaurant is located where the upscale Japanese spot Saikai used to be, and the website says: “With influences from the Southwestern United States to Puerto Rican locations of Fairway which has once again declared bankruptcy. The space at 33 Greenwich Avenue (between Charles and West 10th Streets) has closed, and a “For Rent” sign has appeared. Organika previously occupied the space.

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Closed

Four years ago, Liquiteria opened at the corner of 6th Avenue and West 8th Street (402 6th Avenue) where Gray’s Papaya had been for many years. Now that location has closed, as have the other 4 locations of the juice chain. Liquiteria was one of the early spots to sell juice, with its first shop in the East Village opening 25 years ago. *Pizza Restaurant Resca* (44 9th Avenue at 14 Street) appears closed: there is paper covering the windows, the phone goes unanswered, and it is listed as “Not Bookable” on Yelp. For a while we were seeing a proliferation of vegan spots, but recently *Copper Branch* (195 Bleecker Street near Macdougal Street), the Canadian vegan import shuttered after about 4 months in business, leaving diners with one less option for Vegans. One of our readers noticed a rent demand for $29,304 on the door, dated December 19th. He followed up with the company and received the following response: “We are currently undergoing management changes and hope to reopen the location in early 2020. Please stay connected and thank you for reaching out.” Another reader alerted us to the fact that *Hudson and Charles Dinette* (522 Hudson Street between Charles and West 10th Streets) has closed, and a “For Rent” sign can be seen in window. The butcher shop next door, Hudson and Charles, had opened the restaurant just under a year ago in part of the space formerly occupied by The Quarter.

Coming Soon

The Hudson Street storefront at 99 Bank Street which briefly housed Mrs. Green’s will become a location of *Gourmet Garage*. A manager at their Lincoln Square location confirmed an August opening. Village Super Market, the company that operates Gourmet Garage, just announced its intention to purchase the five Manhattan locations of Fairway which has once again declared bankruptcy. The space at 33 Greenwich Avenue (between Charles and West 10th Streets) has signage up indicating it will soon be operating as *American Bar*. Previously, it was a short-lived Southern-inspired restaurant.

Moved/Other

Last month we wrote about *Mini Melanie*, a new sweets stand in Chelsea Market. Recently they’ve started a Truffle Thursday promotion, where cake truffles are $1 each, with a $4 per customer limit. This is a great deal, so stop by and say hi to Diana Moss, co-owner (whose name we incorrectly reported as Diane in our previous article). The Bonberi pop-up location (384 Bleecker Street at Perry Street) has closed after just over a year, but a sign on the door promises that they will be moving to a permanent spot at 321 West 11th in early 2020. *La Newyorkina* (240 Sullivan Street at West Third Street), the Mexican paletas and ice cream shop will host a pozole pop-up called *La Pozoleria* through late March. Pozole is a Mexican stew usually made with pork, dried chiles, and hominy, but the offerings here include vegetarian and chicken versions. Flautas, esquites (Mexican street corn) and churros round out the menu. Now that...
A View from the Kitchen

By Isa Covo

The second month of 2020 is the shortest month of the year and the month of love. Valentine’s Day usually falls halfway through the month, but as this year is a leap year it is slightly askew. No matter, this is the time to strengthen our existing romantic relationships or glow with the light of new ones. Some choose this day for a marriage proposal, as Saint Valentine is purported to be the patron saint of the betrothed.

But let’s expand this to the love of our family and all our friends near and far. Let’s give them at least a thought or a phone call, or even better, when possible, find the time to meet.

February is also Black History month in the U.S. Today, I read again the famous and beautifully written and rousing I Have a Dream speech. According to witnesses, Dr. King adlibbed the portion at the very end, beginning with “I have a dream...”

We are now a different demographic society from what we were fifty-seven years ago. Since 1963, various wars and other political and economic global turmoil caused mass immigration to the U.S. from many parts of the world. Our population is now more diverse than in the past. Immigrants and/or their descendants share positions in almost every domain of our society, even though many illegal immigrants are treated as pariahs and are struggling, particularly those children who have been separated from their families and are living in unspeakable conditions. Also, unfortunately, African-Americans are still not all well-served. Racism is still directed at people of color, even though among African-Americans there has been progress; there are prominent scholars, inventors, lawyers, judges, writers, journalists, doctors, CEOs and more. In past decades that was only a dream. It was only part of Martin Luther King’s dream, which also was that we would form a coherent society where differences in origins, color, and religions would not matter, that we could all hold hands and create a better society. The election of President Obama gave some hope, yet now some individuals who cannot see the merits in each of us seem to have regressed into racism and all sorts of phobias.

It is unfortunate that a few raging voices inflame some people and groups and bring unrest and tragedy. Please let’s all unite and hold hands. We don’t have to love everyone, but we don’t have to reject, insult, or attack them because they don’t look, pray, or act like some of the rest of us.

This month, and this year, call for peace, eliminate hate, save the country and our planet. Celebrate life and LOVE.

SEA SCALLOPS WITH HAZELNUT SPICE SCONES

This elegant recipe can be served as a main course or, if babied, as an appetizer. The list of ingredients is long but the dish itself is easy to prepare. The little scones can be made a day ahead, cooled completely, and transferred to a tightly covered container. Reheat them for five minutes in a 350-degree preheated oven. Instead of hazelnuts you may use any macadamia you prefer. I find that the hazelnuts give the scones an earthy flavor, but pistachios or walnuts work just as well. The flying fish adds color and a pleasant brininess to the dish. Flying fish is available in Asian markets. The scallops take minutes to cook after you have prepared all the ingredients.

INGREDIENTS

For the scones:
1 cup all-purpose unbleached flour
4 tablespoons unsalted butter
2 tablespoons toasted and peeled hazelnuts
¼ cup chicken or vegetable broth
¼ cup dry vermouth
3 tablespoons vegetable oil
1 1-inch piece of fresh ginger, peeled
6. While the scones are baking, arrange four scones on each of four plates; when the scallops are ready, place one scallop on top of each scone.
9. Discard the oil and deglaze the skillet with a mixture of the vermouth and stock, scraping the bottom of the pan to dissolve any caramelized bits; bring to a boil over high heat and boil for two minutes or until the sauce thickens slightly. Spoon over the scallops.
10. Sprinkle some of the flying fish on each scallop and, with any left over, add some tiny dots to the plates for garnish. Yield: 4 first course servings or 2 as a main course.

For the scallops:
16 sea scallops
1 1-inch piece of fresh ginger, peeled
3 tablespoons vegetable oil
¼ cup dry vermouth
¼ cup chicken or vegetable broth
1½ teaspoons of flying fish for garnish
1/8 teaspoon grated nutmeg
1½ teaspoons ground ginger
1 1-inch piece of fresh ginger, peeled
3 tablespoons vegetable oil
¼ cup dry vermouth
¼ cup chicken or vegetable broth
1 1-inch piece of fresh ginger, peeled
1 teaspoon baking powder
1/8 teaspoon grated nutmeg
1/8 teaspoon ground cloves
¼ teaspoon cayenne
2 tablespoons toasted and peeled hazelnuts
4 tablespoons unsalted butter

DIRECTIONS

1. Prepare the scones: grind the hazelnuts in a food processor or spice grinder. The nuts do not need to be ground very fine.
2. In a large bowl sift together the dry ingredients and the spices. Cut in the butter until the mixture resembles coarse sand.
3. Add the egg and the cream, and with fingertips blend all ingredients together to form a soft and slightly moist dough. Flatten it into a circle. Wrap in plastic and refrigerate for one hour.
4. Heat the oven to 375 degrees. Grease a baking sheet and line it with parchment.
5. Roll out the dough to a thickness of a half inch and cut into 1-inch rounds with a biscuit cutter. Gather leftover dough, roll out again, and continue this process until all the dough has been used. There should be 16 1-inch scones.
6. Bake in the middle of the oven for 15 to 20 minutes or until the scones are puffed and their underside is golden. Cool for 10 minutes on a rack.
7. While the scones are baking, wash and dry the scallops. Use a large heavy-bottomed skillet that can contain the scallops in one layer, or use two skillets. Over low heat, heat the oil and add the ginger cut into thin strips. Sweat the ginger until it becomes fragrant, remove the skillet (or skillets) from the heat and infuse the ginger another five minutes. Remove the ginger from the oil, return the skillet to the stove, and increase the heat to medium high. When the oil begins to shimmer add the well-dried scallops and brown 3 minutes on each side. Add the salt and pepper.
Senator Sherrod Brown Comes to the Village

Through his new book, Brown urges progressive nationwide reforms

By Eric Uhlfelder

At the funeral of New York Senator Robert Kennedy in June of 1968 at St. Patrick’s Cathedral, his brother Ted tearfully struggled to recall his slain brother as a man “who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it.”

Anyone who was touched by Bobby didn’t help choking up hearing these words again. They remind us of what we lost and the change in the arc of this country’s history that never was. His death marked the end of the country’s last great progressive movement.

In his new book, Desk 88, Ohio Senator Sherrod Brown recalls Kennedy and seven other progressive senators—including Hugh Black, William Proxmire, and Herbert Lehman—who also served from the same desk. He wrote this book to put a fire under progressives and remind them of what is possible, especially during times of great divide.

The arc of current history was also radically distorted when Hillary Clinton opted not to select Brown as her running mate in 2016. He was on her short list. Had she teamed up with him, I believe Clinton would’ve been president.

The three-term senator from Ohio is a rare democrat from a state that has also elected the likes of pro-Trump conservatives Senator Rob Portman and Representative Jim Jordan. In just the first eleven days of December, Brown pushed the country to recognize the critical role of a fair and accurate census, helped workers unionize, secured more than $46 million for historically black institutions of higher education, and brought additional aid to servicemen and veterans.

Brown, 67, is an anachronism from the sixties. He wears his wavy hair longer than most, avoids custom-tailored clothing, and buys suits made in Ohio. He’s casual and precise, with an engaging smile that makes him light and serious at the same time. His lapel is adorned with a pin of a canary to remind folks of the hardships facing coal miners and all workers.

Informed by his Lutheran faith, Brown is committed to a myriad of progressive causes. He has trumpeted fair trade, labor rights, US manufacturing, affordable healthcare, Wall Street reform, improved race relations, and tax credits for low- and middle-income Americans. At the same time he is remarkably pragmatic.

His direct, empathetic, no-spin, uniquely informed by his Lutheran faith, Brown begins his book by distinguishing between conservatives, who support the status quo; and progressives, who seem more quixotic. His thoughts recall the famous quote Bobby Kennedy borrowed from Shaw: “Some men see things as they are and say, why. I dream things that never were and say, why not.” So I asked Brown, Why don’t conservatives dream?

I don’t know. All my colleagues want the country to be better. But most conservatives believe in the trickle-down philosophy that the poor and disadvantaged will see improvement if the wealthy excel. I make arguments that make financial sense about helping those less fortunate…

So how can you work with conservatives?

I make arguments that make financial sense about helping those less fortunate...

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I feel, after 15 years, we are just warming up to what a community newspaper can be so I don’t want you to send us $12 to continue to get the old WestView—I want you to send it in the hope you will get a better and better WestView.

And then boy, we get a heart operating room—what newspaper has done that? As I said, This is not my newspaper—it is your newspaper—but if you want my opinion, I think we ought to try and keep it.

WestView News, 69 Charles St., New York, NY 10014 or online at westviewnews.org

Do We Really Need Newspapers?

The Chicago Tribune, for lack of ads, got sold last week, and the Times article cataloged other venerable papers cutting staff and being bought by financial dice shooters. The Village’s new Brooklyn owners indiscriminately display ads for a Bronx Bank.

It takes a Trump-like ego to think that WestView News can escape the arithmetic of high cost to print and distribute and the difficulty in getting ads when you can go online free. But we are going to try. We are going to try—that is—if you think it is worth the effort? We like the hope you will get a better and better WestView.

But wait, this is your newspaper, and you have lived a unique and interesting life and every once in a while what you have learned in your lifetime makes you stop and think “no, they got it wrong” and then write to WestView and straighten us out.

As I said, This is not my newspaper—it is your newspaper—but if you want my opinion, I think we ought to try and keep it.

❑ OK let’s try and keep it alive! Here is my $12 for one year.
❑ Here is $24 for two years.
❑ Here is my gift to WestView for a job well done $ ______________________________

Mail to WestView News, 69 Charles St., New York, NY 10014 or online at westviewnews.org

CECILE RICHARDS INTERVIEWS SENATOR SHERROD BROWN at Cooper Union’s Great Hall in New York. Photo courtesy of The Cooper Union/Photo by Marget Long.
Maggie B’s Quick Clicks

THOUGHTS IN PASSING as the New Year/Decade arrived:

Did she see this coming?

How come some places are favorites?

While, down the block, others fold?

Is it because everybody shops online?

PLUS SOME JOLLY SURPRISES

Like the full moon over Greenwich Street

And the June-in-January picnic

The poster in need of a proofreader

The visitor from long ago (est. 1941!)

The caring Dad, ensuring dolly stays warm

Not to mention the balloons that got away!

All photos by Maggie Berkvist.

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The Ottomanelli’s and Staff
Web Analytics continued from page 13

Google Analytics, content popularity can be determined by knowing the number of views per article, and engagement can be measured by average amount of time spent on each of those articles. These statistics can be broken down into various date ranges to spot trends over time.

Google Analytics also lists referrals. Referrals occur when visitors arrive at a site from external sources, such as links from other sites. They gauge popularity by indicating where traffic comes from and which pages are being linked to. Sources include search engines, social media networks, other sites, or emails. When a blog’s visitor clicks a link and arrives at a newspaper article it becomes a referral.

Referrals can be particularly helpful to businesses because they are essentially free market research giving insight as to where interest originates from. Search engine referrals, in particular, can also include the actual search terms that visitors typed before arriving at a site. A local clothing designer could review these search engine referrals to discover search phrases such as bespoke suits, evening wear dress, or custom tailoring. Each industry will have a different set of popular search terms.

Search engines generally sell ad space for specific search terms through a bidding system. When users type phrases into the search engine they see the top bidders’ ads. The local clothing designer, for example, might bid on the search term bespoke suits after finding it on the site referrals list.

While a political campaign would be interested in all of the above data, it might also want to break these statistics down by visitor location, age group, gender, interests, and shopping behavior. It could then, for example, discover how well it is targeting 25-34 year-old males living in New York City who are interested in news and politics, and glean how this slice of users is arriving at its site.

Setting up Google Analytics for a specific website is a relatively simple process. Once a Google Analytics account is created, and a website has been authenticated for tracking, a snippet of JavaScript code will be provided by Google. This code will run on every page that is tracked. Many web content management systems (CMSs) will have a way to add the code once—to have it appear on every page. In WordPress this can be automated, using a plugin such as MonsterInsights.

Many more possibilities and use cases can be realized with Google Analytics. It provides the insight needed to know one’s audience and its ease of use makes it a great way to get familiar with web analytics. Google’s commitment to the service, its continual improvements, and integration with its other products, such as advertising tools, make it a sensible choice for nearly anyone’s web analytics needs.

Everything You Need to Know About Japanese Woodworking

By Robert Kroll

You can always tell when you’re in the presence of a Japanese woodworker. They usually have ten fingers. They have ten toes. (This woodworker has nine toes, but that’s another story.) But their hands and feet show the inevitable effects of their efforts to turn wood into comfortable furniture: cuts, scrapes, abrasions, blisters—painful. The woodworker, not the wood, should be feeling pain. A woodworker heals. Wood does not.

The key difference between Japanese and Western woodworking is the sharpness of Asian tools. A Japanese woodworker spends as much time sharpening the chisel as chippering away with it. The tools become mayhem makers. No matter. Better than harming wood. You don’t want a surgeon with a dull scalpel. An American woodwright sharpens the blade three times a year whether it needs it or not.

A Japanese chisel is designed to produce strong joints just as a nail is designed to produce strong joints. The difference is that a nail is mean; it cracks through wood and harms it. Splinters fly when a nail is driven. No splinters are produced by a razor-sharp chisel, just a clean cut.

A Japanese joint involves only wood. Two or more pieces are fitted together, female and male, using only friction and a tight fit. A hole, or mortise, is cut and a rectangular wooden object—a tenon or peg—fits into that hole. The tenon, precisely cut, penetrates the hole under the force of a mallet so that it won’t withdraw or split the female piece. A permanent, often exposed, harmonious union is the goal; whether for a stool or a Shinto temple, the technique and theory are identical. The width of a Japanese chisel often determines the dimensions of the joinery. The hammer-and-nail system is more flexible if less elegant and composed.

Three main tools make up the Japanese carpenter’s arsenal: the plane, the saw, and the chisel. A Japanese tool company product developer, Darin Lawrence, tells us, “A hand plane is a specialized tool designed to hold a sharpened blade to accomplish a specific woodworking task. It is usually pushed or pulled along a surface to cut or smooth a piece of wood.” That’s it. Now use it, carefully. Alternatively, the joinist can consist of a “hand shake,” as shown in the accompanying photo.

A chisel performs delicate surgery and brutal cutting and carving, says Robert Kroll, Jewish-American Japanese woodworker—me. The saw, in Japanese joinery, allows one to both shorten and elongate wood slabs. If it takes more than four minutes to elongate your slab, call your doctor. You are bleeding. More on elongating next time.
Classical Music Concerts in the Village

Concerts for Seniors, Students & Everyone

By Gordon Gilbert

THE STRATHMERE ENSEMBLE
St. John’s in the Village
Saturday, January 18, 2020

THE STRATHMERE ENSEMBLE

What a pleasant surprise to learn about the abundance of music being presented each month at St. John’s in the Village! This January, there are about two dozen events scheduled in the church itself or in their Revelation Gallery, and three-fourths of them are music, with many of them free or at a reduced price for seniors and students.

I recently attended the Strathmere Ensemble’s concert, along with a senior friend, and gratefully made a donation, although for a senior like myself, it was free. The church has wonderful acoustics, and the Teleman and Vivaldi selections were beautifully presented with both passion and precision. Afterwards, there was wine in the Revelation Gallery and an opportunity to mingle with the musicians and St. John’s Rector, Father Graeme.

I am already eager to learn of the music planned for February!

THE ROSAMUNDE QUARTET
New School Concerts
January 26, 2020

On a Sunday afternoon in late January, I attended for the first time the monthly Schneider Concert Series, this one featuring Mendelssohn’s String Quartet No. 6 in F Minor, Kevin Puts’ Credo and Schubert’s String Quartet in A Minor.

Looking around before the program began, I noted that most of the audience looked to be the other side of fifty, like myself. Then I saw an old friend come in, and we spoke briefly. My friend has been going regularly to these New School classical concerts for some years. He says it is wonderful entertainment for a very low price! (Later, on the New School website, I learned that a full price ticket is $18, but for seniors it is only $16. Students, if 30 or under, can get standby tickets for only $5. And if you get a season subscription, it is only $80 for all six concerts, or $56 for four of the six!)

This concert series is in its 64th season. The Rosamunde String Quartet was founded in 2015 so that its members could pursue their passion for the string quartet repertoire. Its members include young stars from three of the world’s greatest orchestras: Noah Bendix-Balgley, 1st concertmaster of the Berlin Philharmonic; Shanshan Yao (violin) and Nathan Vickery (cello) of the New York Philharmonic; and Teng Li, principal violist of the Los Angeles Philharmonic.

It was indeed quite an entertaining performance, as the audience showed with their enthusiastic applause after each of the three pieces played by these fine young musicians. Afterwards, there was wine and cheese in an adjacent alcove, and I talked with my friend some more before leaving. As a very accomplished musician himself, he was more critical than I of the performance we both had just heard, but nonetheless, he remains enthusiastic about these concerts, and intends to continue subscribing to the full series each year, as he has in the past. For me, a long time West Village resident, it is always a pleasant surprise to learn of something else that happens in my neighborhood but of which I have been until recently unaware. To an unnamed friend, my thanks so much for the tickets! And kudos to the New School for supporting this series, and to those who help fund it, for keeping the cost for us older folks low enough to be affordable!

Christina Courtin & The Knights at Joe’s Pub

By Hannah Reimann

Singer-songwriter Christina Courtin and The Knights, an adventurous musical ensemble of classically trained instrumentalists, played their Joe’s Pub debut on Mozart’s 264th birthday, January 27, 2020. Four of the Knights fittingly dedicated the first movement of Mozart’s Flute Quartet in D Major, K. 285 to the composer as a prelude to a full set of songs by Courtin.

Founded by violinist and cellist, Colin and Eric Jacobsen, The Knights are comprised of about thirty-eight top-class players, from strings to brass, woodwinds, piano and much more, mostly Juilliard grads living in Brooklyn. They are players, from strings to brass, woodwinds, piano and much more, mostly Juilliard grads living in Brooklyn. They are

THE KNIGHTS:
Top Row: Nathan Vickery (cello); Shanshan Yao (violin); Teng Li (viola); and
Nathan Vickery (cello).

LY TRAINED INSTRUMENTALISTS,
AN ADVENTUROUS MUSICAL ENSEMBLE OF CLASSICAL-
LY TRAINED INSTRUMENTALISTS, Christina Courtin with Colin & Eric Jacobsen. Photo credit: Shervin Lainez.

The Knights recorded the album with her and are clearly dedicated to making the songs exceptional. This made for a most enjoyable performance and celebration. There were whistling of melodies, piano, string and vocal tunes played in unison and other entrancing combinations unusual to a typical live pop sound. Nonetheless, the songs are absolutely accessible to audiences of various genres. This is a demonstration of how The Knights wish to eliminate barriers between audiences and music. The audience was thrilled by the music; they listened attentively throughout the show.

Some of the album’s songs recount complex emotions about Courtin’s mother (“You Held Me Up”), her brother ("Matthew’s Wings"), some were richly arranged for the large group providing lush possibilities for expansion of volume and effect in performance ("Coyote Midnight"). This was not a common run down of love songs by a beginner; they are stories about life, reflections of important experiences told with honesty, candor and an open heart by a woman who truly cares.

Between two “Situation Station” songs, Courtin sang a gorgeous cover of a song by Judee Sill, “The Kiss,” together with Alex Sopp, flutist in the band, who put her flute down to sing with equal passion. Sill was a songwriter active in the 1970’s.

The Knights will be performing on Saturday, February 15, 2020, from 2-3pm at BRIC, 647 Fulton Street in Brooklyn, a one-hour matinee where audiences of all ages will be introduced to classical music in a fun, relaxed and interactive setting. Christina Courtin will be at the Irish Arts Center at 553 West 51st Street at 7pm on Monday, March 9th.

https://theknightsnyc.com
https://www.christinacourtin.com
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A snowball whizzes across the street. That’s about the time one has to snap an identification onto a bird flying high above even the modest scale of our West Village buildings.

Let me get this out of the way right at the beginning. Does one need to name a bird by species to enjoy its presence? I have pondered and argued this question multiple times, and the answer is a definitive, “No!” One can bask in the form, the color, the speed, the mystery, the otherness, the happenstance of seeing it—as many layers as one can personally conjure—and none of those need a common or scientific moniker to season that bouillabaisse of relishing the bird. However, like falling in love, it’s difficult not to find out more and more in the process, and that might include, “What’s your name?”

Even though this unseasonably late first snow has already dwindled to slush on the sidewalk, I convinced Millie to follow her nose into this winter (squishly) wonderland. I don’t think that it’s only because a corgi’s nose is closer to the sidewalk, but for Millie, snow does seem to amplify the olfactory cues buried there (or possibly snow lies, snow does seem to amplify the olfactory nose is closer to the sidewalk, but for Millie). Having convinced Millie to follow her nose, I convinced Millie to follow her nose into this winter (squishly) wonderland. She’s done. Enough with the ice between her toes already. Seeing a Cooper’s Hawk on this brief excursion was excellent. Off we go, back inside, to dream of winter eagles and owls.

**A COOPER’S HAWK** showing its tiny flying form over Perry Street (thanks to an understudy from Pelham Bay Park, The Bronx). Photo by Keith Michael.

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**Flyover**

By Keith Michael

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**Notes From Away**

**Truth Teller**

By Tom Lamia

In last month’s column, I spoke of political dirty tricks. Typically a “dirty trick” in political campaign combat involves secretive skullduggery designed to be untraceable to the candidate or his or her campaign. No credit for the trick is claimed and deniability is built into the planning. It was such a dirty trick that brought low Ed Muskie of Maine of whom I spoke last month.

Richard Nixon was a master, if not the originator, of the dirty trick. “Tricky Dick” worked hard at leaving no fingerprints on his tricks, which generally involved unsourced claims that his opponents had Communist Party sympathies. When Nixon first ran for the Senate, he referred to his Democratic opponent, Representative Helen Gahagan Douglas, as the “Pink Lady.” His campaign workers made telephone calls to voters, asking, “Did you know that Douglas is a Communist?”

In at least one case, Nixon’s accusations of Communist party activities were proved to be accurate, but his long history of crying wolf made him a doubtful accuser of the leading candidate among Democrats for his party’s nomination in 1972 before becoming a victim of the dirty tricks practiced by the Nixon presidential machine.

Dirty tricks have not gone away. Today’s dirty tricks are often more often in social media than in newspaper or telephone scams. Twitter trolls and bogus digital ads operating behind complex computer firewall walls have enabled the spread of “alternative facts”—lies that through repetition over social media become accepted as true and remain so in the eyes of those who would like to believe they are true. A lie made in an anonymous chat room is legally no different from one made in open debate.

All publishers are legally responsible for the content of what they publish. A false statement about a public figure is defensible if not made with a “reckless disregard” for the truth. Where did that leave tricksters who use social media to knowingly and recklessly misinform? Unprotected and underground.

Today’s dirty trick is less likely to be a false report in the mainstream press than a thinly sourced tabloid story or a story posting on social media. The no reckless disregard defense applies to tweeters and retweeters of loathsome stuff that has unmerited open review at all, but these information pirates can hide behind anonymity or can find refuge in bankruptcy. The big fish, like the supermarket tabloids, are prepared to defend themselves in court. No issue goes to press without first being vetted by lawyers whose pedigrees are known as caveat emptor (let the buyer beware) and released the seller from liability for defects in goods. Facebook appears to be using a similar denial of responsibility to absolve itself from defects in its content.

So, I am wondering, is my notion of a truth teller any more fanciful than Facebook’s belief that it does not publish what it circulates? Consider that Facebook uses the Internet (a government creation) without charge for its worldwide community electronic bulletin board. How reasonable is its claim that it should have no responsibility for what is on its pages? For salt in the wound, consider also that Facebook uses the voluminous data that it mines from its content in refining and extending its products, and also sells that data to third parties. If Facebook is not legally responsible for its content and turns a blind eye to the identity of users and advertisers, who or what is to protect the public from cyber thefts?
**Then & Now:**

**Palazzo Chupi at 360 West 11th Street**

*By Brian J. Pape, AIA, LEED-AP*

**THEN:** In the 19th century, Greenwich Village became an established ‘suburb’ of the growing Manhattan metropolis, and a ca. 1852 map shows West 11th Street (then Hammond Street) built up with many buildings on small lots, although it also shows a group of buildings labeled “Iron Works” at what would become 360 W 11th Street.

354 West 11th Street, adjacent to it, is a three-story Greek Revival row house on a 22’ lot, dating from ca.1841-42 (it serves as a well-preserved individual landmark example of the fine homes built during those prosperous times).

At the turn of the century, as the Hudson River surpassed the East River as the primary artery for maritime commerce, and the Gansevoort and Chelsea Piers (1894-1910) were established ‘suburb’ of the growing Manhattan metropolis, and a ca. 1852 map shows West 11th Street (then Hammond Street) built up with many buildings on small lots, although it also shows a group of buildings labeled “Iron Works” at what would become 360 W 11th Street.

354 West 11th Street, adjacent to it, is a three-story Greek Revival row house on a 22’ lot, dating from ca.1841-42 (it serves as a well-preserved individual landmark example of the fine homes built during those prosperous times).

At the turn of the century, as the Hudson River surpassed the East River as the primary artery for maritime commerce, and the Gansevoort and Chelsea Piers (1894-1910) were constructed, West Street north of Christopher Street became the busiest section of New York’s commercial waterfront. The streets near the busy docks and Hudson River Railroad on West Street were filled with working-class dwellings and warehouses. Large storage warehouses, as well as transportation-related commerce, were in high demand, so in 1900 (some records say 1915), a stables building of four floors and five carriage bays off the narrow street at 360 West 11th Street was built, its 66’ front consolidating lots 60, 61, and 62.

In the 1940 Tax Photo, the white–painted 354 West 11th Street abuts the dark brown brick with light stone details of 360 West 11th Street; note the elevator bulkhead and facade above the center of 360 West 11th Street, that will be incorporated into the later alterations. The construction in the foreground of the photo is part of the NY Central Railroad viaduct (“High Line”) built ca. 1927. Both the townhouse at Lot 64 and the house lots beyond 360 West 11th Street are destined for new residential buildings; Lot 64 will eventually be part of the West Village Houses, promoted by Jane Jacobs.

In 1961 Jane Jacobs, an editor of Architectural Forum magazine who lived nearby, rallied neighborhood residents to oppose Mayor Robert Wagner’s plan to have this twelve-block area west of Hudson Street declared an urban renewal site, thereby saving the area from complete demolition. That same year, Jane Jacobs authored the influential *The Death and Life of Great American Cities*. When the Landmarks Preservation Commission was formed in 1963, she recommended the entire West Village be included in an Historic District; unfortunately, only a smaller part further east was designated in 1969.

**NOW:** From only the day the 12-story, 170 feet tall, condo building was completed in 2008, re–christened as “Palazzo Chupi” by the artist/owner Julian Schnabel, it has been considered a landmark for the neighborhood, having garnered tons of publicity in newspapers, magazines, and other media, as well as a Wikipedia page. Julian Schnabel is a successful American artist and filmmaker, born in Brooklyn in October 1951. He bought this property in 1997 and designed his neo-Venetian villa, to be built on top of the former horse stable, before the area was about to be rezoned in 2005; he raced to start the foundation work before the rezoning would void his designs. Brian Kelly is a musician and long-time friend who managed the construction project for the artist, who maintains, despite claims from neighbors to the contrary, “We played by the rules and didn’t seek any favors.”

Completed at the start of the 2008 economic meltdown, the five residential units and two commercial spaces remained half empty for a while, inhabited mostly by family members and friends. Mr. Schnabel occupies the lower floors of warehouse and studio, his garage, an exhibition space, and a pool. One unit was reserved for Schnabel’s wife, “Chupi” (his nickname for his second (ex-)wife), the actress Olaz López Garmendia, and their twin teenage sons, Olmo and Cy (both became actors). Of his other children with his first wife Jacqueline, including Stella and Lola (both became actors), Vito is an art curator and dealer, who curated his first art show in 2003 when he was 16, and also lives at Chupi.

William Brady, a managing director of Credit Suisse, bought one unit for $15.5 million, and actor Richard Gere bought another for $12 million, both well below the initial asking price. By the end of 2010 however, the last unit on the market had sold, grossing Schnabel about $45 million in total sales. In 2012, the fading pink paint on this ‘piece of art’ got a refresher coating.

To put this construction in context, two 15-story towers stand on the north and south corners of Perry and West Streets; the 173 & 176 Perry Street Condominiums were added in 1999-2002 to the West Village skyline. As the first new construction in Manhattan to be designed by Richard Meier, who started his career repurposing the Bell Labs for the Westbeth Artists’ Coop, these were striking transparent minimalist forms, shocking to many. Then in 2003–2006, he added the sister 16-story condo at 165 Charles Street.

Mr. Schnabel, who likes pajamas for lounging and working, pointed out that artists are always misunderstood. He said he’d always liked the work of Addison Mizner, the architect who created the resort of Boca Raton, Florida in the 1920s, and he wanted to merge that style with some elements of his own Stanford White–designed house in Montauk.

Andrew Berman, executive director of Village Preservation, described Schnabel’s building as a monument to this guy’s ego. So true, but another local critic considers the Palazzo to be much more in the tradition of the West Village than all those glass towers. The beauty and peaceful environment in the Village still attracts an interesting variety of people who thrive on the excitement of Manhattan, yet long for their own special place to call home. Cinematic and romantic, this always made the West Village unique and attractive.

There is a part of the populace that cherishes both the old and new West Village. Wouldn’t it be a shame if all the joy and surprise were squelched for future work?

Brian J. Pape, AIA, LEED-AP, is an architectural consultant in private practice, serves on Community Board 2 in Manhattan, and is co-chair of the American Institute of Architects NY Design for Aging Committee.

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Back in 2014, Jonathan Miller started to observe a U.S. housing market pattern of wildly overpriced luxury housing listings that rarely sold; he dubbed it “aspirational pricing.” Much has been publicized about the rush to develop high-end apartments in the heady days after the Great Recession broke, producing the tallest residential buildings in our hemisphere, and a new neighborhood district called “Billionaires’ Row” south of Central Park. The super-tall One57 tower there, marketed since 2011 and completed in 2014, remains about 20 percent unsold, and 27 of 132 apartments still held by the developer.

A spectacular high-end condo building along the High Line Park was designed by the late architect Zaha Hadid, but sales have slowed dramatically at the star architect’s project. According to property records for 520 W. 28th St., only 16 of the building’s 39 units had sold by last year, a roughly 40% portion, at the average sale price of $8.3 million. Fourteen of the 16 apartments were sold in 2017, with only two units selling in 2018. The Related Companies, the developer, had been asking nearly $60 million for a combined double penthouse unit. For the deals closed, they amount to roughly $132 million in sales, not enough to pay off the $162 million mortgage that city records show as $132 million in sales, not enough to pay off the $162 million mortgage that city records show.

Miller Samuel tried to put it in perspective, reporting that only 4.4% of all sales in 4Q19 were sold at/above $5 million and therefore sales below $5 million accounted for 95.6% of the Manhattan market. Sales above the $5 million threshold fell 37.6% Year-Over-Year and sales below $5 million rose 1.6%. Yet, the top 4.4% of sales accounted for 30% of the total dollar market volume of $4.4 billion this 4Q19 quarter.

Marketing tactics can be used to counteract the slowdown, such as, selling unsold units in bulk to investors, converting condos to rentals suddenly, and "rent-to-own" options for unsold apartments; and condos recently sold can be re-listed as rentals by investors who are reluctant to put them back on the market. As a case in point, 38 percent of condos sold between January 2013 and August 2019 have appeared on StreetEasy as rentals.

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Karen’s Quirky Style

By Karen Rempel | Fashion Editor

With spring still a distant wisp of hope, bright colors can help us bridge the gap in the dead of winter. What a great opportunity to wear this delicious electric-toned dress by Andrea Thurlow of Engineered by Andrea T. Notched cap sleeves and slim pencil skirt bring a hint of Forties elegance to Andrea’s modern classic.

I love Andrea’s designs and the exquisite fabrics and tailoring that she combines in her unique and fabulous way; a little bit edgy, a little bit quirky, and always stunning. But to make this outfit truly quirky, I added these very unusual zebra-patterned Jimmy Choo platform shoes. I get compliments on these every time I wear them, in part because they make me tower over the crowd! Which I love to do…

The day I found these babies was a very special New York first for me—my first designer shoe sample sale. Some women I worked with at Grasshopper Bank shared their secret invitation to the Jimmy Choo sample sale with me, and every Sex and the City fan’s fantasy ensued. We each got a large shopping bag at the door, and headed straight for our size to scoop up the bargains before anyone else. I have never seen so many gorgeous shoes and shoe-hungry women in one room before. It was a bit of a madhouse, and I

WEST VILLAGE MODEL KAREN REMPEL ON BLEECKER STREET in electric red and violet dress by Engineered by Andrea T. Photograph by Norberto Bana.

loved it. I tried on shoes in every style and color you can think of, and walked out much happier, if a bit poorer, with three gorgeous pairs of Choo-Choos in assorted styles, textures, and colors. Oh happy day!

For more stories, style notes, and fun photos, see karensquirkystyle.com and connect @karensquirkystyle.

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RED CRYSTAL AND BEAD BRACELET BY THE AUTHOR. For how to, see Complete Beading for Beginners by Karen Rempel.

PEARL BEAD BRACELET AND PURPLE STONE DROP EARRINGS from Mademoiselle Mirabelle, 330 Bleecker St.

Style on the Street: Love at First Sight

It would be hard not to fall in love with any of these dapper gentlemen. All photos by Dusty Berke.

WEST VILLAGE MODEL KAREN REMPEL ON BLEECKER STREET in electric red and violet dress by Engineered by Andrea T. Photograph by Norberto Bana.

It would be hard not to fall in love with any of these dapper gentlemen. All photos by Dusty Berke.
Westbeth Resident's New Award-Winning Film to Screen at The National WWII Museum

On February 3, 2020, the National WWII Museum in New Orleans, will present a screening of the short film, Minor Accident of War, written and narrated by 95-year-old WWII veteran Edward Field and based on his wartime experience as a navigator.

Field, who lives in Westbeth, was a First lieutenant in the 8th Air Force. On his 3rd of 27 missions in 1945, after being shot up over Berlin, his plane crashed in the North Sea. Of the ten crewmen, three lost their lives. The short animated film is about his struggle to survive. And the date of the WWII Museum screening is the 75th anniversary of the crash.

Produced by Field’s niece, Diane Fredel-Weis, the film has been garnering accolades around the world including receiving top honors at Chicago, New York and Los Angeles film festivals.

“Collaborating with my uncle and making this film with him and then receiving such a great response to it has been incredibly rewarding,” says Fredel-Weis.

Field is no stranger to the film world. He is a writer of the 1966 Academy Award-winning short documentary, To Be Alive. He is also well-known as a significant voice in LGBT literature and the literary world at large, and has won the Lambda and Lamont Awards. He was recently inducted into the NY Veterans Hall of Fame after being nominated by New York Senator Brad Hoylman and honored by SAGE, the country’s largest and oldest advocacy organization for LGBT elders.

“My uncle is as remarkable today at 95 as he was fighting for freedom at 21,” says Fredel-Weis. “I couldn’t be more proud of him.”

For more information on the museum screening, please visit www.nationalww2museum.org and www.ww2shortfilm.com

EDWARD FIELD. Photo by Bill Maynes.
Writing Through Icons: Franz Kafka & Jean Seberg
Authors Rosalind Palermo Stevenson and Stephanie Dickinson converse about writing through the personas of Franz Kafka and Jean Seberg in their books Kafka At Rudolf Steiner’s and Heat: An Interview with Jean Seberg

To engage in conversation and explore some aspect of the vast world of literature brings readers together in the spirit of community, and transforms what is generally the private experience of reading into one that is shared. It is in this spirit, and with audience participation in the form of questions and answers, that we will converse about those two cultural giants, Franz Kafka and Jean Seberg, and discuss what it was like to write through their voices and personas.

Kafka At Rudolf Steiner’s imagines Kafka’s 1911 visit to the spiritual scientist Rudolf Steiner and juxtaposes it with his idealized ten-day love affair with a young girl while at a sanatorium in Riva in 1913. Heat: An Interview with Jean Seberg, is an intimate and revealing rendering of the legendary actress written in the form of a fictional interview. In both these books we have written people who are real but at the same time fictitious by combining what is known with an imagined unknown. With the historic and beautiful Jefferson Market branch of the New York Public Library as our setting, we will talk about what drew us to these two iconic figures and what it was like to write in a kind of embodiment of their personas. Subjects we will delve into are: the challenge of stepping outside the known into the unknown in recasting the real into fiction; ways in which each of these icons were victims of the life they were given to live; Kafka’s bleakly self-reflective vision of his life and the fore-shadowing in his work of the coming evil that could not be held back; Jean Seberg’s life lived as a woman ahead of her time and being censured for acts that would in the next generation be commonplace—her life being a bridge between then and now; the particular challenges we had as writers in bringing the sensibility of these individuals into a fictional landscape; and the endurance of these two icons in time and the way they continue to speak to the 21st century. We will invite you, the audience to join in this conversation by asking questions and sharing your thoughts and impressions.

We love this quote by Sara Holdren, which we find resonant with our intention for our conversation to be a tribute to Kafka and Seberg, “There’s a word in Russian: obraz. Translated simply it means image, but more accurately it refers to an icon… More than a symbol, an obraz is an instant that contains an entire cosmos.” We believe that with Franz Kafka and Jean Seberg there is inherent in them the idea that their lives were an instant that contained an entire cosmos.

Please come join us in the welcoming atmosphere of the Jefferson Market Library on February 29th on a winter afternoon at 3 p.m. and explore these subjects with us.

Exciting Upcoming Community Events from the West 13th Street Alliance

By the West 13th Street Alliance
Thank you, neighborhood residents and WestView readers, from the board of directors of the West 13th Street Alliance. Your frequent attendance and lively participation in the Alliance’s Community Events in 2019 humbles and pleases us that we are serving you and inspires us to plan even more! But first, we have great news. Thanks to Assemblymember Deborah Glick for responding to our request to bring historic street lighting to West 13th Street between 7th and Greenwich Avenues. Bishop Crook streetlamps will be installed in 2020 and you will be invited to a ceremony for the community honoring this addition to our block. Thanks also to Speaker Corey Johnson and his staff for their help in making this happen.

In 2019, we enjoyed playing Bird Bingo with you, sharing an Introduction to Zumba with Tess Gilla, a Chair Yoga class with Chandra from Integral Yoga, and making holiday cards with Chandra, Jane Jacobs and the Battle of West Village with Alfred Pommer; Robert Moses, Jane Jacobs and the Battle for New York City with Jason Haber; and The Bowery Then and Now with Alice Alexiou. And our magnificent neighborhood and world-renowned museum, The Whitney, sent Jano Cortijo to share a beautiful visual presentation and lecture about the Whitney Biennial 2019. Free Family Passes to the Whitney Museum were given out to all attendees.

What can we look forward to in the months ahead? A Community Wine-Tasting event with MCF Rare Wine owner, Matt Franco, will be at the Church of the Village, from 6:30 to 8:30 p.m. on Thursday, February 27 and we are excited to present another program with the Whitney Museum in 2020, Making Knowing: Craft in Art, 1950-2019 which will take place at Lenovo Health G1 on March 10, from 6:30 to 8 p.m., All of these events will provide free healthy snacks and refreshments. In the planning stages are a Community Painting Class in May and another great program (too early to even tease you about!) in June for kids.

One more unique contribution by the West 13th Street Alliance which we are proud of, is we are partnering with NYPD’s 6th Precinct to identify areas in need of graffiti removal, supplying the task force with paint, tools and community support.

Stay tuned for our article in WestView next month where we will have a date for our April West 13th Street Alliance Community Meeting with a variety of special guest speakers and an exciting announcement about the next steps for our three- and a-half-year-old organization.

April is also the month for one of the Alliance’s most beloved offerings, our tulips in bloom, so enjoy the rainbow of flowers on West 13th between 7th and Greenwich Avenues. It is an honor to serve all of you.

Culinary Arts and Community Service at Manhattan School For Career Development (751M)

By the 751M PTA
Manhattan School for Career Development (751M), or MSCD, is a multi-site District 75 school that serves over 200 students throughout Manhattan. Its main site is its high school, or “Academy” program, located in the East Village. Its "Prep," or middle school, which opened in September 2018 in the West Village, is co-located with MS 297, a District 2 middle school in the new 75 Morton Street school building. MSCD also supports inclusion programs at Harvey Milk High School, High School of Fashion Industries, and Hudson High School, as well as transition programs and off-sites at NYU, Baruch, Teachers College, Bellevue, and Mt. Sinai, among other locations.

With students ranging in ages from 11 to 21 years old, and with all of the students following individualized education plans (IEPs), it might seem hard to build a sense of community among students, as well as between students, their teachers, staff, and families. Yet, with the support and enthusiasm of MSCD’s principal, Ewa Aresta, the school regularly creates opportunities for parents, teachers, staff, and students to come together to celebrate community (through holiday events, workshops, parent meetings, and a variety of other activities). We are proud of the fact that we are serving children, parents, and staff, and the most important aspect of our work is the well-being of our students.

Continued on page 27

ABOUT THE AUTHORS
Rosalind Palermo Stevenson is the author of the novel The Absent, the novella Insect Dreams, and the chapbook Kafka At Rudolf Steiner’s. Insect Dreams has also been published in the anthologies Poe’s Children (Peter Straub, ed.) and Trampolines (Kelly Lintz, ed.). Her work appears in numerous literary journals. She is currently working on a book of lyric prose exploring speculative autobiography and the female Adam.

Stephanie Dickinson is the author of the novels Half Girl and Love Highway. Some of her other books include Heat: An Interview with Jean Seberg, The Emily Fables, and Girl Behind the Door. Her work appears in numerous literary journals and anthologies and has been reprinted in Best American Nonrequired Reading, New Stories from the South, and New Stories from the Midwest. She is the publisher of Rain Mountain Press.

BRINGING EVERYONE IN THE SCHOOL TOGETHER: Parents, students and staff prepare “Holiday Go-Bags.” Photo courtesy of MSCD-751M.
ent participation in curriculum development, and regular meetings and activities like “Coffee with the Principal” or “Painting with the Principal”). With a recently formed PTA the school has placed a priority on building new and expanded opportunities for parent engagement, which is especially important for students attending District 75 schools like MSCD as students often come from different neighborhoods and districts to attend.

For many students at MSCD, school is a group that is really doing something. I could go on but you know you have skills that could really use and it is fun to join a group that is really doing something. Sure, you had a pretty busy work career and can be proud of some of the things you have done in your life—but it is quiet now. All those skills and all of those work smarts are right now sitting unused. Why not use them? WestView needs the following skills, but nobody who is competent at getting things done is excluded—we need general purpose doers.

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James Fitzgerald (1948-2019)
West Village Resident and Top New York Editor
By Robert Heide and John Gilman

We first met Jim Fitzgerald in the lobby of the Algonquin Hotel in 1983 through our book agent Lois de LaHaba. Previous to this, the first book we had written was entitled Dime-Store Dream Parade—Popular Culture 1925-1955, an illustrated coffee table book. Following this thrust into Americana, we went on to write a book entitled Cowboy Collectibles (1982) which was a guide to collecting the toys, comics, souvenir giveaways, and movie memorabilia of America's great Western heroes. We think it was this book that hooked Jim, a handsome, dashing Westerner who hailed from El Paso, into giving us a wonderful two-book deal at Doubleday where he was a senior editor.

At Doubleday Jim introduced us to his colleague (with whom he often shared a Checker cab) Jacqueline Kennedy Onassis who was then working as an editor there. She invited us guys to a big party for one of her other books, one of whose editors was Jim. We both caught up with Jim again, he was a senior editor at St. Martin's Press with a big office in the Flatiron Building. We presented him with our illustrated feature article in the New York Daily News Sunday Magazine called 'Way Out West in New Jersey' which completely convinced him that he should publish our guidebook ultimately entitled O’New Jersey—Daytripping, Backroads, Eateries, and Funky Adventures (1992). That book was a regional smash-hit and we delivered 'updated with additional new material' editions in 1998 and 2006, each given a newly-designed cover and new promotional pushes from our editor, Jim, who by that time was our regular companion on endless trips to Jersey hotspots like Atlantic City, the Great Swamp, and many of the classic diners we found 'way out West in New Jersey.' Also importantly for all three of us, Jim published our guidebook and memoir of Greenwich Village, simply titled Greenwich Village (including the East Village and Soho) A Primo Guide to Eating, Shopping and Making Merry in True Bohemia which came out in 1995. This book featured a photo of all three of Jim's kids, Zoe, Farrant, and James Jr. posing on Christopher Street with two seven-foot-tall drag queens.

Jim taught us everything about book promotion. One of the most successful of the fiction books he published was Generation X by Douglas Copeland, which coined the term for a generation of young people. Another of his successful nonfiction books was Elevator Music by Joseph Lanza, and a slew of books by Michael Wallis who lived in Tulsa. Jim was the agent for Wallis's hugely successful Route 66 and other Western-themed books.

After leaving St. Martin's Press, Jim founded the James Fitzgerald Agency where he connected writers of biographies of rock stars like David Bowie and Mick Jagger to the best publishers. His favorite cowboy singers were Merle Haggard and Hank Williams, and he was an avid collector of Bob Dylan's music, and also attended many of Bob's concerts, amassing Dylan posters and T-shirts. Jim was a world traveler but he mostly loved taking adventurous train trips in antique trains on small railroads out West. Being his authors and friends, and almost as members of his family, we would join him in his Hoboken studio (in a converted leather factory) where we spent countless hours listening to his well told stories while he ran his miniature train set-up or cataloged his immense collection of postcards. Jim loved to put away tumbles of bourbon as he puffed away on cigarettes, one after the other; in 1983 he authored a book, The Joy of Smoking Cigarettes. In the end he succumbed to lung cancer. Earlier he had suffered a stroke that left him wheelchair-bound, and after a period of time he heeded the call of the Wild West, caravanning out to Taos where he bought an adobe ranchero. There Jim lived out his days in the land that he loved, only recently taking the Santa Fe Trail to that New Mexico city where he died on December 28, 2019. As well as ourselves, many others close to him are sadly left behind including two long-time devoted girlfriends, Louisa McCune, the editor-in-chief of ArtDesk Magazine in Oklahoma City and Kristina Cordero, as well as Jim's sister Suzanne and brother-in-law Michael Wallis out in Tulsa, his brother Scott, his sister-in-law Jan, his daughters and sons-in-law William and Zoe Caudle and Thomas and Farrant Lannon and his son James—a Shanghail financier—his nephews Kyle and Eric and his favorite, granddaughter Eulalea Cauley.

Jerry Herman (1931-2019)

A HANDSOME JERRY HERMAN with two of his most frequent, famous Hello Dolly! stars, Pearl Bailey (left) and Carol Channing (right). Photo courtesy of Jerry Herman Estate

By Robert Heide

In the mid-1950s I was attending prep school—the Carleton School for Boys in West Orange, New Jersey—which was set on a hilltop with a spectacular view of Manhattan. A student chum of mine named Dick Byrnes had a chartreuse four-door Cadillac sedan and on weekends a group of us would head into Manhattan to a Greenwich Village cellarette-bar at 183 West 10th Street called Lenny's Hideaway which was run by a man named Lenny, an on-the-spot host who was open and friendly to his mostly gay clientele. Today it is a popular jazz club named Smalls.

We all had a blast at Lenny's, laughing, drinking and carrying on often until 4 AM. Others who showed up for the night time revels included iconicclastic, bohemian, artistic clientele like Taiublah Bankhead, socialite Peggy Hopkins Joyce, my Irvington, New Jersey hometown girlfriend Norma Edgar—who astonishingly later moved to Greenwich Village just around the corner from me on Grove Street and whom I am still in contact with to this day—and Ian Orlando Macbeth who was related to Cecil Beaton, always appearing there in Shakespearean garb, speaking in iambic pentameter and often sporting a live, squawking parrot on his shoulder. All of this ended when I went to Northwestern University in Evanston, Illinois to study theater. Later I continued my theater studies back in New York with Stella Adler.

During my early days in the Village I was only a block from Lenny's Hideaway; and it became the place in which I began to hang out on a regular basis. It was there I first met Edward Albee with his then partner of 13 years, William Flanagan, who were there most nights wearing leather jackets and drinking bottled beer. Others I met there included the outrageous H. M. Koutoukas, who lived just across the street from me. Lenny's regulars also included the composer Ned Rorem and a handsome young composer named Jerry Herman. Eventually, Edward Albee became a prominent dramatist beginning with The Zoo Story produced at the Provincetown Theater on MacDougal Street on a double bill with Samuel Beckett's Krapp's Last Tape.

Jerry Herman was hired by the great impresario David Merrick to write the book and lyrics for Hello Dolly!—based on Thornton Wilder's play The Matchmaker—Herman's greatest smash-hit success, which was followed by the top Broadway musical Mame and the wonderful gay-pride power musical La Cage Aux Folles which had a book written by Harvey Fierstein. Who can forget the lyrics, eventually to become a sort of gay anthem, when the two middle-aged male lovers sassen out louder than loud, "I am what I am...?"

To my mind Hello Dolly! may be the greatest musical of the last century or any other for that matter. It opened in 1964 with the incomparable Carol Channing in the starring role of Dolly Gallagher Levi with dances choreographed by Gower Champion and ran for seven years with a line-up of other Dollys like Ginger Rogers, Martha Raye, Betty Grable, Phylis Diller and Ethel Merman. When Pearl Bailey took over with an all black cast, which included Cab Calloway, it won ten Tony's. The movie starring Barbra Streisand in 1969 was nominated for seven Oscars. A popular hit record by Louis Armstrong of the tune Hello Dolly! was on the top of the charts for weeks. Recent revivals of Hello Dolly! starring Bette Midler, who won a Tony for her performance. And in 2018 when Midler was called back to Hollywood, it was an equally fantastic Dolly that took over—Bernadette Peters.

Jerry Herman certainly was "the tops" but when someone once called him a genius, he demurred, "No, I'm just a tune-smith. I try to be direct, simple, and cheerful." A sure to be theatrical memorial service is scheduled at the Lunt-Fontanne Theatre (where two past revivals of Dolly! were staged) on February 3, produced by Michael Feinstein with Bernadette Peters, Kristin Chenoweth, Betty Buckley and many more performing.

For more on the 2018 revival of Hello Dolly! with Bette Midler and Bernadette Peters read Robert Heide's February 2018 and July 2018 Westview columns.
Jane Lowry (1937–2019)

Jane Lowry, an actress whose 30-year career began at New York City’s legendary Caffe Cino and went on to include Broadway, film, television, and repertory theater, died November 15 after a brief illness. She was 82 years old.

Although Ms. Lowry made her Broadway debut early on, the bulk of her career and her most interesting roles wound up being on smaller stages—both in New York and in regional theaters around the country. As a young actress, she had lamented not fitting the mold for traditional ingenue roles, but her versatility and range allowed her to excel at character parts that became her signature as a performer.

Jane Moyer Lowry was born on February 11, 1937, the daughter of Goodrich and Louise (Moyer) Lowry. Her father was a banking executive from a prominent Minneapolis family. Jane’s great-grandfather Thomas Lowry founded the Twin City Rapid Transit Company, and Goodrich Lowry went on to write the book Streetcar Man, about his grandfather’s role in the growth of Minneapolis and St. Paul. The Lowry Hill neighborhood, Thomas Lowry Park, and the Lowry Nature Center were all named in recognition of the family’s contributions to the Twin Cities.

Growing up in Wayzata, an affluent lakeside community, Jane attended Northrop Collegiate School in Minneapolis (where she was voted “Best All-Around” in the 11th-grade class poll) and grades 9-12 at Miss Hall’s School, a girls’ boarding school in Pittsfield, Massachusetts. She enjoyed writing and acting: her short stories and poems were published in yearbooks at both schools, and at Miss Hall’s she appeared in productions of A Midsummer Night’s Dream and I Remember Mama.

Jane remained in the Midwest for college, matriculating at Northwestern University—renowned for its School of Speech—in Fall of 1955. She served on the annual Northwestern Drama Festival’s costume crew the summer following her freshman year, and landed her first acting role as a sophomore—as part of the “Chorus of Argive Women” in Sophocles’ Electra.

Jane graduated from Northwestern in June 1959 and was named “Best Actress of the Year” by the drama faculty. Her only plan at that point was a second season with the Eagles Mere company; she left for Pennsylvania the next winter season of the Loretto-Hilton Center Repertory Theatre near St. Louis, Missouri; the Repertory Theatre in Middletown, Virginia in Summer 1963; the 1967 summer season of the Loretto-Hilton Center Repertory Theatre near St. Louis, Missouri; the Repertory Theatre of St. Louis; and summer stock at the Bucks County Playhouse in New Hope, Pennsylvania, in 1974.

In 1970, Jane appeared in the first two productions of the brand-new Circle Repertory Company, which had been co-founded by her former Northwestern classmate Marshall Mason. The premiere was David Starkweather’s A Practical Ritual to Exercise Frustration After Five Days of Rain; Jane later admitted that the actors “didn’t really believe in this play. We had no idea what it was, although we liked David.” The second production was Chekhov’s Three Sisters—directed by Mason, eleven years after he and Jane appeared onstage together in Chekhov’s The Cherry Orchard at Northwestern.

In 1973, Jane scored a personal success in Lanford Wilson’s Hat I Baltimore, another Circle Repertory Company production. As the prostitute Suzy, Jane was a replacement in the New York cast and then originated the role in the Baltimore production later that year. “Suzy...their appeal is compounded by the on-the-nose performances of the Misises Anderson and Lowry, the latter of whom at one point is obliged to appear stark-naked—a first for Center Stage.”

Over the years, critics commented on Jane’s resemblance to another, more famous actress. In reviewing the 1976 off-Broadway play Cracks, Emory Lewis in the New Jersey Record observed that Jane—at age 39—looked “startlingly like a young Eve Arden.” Eight years later, Lawrence DeVine declared Richard Lebherz in the Detroit Free Press observed that “Miss Lowry is probably weary of hearing how much she reminds one of Eve Arden, but she does and that’s a compliment.”

From 1980 on, Jane performed almost exclusively on regional stages—and mostly at Meadow Brook Theatre, a Detroit-area venue where Jane appeared in at least eleven productions between 1980 and 1991. Neil Simon’s Chapter Two, Arthur Miller’s All My Sons, Lillian Hellman’s Toys in the Attic, and Noël Coward’s Present Laughter and Hay Fever were among the plays that featured Jane at Meadow Brook. Most of the productions were directed by Terry Kilburn, Meadow Brook’s erstwhile Artistic Director and Jane’s longtime friend.

Jane’s last role was in A.R. Gurney’s What I Did Last Summer, performed at Meadow Brook in January 1991.

After retiring from acting in her early 50s, Jane found another creative outlet in writing. She was a longtime member of the Advanced Poetry Workshop at the New School, under the tutelage of Elaine Equi and Patricia Carlin; and in 2015, she published a collection of poems titled 18% Are Wet, where she shared observations about nature and memories of people and places from her early life in Minnesota.

She also enjoyed traveling, and just weeks before her death had visited friends in Palm Springs, California. While Jane never forgot her midwestern roots, she considered herself a New Yorker and she loved New York City—her home for 60 years. She was especially fond of Greenwich Village, and from 1978 until the end of her life she lived on West 10th Street—just minutes away from Cornelia Street and the site of the long-gone Caffe Cino, where her career had begun so many years before.
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