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The independent newspaper of eastern New York, southwestern Vermont and the Berkshires

FREE JULY 2023 FREE



Postal Service consolidation plans stir fears about rural services

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HILL COUNTRY

observer

JULY 2023

The independent newspaper of eastern New York, southwestern Vermont and the Berkshires



Postal Service’s consolidation effort stirs local fears
The U.S. Postal Service is two years into a 10-year effort to reinvent itself, and put its finances onto a more sustainable footing. But while the agency touts its push for better logistics and efficiency, critics, including some local members of Congress, say the mail is too often moving at a snail’s pace -- and that the reorganization could lead to the closing of rural post offices as the Postal Service consolidates mail handling at regional sorting and delivery centers. Page 3



Local group organizes to save Great Barrington cinema
The Triplex Cinema, an independent movie theater that shut its doors in early June, appears to be headed for a rebirth under the ownership of a newly formed nonprofit organization. Page 8



Giving voice to songs of pain and hope
The classical soprano Julia Bullock began working with the composer Jessie Montgomery seven years ago on a cycle of songs inspired by Black spirituals. On July 8 and 9, she’ll perform Montgomery’s “Freedom Songs” with the Boston Symphony Orchestra at Tanglewood. The performance is one of a series of events on Tanglewood’s opening weekend that explore music as a reflection and agent of social change. Page 14

A Greek tragedy adapted to the 21st century
Inspired by Russia’s invasion of Ukraine last year, Randolyn Zinn wrote her new one-act play, “Her Name Means Memory,” as a reimagining of “The Trojan Women,” Euripides’ classic meditation on the human costs of war. Now the play will be presented by Living Room Theatre in performances July 26 through Aug. 6 in North Bennington. Page 17

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Maury Thompson: An 1890s gerrymander set stage for GOP drama . Page 11

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Reshaping the future of the mail

Postal Service consolidation plans stir fears about rural services

By MAURY THOMPSON
Contributing writer

The 1993 hit song “I Like to Move It” by Reel 2 Real plays in the background of a 15-second ad the U.S. Postal Service is running on national television.

“We’re rethinking our networks with simpler, more efficient routes, so we can deliver more value to our customers,” a Postal Service employee boasts, to which another proclaims, “Fast, reliable, perfectly orchestrated — the U.S. Postal Service.”

The Postal Service is going to great lengths to promote its plan to reinvent itself and put its finances on a more sustainable footing.

But critics, including U.S. Rep. Becca Balint, D-Vt., say the mail is too often moving at a snail’s pace – and that the reorganization plan could result in closing of rural post offices as the Postal Service consolidates back-office mail handling at regional sorting and delivery centers.

“Many Vermonters that I hear from on a regular basis, they fear that the opening of these sorting and delivery systems is the first step toward closing their post offices,” Balint said as she questioned U.S. Postmaster General Louis DeJoy at a May 17 hearing of the House Oversight Committee.

DeJoy insisted the reorganization plan would improve efficiency and the Postal Service’s financial viability. And he denied it would threaten service in rural areas.

“Our plan for sorting and delivery centers is in fact something that’s going to save service throughout the nation,” he responded. “We have a 50-year-old mail delivery operation that is geared for twice the mail and a tenth of the cubic volume. The rolling out of this network will not result in the reduction of rural operations.”

Steve Hutkins of Rhinebeck, N.Y., administrator of the national advocacy organization Save the Post Office, said Balint’s concern about the future of rural services is realistic, though it might take another six years or so before these services would be threatened.

Hutkins said there might be a grain of truth in DeJoy’s insistence that the opening of sorting and delivery systems will not directly result in the closing of rural post offices. Federal law prohibits



Tony Israel file photo

The tiny post office in Rupert was one of 14 across Vermont that the U.S. Postal Service tried unsuccessfully to close in 2011. Now some advocates and members of Congress say rural post offices face a new threat from the pending consolidation of regional mail sorting and delivery operations.

closing a rural post office simply because it is losing money.

But once consolidation is completed, Hutkins explained, there will be a lot of unused space at some post office buildings.

The typical post office that now has 15 employees based at it, including route drivers, might wind up with five employees after consolidation is completed, he said.

That could give the Postal Service justification to sell underutilized post office buildings or not renew leases — or to reduce operating hours, he said.

“The excess space will be used as one of the justifications,” explained Hutkins, a retired English professor at the Gallatin School of New York University who took on his current role of Postal Service watchdog amid the agency’s push a de-

cade ago to shutter more than 3,500 rural post offices, including more than a dozen in western New England and eastern New York.

At the May 17 hearing, Balint specifically asked DeJoy if he would guarantee that rural post offices will not be closed.

“I cannot possibly commit to something so broad as that,” DeJoy responded. “I wouldn’t even know-how to understand what you’re asking me to commit to.”

In follow-up, he said the plan for consolidation of sorting and delivery operations does not include closing rural post offices.

“The organization is just genetically committed — it’s all the way up to management and myself — committed to servicing every address that we’re supposed to service,” DeJoy said.

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Major reorganization taking shape

The Postal Service is two years into DeJoy's Delivering for America initiative, a 10-year plan to streamline operations and improve the service's financial performance.

One of the first changes took place in the fall of 2021, when the Postal Service changed its service standards to lengthen delivery times for many first-class mailings. Timeframes for package deliveries also were extended last year.

Now a series of new changes are afoot. Under its evolving distribution reorganization plan, the Postal Service is establishing 60 "regional distribution centers" and at least 400 new sorting and delivery centers.

For post offices that are within a 30-minute drive of a sorting and delivery center, sorting of mail and dispatch of routes will be relocated to the sorting and delivery center, rather than operating out of a local post office.

DeJoy, in a keynote address at the National Postal Fair on May 24, said the system will replace a current system of "randomly plopped" facilities, many of which have limited automation.

"Service the nation with postal products and cover your costs – that is the law, and that is what we are pursuing," he said.

Details of the plan are still sketchy, and only a

few of the locations have been announced so far.

"It's mostly just guesstimates about where they might be placed," Hutkins said.

Hutkins and other skeptics say DeJoy would be wise to avoid any hint of future post office closings for now, because he would not want to stir up criticism from members of Congress at a time when the Postal Service is attempting to sell its plan to the public.

In addition, any proposal to close post offices would trigger a U.S. Postal Service Commission review, which would put the plan in the forefront of the news cycle.

But in year eight of the 10-year plan, the Postal Service has projected that it will focus on eliminating expenses. That's likely when the Postal Service would broach discussion of closing or scaling back some rural operations, Hutkins suggested.

Fewer hands, slower service

The reorganization of mail sorting and delivery systems comes as the Postal Service faces not only financial pressures but also, like most industries in the current economy, a labor shortage.

Vermont's congressional delegation — Balint plus independent Sen. Bernie Sanders and Democratic Sen. Peter Welch — wrote to DeJoy in February requesting an explanation of how the Postal Service was addressing the labor shortage, which has been contributing to delays in mail deliveries.

"Across our state, Vermonters have reported first-class mail delays that have lasted for multiple

weeks," they wrote.

Some constituents reported not receiving bills in the mail until after the due date, and senior citizens complained of delays in receiving prescription medications by mail, the representatives wrote.

Balint, at the House Oversight Committee meeting, reiterated these concerns and said the problems are not the fault of postal workers.

"We know that postal workers are going above and beyond to make sure that our rural communities are getting their letters and packages, and I am very grateful for their hard work," she said. "But despite their best efforts, Vermonters are still struggling with service delays in mail and packages."

DeJoy responded that the Postal Service has taken measures to improve rural delivery.

"We have special measures now in rural areas that are hot spots that deal with just the sound of trouble, so that we can begin working on it," he said.

The Postal Service contends its overall service quality is improving. A recent U.S. Postal Service interim "progress report" on its 10-year plan states that 91 percent of first-class mail was delivered within the Postal Service standard for on-time delivery in the 2022 fiscal year, which ended Sept. 30, an improvement of 8.3 percentage points from the previous fiscal year.

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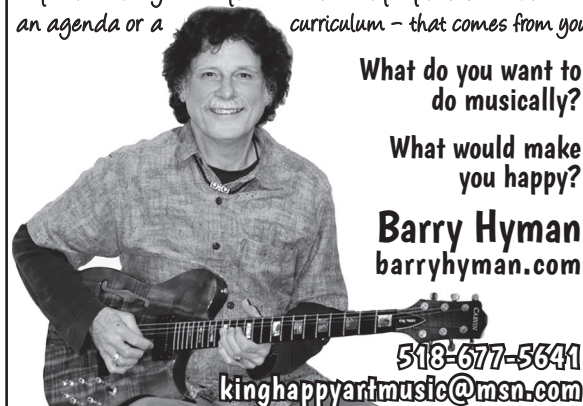
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centage points to 83.7 percent, according to the report.

But the delivery time for mail shipped from a sampling of post offices around the region is taking longer than it was a year ago, according to a dashboard at usps.com that allows users to search average delivery time by ZIP code.

For the week of June 3, the most recent for which data was available in mid-June, the average first-class letter mailed from 12801, the ZIP code for Glens Falls, N.Y., took 2.5 days to reach its destination, compared with 2.3 days for the comparable week in 2022.

For 12534, the ZIP code for Hudson, N.Y., the average letter took 2.5 days to reach its destination, compared with 2.3 days a year ago. The same figures applied for 12816, the ZIP code for Cambridge, N.Y.

And for letters mailed from 05701, the ZIP code for Rutland, Vt., delivery took an average of 2.6 days in early June, compared with 2.4 days a year ago.

Echoes of 2011-12 cuts

Just over a decade ago, local advocates and the region’s congressional representatives successfully fought back against a U.S. Postal Service push to close more than 3,600 post offices nationwide, including 14 across Vermont and several in the border counties of eastern New York.

In 2011, postal officials said these cutbacks were necessary after two decades in which the advent of email, direct deposit and online bill payments had dramatically reduced the volume of first-class mail. In addition, the deep recession of 2008-09 had cut demand for advertising mail.

But local advocates and elected officials argued that, particularly in rural areas, post offices weren’t just a place to buy stamps and mail packages but also functioned as vital centers of their



Tony Israel file photo

The post office in North Hoosick, N.Y., was among those targeted for closure in 2011. It survived, but the U.S. Postal Service cut its retail window service to just two hours per day.

communities.

“In a small town, the post office is a meeting place,” Hutkins explained. “It’s a place of community identity.”

Although some post offices were shuttered in 2011, by the next year the Postal Service backed away from its plans, granting a reprieve to local post offices — including Rupert and Florence, Vt., and Old Chatham and North Hoosick, N.Y. — that had been targeted for closure.

Instead, however, the agency set a goal of slashing \$500 million a year in costs by cutting retail service hours at 13,000 post offices nationally — including at more than 50 at rural locations around the region, from Ashley Falls, Mass., to

Cleverdale, N.Y., and from Hollowville, N.Y., to Chittenden, Vt.

Though they may be important to their communities, rural post offices typically operate with deeper financial losses than their urban counterparts.

A recent report by the inspector general’s office of the U.S. Postal Service found that rural post offices handle 16 percent of the national mail volume but account for make up 57 percent of the nation’s post offices.

The report found that 63 percent of rural post offices do not cover their expenses but that rural customers generally view the Postal Service more favorably than urban customers do.

“We found that rural post customers value and have a greater interest in using the mail compared to urban customers,” the report concluded.

Last year, the Postal Service’s fiscal picture improved when President Biden signed legislation that relieved the service of a requirement to prepay its employees’ retirement benefits for 75 years.

Congress had put the prepayment requirement in place in 2006, at a time when there was concern about a number of private companies that had been unable to meet their pension obligations. No other company was subject to the prepayment requirement.

The Postal Service has estimated that removing the retirement pre-funding requirement will reduce its expenses by \$48 billion over 10 years.

“That was long overdue,” Hutkins said.

The Postal Service says the change in the pension funding requirement, when combined with other cost-cutting measures, means that within two years it has achieved \$70 billion toward a 10-year goal of reducing losses by \$160 billion to reach the break-even point in its operating costs.

The legislation Biden signed last year also re-

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quired the Postal Service to continue mail delivery six days per week and authorized it to contract with local governments to offer non-postal services such as the sale of bus passes or hunting and fishing licenses. A pilot program for post offices providing other government services is already under way in California, Hutkins said.

Local representatives speak out

When contacted for this report, several other area members of Congress offered written statements expressing their support for rural post offices and in some cases echoing Balint's concerns about how these facilities might be affected by the Postal Service's ongoing consolidation program.

Rep. Paul Tonko, D-Amsterdam, said in a statement that the Postal Service Reform Act that Biden signed last year "helps ensure America's Postal Service remains viable" but said it "does not fix every problem."

"I'm continuing to advocate directly with USPS officials to improve service here in the Capital Re-

gion, including by demanding answers from the postmaster general on reports of delayed mail delivery and capacity limitations imposed upon USPS facilities in our region as a result of agency-wide directives," Tonko said.

Rep. Marcus Molinaro, R-Red Hook, said in a statement that last year's postal legislation was "a step in the right direction" but said he remains concerned about the fate of rural post offices and delivery services.

"While the Postal Service's plan to consolidate sorting and delivery service is still not totally clear, I'm concerned that this will lead to the closure of hundreds of post offices — disproportionately impacting rural communities and the people most reliant on these services," Molinaro said.

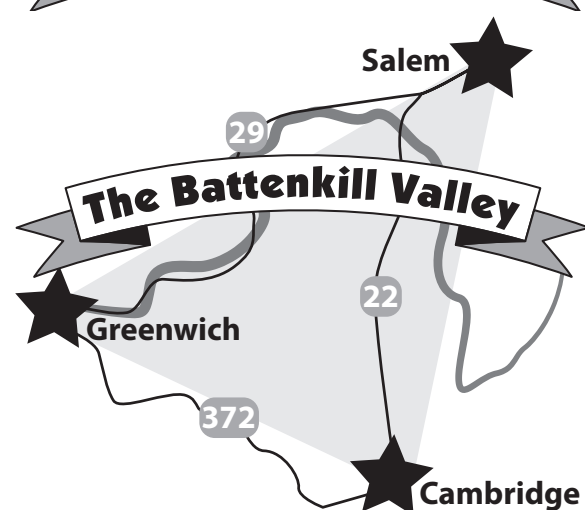
Rep. Elise Stefanik, R-Schuylerville, said in a statement that she aims to "continue to work to deliver improved postal service and post office hours throughout the district — especially in our rural communities who have faced inadequate coverage.

"My office has solved numerous constituent casework ranging from helping to ensure seniors get their medicines delivered, to opening post offices in underserved areas, to helping address staffing shortages," Stefanik said.

In May, Stefanik co-sponsored a bill introduced by Rep. Randy Weber, R-Texas, to require the Office of Comptroller General to investigate the theft of letters and packages in the Postal Service district system and report its findings to Congress. The legislation, HR 3456, had seven co-sponsors, all Republicans, as of June 23.

In December, lawyers for Stefanik's campaign asked the Postal Service to investigate nearly \$20,000 in checks to Stefanik's campaign that went missing in the mail. Envelopes of checks mailed from Stefanik's campaign office in Glens Falls to her campaign treasurer in Washington were received ripped open and damaged, with the checks missing. Stefanik's office did not respond to a recent request for an update on the situation.

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NEWS & ISSUES

Group organizes to save movie theater

Great Barrington's Triplex Cinema to reopen as nonprofit operation

By JOHN TOWNES
Contributing writer

GREAT BARRINGTON, Mass.

The Triplex Cinema, an independent movie theater that shut its doors in early June, appears headed for a rebirth under the ownership of a local nonprofit organization.

The newly formed nonprofit, Triplex Cinema Inc., is set to take over the four-screen multiplex theater in downtown Great Barrington this summer after reaching a \$1 million deal to buy it from local developer Richard Stanley, who opened it in 1995.

Once the property at 70 Railroad St. formally changes hands, the new owners say they hope to reopen the theater by late summer or early fall.

"The elements are already in place to begin showing films again soon after the sale has been completed," said Nicki Wilson, who serves as president of Triplex Cinema Inc. and has been a key organizer of the project.

The effort to save the Triplex under local ownership has developed rapidly since the news broke in March that the theater was at risk of closing permanently. Wilson and others set up an organization to acquire and operate the theater, and they signed a purchase and sale agreement with Stanley in June. They expect to finalize the sale after a 30-day due-diligence period.

Wilson said strong local public support enabled the effort to move forward without a lengthy period of planning and fund raising.

"I've never seen so much enthusiasm," she said. "The community has really come together on this. In addition to financial and in-kind contributions, people from all walks of life have come forward to help. CFOs offered their business expertise, and others have done a lot of



Susan Sabino photo

Nicki Wilson, board president of the new nonprofit Triplex Cinema Inc., says strong local support enabled the group to act quickly to acquire the downtown Great Barrington movie theater.

work in other ways."

As an example, she cited a contribution by the internationally known photographer Gregory Crewdson, who lives in Berkshire County. He approached the organizers and offered to help raise funds by selling signed, limited-edition prints of a previously unpublished photograph. That effort alone raised \$225,000.

Wilson also credited Stanley, who had run the theater since its inception, with helping to facilitate the financing and transition. He agreed to hold a mortgage on the property, enabling the organization to directly pay him the full purchase

price over four years in annual installments rather than going through a bank or other financing source.

Triplex Cinema Inc. says it will rely on ticket sales and other earned income, combined with donations and membership fees, for its revenue. The organization has applied to the Internal Revenue Service for nonprofit status. While the group awaits approval of that status, the Filmmakers Collaborative of Boston has agreed to serve as the organization's fiscal sponsor.

The new group had raised \$600,000 by the end of June toward an initial of \$1.7 million to cover the theater's start-up costs and initial operating expenses. These include necessary upgrades such as a \$400,000 heating and air conditioning system as well as next year's second payment to Stanley.

The group has set up an online fund-raising page, savethetriplex.org.

Squeezed by the pandemic

Stanley, a real estate investor and developer, has long been active in efforts to revitalize Great Barrington. He has undertaken numerous projects in town, including redevelopment of the Barrington Block, a mixed-use commercial building downtown.

"I started the Triplex primarily as a community asset," he said. "By the early '90s, two shopping centers in the south and north ends of town had sucked the life out of downtown Great Barrington. There were numerous vacant storefronts, and the streets rolled up at 5 p.m. I wanted the Triplex to create a 'heart space' that would draw people back to downtown."

At the time, the Mahaiwe Theater on Castle Street, which was then the only movie theater in southern Berkshire County, was in the process of closing. A community effort ultimately saved the Mahaiwe but recast it as a performing arts center mainly for concerts and other live events.

The site of the Triplex had once been the home of a skating rink and later became a

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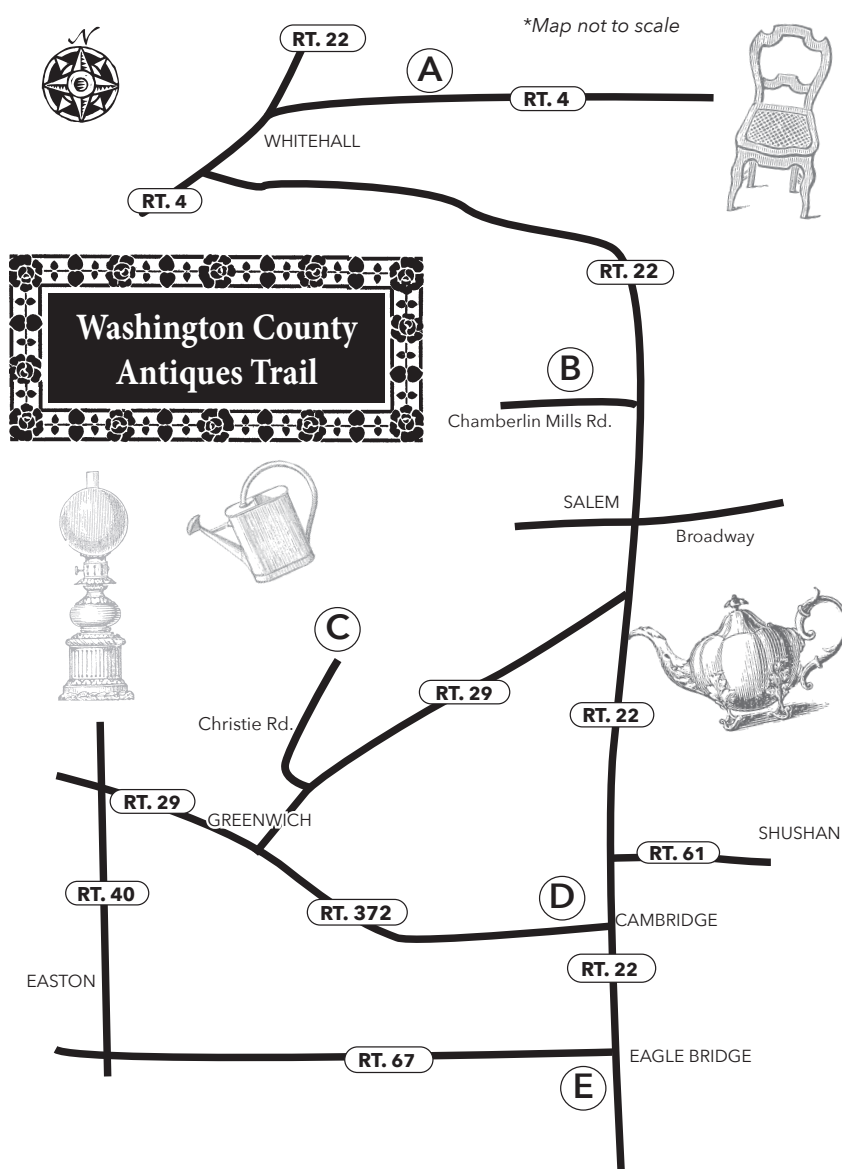
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EDITORIAL

Last-minute changes turn reform to poison

For those who dream of a more open, competitive system of political representation in New York, the news seemed almost too good to be true.

In negotiations over a new state budget in early May, legislative leaders agreed to move forward with a new public campaign finance system that would reduce the influence of the deep-pocketed interests who have long bankrolled Albany's legislative campaigns — and instead give a stronger voice to local, small-dollar donors.

Remarkably, the leaders of the Democratic majorities in the state Senate and Assembly agreed to go ahead with this new system of public financing even though some of their members had been grumbling for months that it could make their re-election bids more difficult.

But now it's turning out that it was all too good to be true. Last month, moving swiftly before the legislative session wrapped up on June 9, both the Senate and Assembly passed a package of amendments to the new campaign finance system that don't just weaken it but turn it on its head. The changes actually would make the new public financing program far worse than no reform at all.

As this issue heads to press, a chorus of good-government groups is calling on Democratic Gov. Kathy Hochul to veto the amendments bill. If she allows it to become law, she will be creating what Republican state Sen. George Borrello of Chautauqua County aptly called "an incumbency welfare program."

The new public financing system, as a story in our June issue detailed, started out as a major victory for government reform advocates who wanted to counter the powerful influence of wealthy and corporate interests in state campaigns.

Last year, an analysis by two nonpartisan groups found that people who contributed \$250 or less to New York's state legislative campaigns accounted for just 11 percent of total campaign donations in 2022, or \$13.5 million, while the 200 largest donors alone contributed nearly \$16 million.

To counter that imbalance, the new public financing system was designed to provide taxpayer matching funds, allocated through a voluntary check-off box on state tax returns, that would be heavily weighted to boost the impact of small donors. For individual contributions up to \$250 from within a legislative district, the program would provide \$12 in public matching funds for every dollar of the first \$50 contributed, \$9 for every dollar of the next \$100 contributed, and \$8 for every dollar of the next \$100.

Under the system as originally approved, donors who contributed more than \$250 to a campaign would not have any amount of their contribution matched. The most insidious of the bad amendments passed in June would change that and instead provide matching funds for the first \$250 of any contribution, no matter how large.

The lawmakers who supported this change have cast it as a matter of fairness, but a little math quickly reveals how bogus that argument is.

Consider: Under the original program, a person who contributed to \$50 to a local state Senate candidate would see their contribution matched by \$600 in public funds, while a donor contributing \$10,000 would receive no match.

Under the new amendments, the \$50 donation would still receive a \$600 match, but the \$10,000 donation receive a \$2,300 match in public funds.

That change alone would take a promising reform and turn it into a taxpayer-funded tool to tighten the grip of incumbents and the special interests that now rule Albany. It is an outrage.



Letters to the editor

Reimagining the Hoosic — with stronger, taller walls

To the editor:

After reading your June edition about the Hoosic River ["Reimagining a river," June cover story], I remembered the slogan from an old 1970s TV commercial, "You can't fool Mother Nature."

Despite the full article of idealistic dreams about what could be if the flood control chutes were altered or removed, what could happen to this city was clearly seen back in 2011 with Irene, when the chutes were pushed to nearly their maximum, almost cresting at the top.

This fact was clearly left out with all but a brief mentioning of the floods in the 1930s and '40s. Clearly Moses has other more pressing issues to deal with than the city of North Adams if any of these dreams should ever be fulfilled. After reading how some of these people are lifelong residents, they clearly have failed memories.

In 1978, with the more than usual heavy winter snow and an early spring with heavy rains, I can remember getting a phone call from my mother at the old Wilmington indoor flea market that two spots on Massachusetts Avenue Extension had washed out and that the back road leading to our house wasn't any better. One only needs to take an airplane ride around the valley to see the many hidden lakes and ponds that are in hills.

I would tell the Army Corps of Engineers two things: Thicken the walls, and build them higher.

Darrell English
North Adams, Mass.

Amid shouting about crises, nation ignores challenges

To the editor:

Everybody deplores the state of the nation these days. Fingers get pointed at immigration, gay people, drag queens, critical race theory and general "immorality."

I never hear anything about the real state of the nation — a nation in which 3.4 percent of all non-farm employment is in the insurance industry, and the combined insurance and finance industry employed an estimated 6.4 million people in 2019, at an average salary of \$91,866. Our nation also had more than 1.5 million Realtors as of April this year.

Can we thrive when almost 20 percent of our gross domestic product goes to health care, and the Bureau of Labor Statistics estimates 429,800 people were employed as "medical and health services managers" in 2020 at a median salary of \$104,280 a year — with expectations that the number of these jobs will increase by 32 percent between 2020 and 2030?

Is this even close to sustainable when more than 2 million people are incarcerated, about 5 million more are out on probation or parole, and more than 700,000 make their living in the prison industry?

What happens when a society like this elects leaders whose main — often sole — goal is to reduce taxes for those who are prospering, greatly reducing the funds available to government to try to redress some of the deep harm inflicted on the people who are in the lower half of this economy?

This is a country? The state of the nation is, indeed, dismal, but not because of the reasons people scream about.

Lee Russ
Bennington, Vt.

Redrawn political map set stage for 1890s GOP drama

Legislative redistricting in 1893 created a new regional state Senate district of epic proportions in northern New York — encompassing Warren, Washington, Essex, Franklin, Clinton, Hamilton and Fulton counties.

The change shook up the region’s representation in Albany, as two incumbent Republican senators wound up losing their party’s nomination for the seat to a new standard-bearer.

The new district “takes in all of the northeastern part of the state,” *The Morning Star* of Glens Falls reported on Aug. 19, 1893. “It is at least 150 miles in length and 75 miles in width.”

North Country state Senate districts of similar configuration have been common in recent decades, but such a large district was unusual in the late 19th century.

The People’s Journal of Greenwich reported on Aug. 31, 1893 that the new “gerrymandered district” had 229,036 constituents — 74,000 more than the average population of Senate districts in the new redistricting plan.

Democrats, who had taken control of the state Senate, wanted to shore up their three-seat majority by adding districts in metropolitan New York City while reducing the number of districts upstate, which then as now was considered mainly Republican territory.

Under the previous apportionment, which had been in place since 1879, New York City, Westchester and Rockland counties had 12

Maury Thompson

Senate districts, *The Argus* of Albany reported on April 19. Under the new apportionment, New York City, Westchester and Putnam counties had 15 Senate districts.

The Democrats’ goal of padding their majority ultimately backfired, however. *The Morning Star* reported on Nov. 13 that Republicans won a six-seat Senate majority in the 1893 election.

The new, seven-county 21st Senate District retained a strong Republican enrollment advantage.

“The 21st District is hopelessly Republican,” *The Argus* reported on Aug. 24.

That meant the local political drama was focused on process of securing the GOP nomination.

“Nomination is tantamount to an election,” *The Elizabethtown Post* reported on May 18.

The redistricting placed two incumbent Republicans in the same Senate district — Sen. Louis Emmerson of Warrensburg, who had represented Warren, Essex and Clinton counties for two two-year terms, and Sen. John Derby of Sandy Hill, who had represented Washington and Rensselaer counties for one term.

But other Republicans were interested in competing for the seat, and a season of political calculating unfolded.

“The local politicians are having their first opportunity to study politics under the new

apportionment,” *The Morning Star* reported on Aug. 19. “The senatorial fight will break the boys in pretty well.”

As it turned out, neither incumbent won the Republican nomination, which went to Frederick Kilburn, a lawyer and banker from Malone who previously had served as Franklin County district attorney, county treasurer, clerk of the county Board of Supervisors and as Malone town clerk.

Kilburn had laid ground work to run for state Senate in 1891, but dropped his candidacy after Franklin County GOP leaders promised to back him in 1893, *The Elizabethtown Post* reported on May 18, when Kilburn announced his candidacy.

“The senatorial bee has been in his bonnet for some time,” the paper reported.

Delegates from Hamilton and Fulton counties, the two least populous of the district’s seven counties, would decide the outcome at the Republican Senate District nominating convention in Lake George. (Nominations in that era were decided by a nominating convention instead of primary.)

The convention process placed control of the nomination in the hands of political bosses but could still be contentious, with competition and shifting alliances among geographical factions.

Emmerson withdrew from contention early on.

“Sen. Emmerson, of Warren, was not in the fight, and had not been from the outset,” *The Morning Star* reported on Aug. 23.

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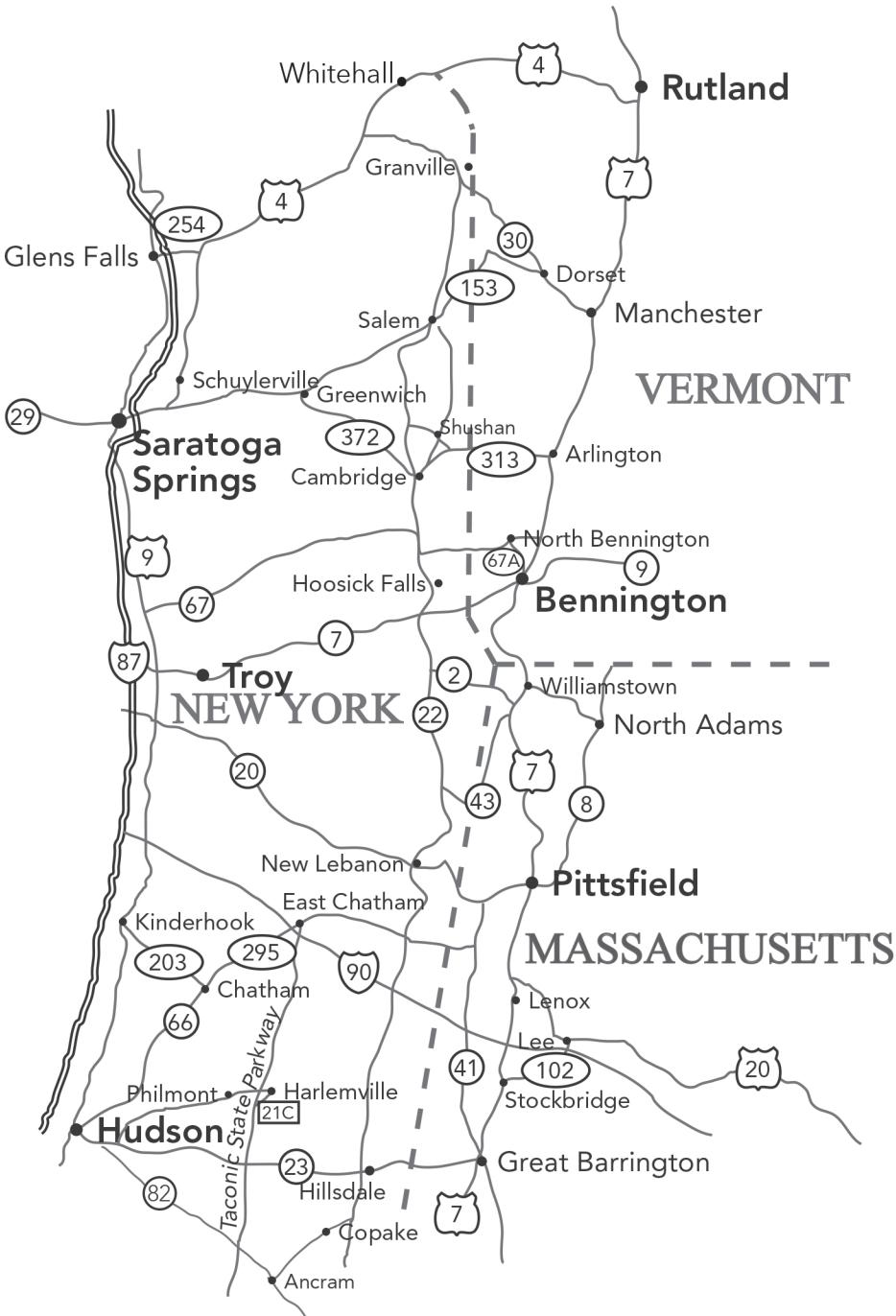
News that’s slow-brewed for a high-speed age

We’re told we live in an information age, yet the traditional gathering of news is in decline.

Conventional news organizations are scaling back their efforts to ferret out the facts, even as they spread each factoid ever more widely via 24-hour broadcasts and the Internet. Is this the best way to keep you informed?

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Warren and Washington counties joined forces behind Derby, while Clinton, Essex and Franklin counties lined up behind Kilburn.

Derby's supporters argued that there was a tradition of having the Senate seat would rotate between counties, with each senator serving two terms before stepping down. Derby was entitled to serve for two more years, they said.

Kilburn's supporters said that tradition no longer was practical in such a geographically large district, where the full rotation would take 28 years.

Going into the convention, Fulton and Hamilton counties, which together had seven delegates, were undeclared.

Derby needed the votes of all seven of the undeclared delegates to win the nomination. Kilburn needed the votes of at least two of those delegates to win the nomination.

Delegates and onlookers began arriving in Lake George the day before the Aug. 22 convention, which was to be held at the Crosbyside Hotel. More arrived on the morning of the convention.

"At least 100 persons were present to take part in or witness the proceedings," *The Morning Star* reported on Aug. 23.

The 1 p.m. scheduled opening of the convention was delayed.

"The hour named in the official call came and went. The clock sounded two, and yet the delegates had not been called to order," the newspaper reported. "The delay was due, it was alleged, to the inability of the representatives of Fulton and Hamilton counties to reach an agreement as to who they would support."

In time, the two counties backed Kilburn, who, once the outcome was clear, won the nomination on the first ballot in a 25-13 vote. A second symbolic vote was held to make the nomination unanimous.

There did not appear to be lingering animosity.

"While Washington County would have been pleased by the nomination of Senator Derby, who ably represented the district during the past two years, its interests will be safe in the hands of Mr. Kilburn," *The People's Journal* wrote in an editorial on Aug. 31, 1893. "He is a ready speaker, is possessed with intellectual brilliancy, and will doubtless occupy a prominent place among the Republicans in the Senate."

The *Malone Palladium* of Franklin County, in an Aug. 24 editorial, praised the nomination of Kilburn.

"He is a positive partisan with a fervor of faith in Republicanism that makes active

political service seem to him a duty which he ought no more neglect than any other obligation of citizenship," the paper wrote.

Kilburn, as expected, won the November general election, defeating Democrat John B. Hagerty of Plattsburgh, a longtime party operative who at the time served as a tax collector, and two third-party candidates.

Kilburn served one two-year term in the Senate and introduced a number of bills related to the Adirondack Park. In 1896, Gov. Levi Morton appointed him state banking superintendent, a position Kilburn held for a decade. Kilburn later was president of Fidelity Real Estate Co.

Derby, a paper mill executive who had interests in utilities and banking, remained active behind the scenes in Republican politics.

Emmerson, who had interests in manufacturing, banking, logging and hotels, served two terms in the U.S. House of Representatives, from 1899 to 1904, and was influential in Republican politics for the rest of his life.

Maury Thompson was a reporter for The Post-Star of Glens Falls for 21 years before retiring in 2017. He now is a freelance writer focusing on the history of politics, labor and media in the region.

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Cinema

continued from page 9

to organize.

“We decided to send out a notice about the situation on a local e-mail community list, and held two initial public meetings,” she said, estimating that about 50 people attended the initial meetings.

The campaign grew out of that, she continued.

“At the meetings we presented the three available options,” she recalled. “We could do nothing and possibly lose the Triplex. Or we could raise money to support the purchase by Cinema Lab. Or we could try and purchase it for a community-based nonprofit theater. Those attending the meeting voted for the local nonprofit strategy.”

Cinema Lab subsequently decided not to pursue its purchase of the theater, and the local group entered into negotiations with Stanley.

Stanley expressed confidence last month that the new organization will succeed.

“I believe this will be successful,” he said. “If I didn’t, I wouldn’t be providing financing for it. The factors that made the Triplex successful before haven’t really changed. The new owners have a lot of work to do, but they have community support, and their vision for it is spot on.”

Local, nonprofit, independent

The Triplex is following a model that has been used to save other independent movie theaters around the region as nonprofit, community-based operations — including Images Cinema in Williamstown, the Crandell Theater in Chatham, N.Y., and the Moviehouse in Millerton, N.Y.

“That’s about the only way local independent movie theaters can survive today,” Wilson said.

She said her organization is building a staff and expanding its board. They have hired Ben Elliot, a local native who majored in film and has a background in operations and marketing, as managing director.

Wilson said the group plans to continue the basic role of the Triplex, while making some changes. They have retained Adam Birnbaum, the current film buyer for the Triplex, to book films. John Valente, former general manager of the Triplex and the Beacon Cinema, is advising the organization.

“The programming will be similar to what it’s been, with modifications,” Wilson said. “We’ll still show mainstream commercial films and blockbusters, as well as placing more emphasis on foreign and independent films. We’d like to bring in filmmakers to present and discuss their films. We’re also looking at themed programs like a horror series around Halloween.”

The Triplex will continue to be the home of

the annual Berkshire International Film Festival each spring.

As a community-supported organization, the new nonprofit management also will fill other roles, Wilsons said.

“We’ll cater to community needs,” she explained. “We plan to partner with other local organizations. For example, we’re exploring possible programs with schools and initiatives like a student film festival. We’d also like to make it available for films and discussions on specific issues and topics. It will also be available for live events. We’re excited about what can be done.”

The organization expects to add a bar in the lobby and patio.

“We envision that as a community gathering place, where people can get together whether they are going to a film or not,” Wilson said.

Physically, she said, the theater is structurally sound, although there is a need for some updates and renovation. The group is working with Allegrone Construction to develop a long-term plan for tackling projects in phases.

“There are structural elements that will need fixing, but nothing critical that can’t be done over time,” she said. “The most pressing need right now is a new HVAC system, because the current one is at the end of its lifespan. We also will need to replace some projection and audio equipment.”

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By KATE ABBOTT
Contributing writer

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*And the world will be on fire
on that day ...*

As an acclaimed classical soprano, Bullock has performed around the world. And on a summer night in the Berkshires, she will stand surrounded by the Boston Symphony Orchestra and a pattern of West African drumming.

She will sing a spiritual from Louisiana in an uneasy celebration over the beat, in the words of composer Jessie Montgomery, looking into a changed future.

On Tanglewood's opening weekend, Bullock will perform Montgomery's "Freedom Songs," a BSO co-commission she and Montgomery have created together, she says, from the ground up.

Taking a moment from an international tour, she talked about the work, which BSO artistic director Andris Nelsons will conduct July 8 and 9 in a program that also includes Brahms' Violin Concerto, with soloist Hilary Hahn, and the world premiere of Iman Habibi's "Zhian," a BSO commission.

Montgomery's "Freedom Songs" reach to a deep and wide ecology of spirituals — to hundreds of years of oral tradition, to singers and musicians across oceans and continents.

She and Bullock began working together some seven years ago, Bullock said. Montgomery was creating a concert of her own music in New York City and came to Bullock to talk about setting Black spirituals she would love to sing. At their first meeting for the project, Bullock brought an anthology, "Slave Songs of the United States" — and Montgomery came in with the same book.

"So we decided, let's go through these 136 songs," Bullock recalled. "The anthology was released just after the Civil War, in 1867, and the musicologists traveled all over the United States into these newly freed communities, or post-Reconstruction communities."



Courtesy photo by Allison Michael Orenstein

The classical soprano Julia Bullock has been working with the composer Jessie Montgomery for seven years on a cycle of songs inspired by Black spirituals. She'll perform Montgomery's "Freedom Songs" on July 8 and 9 with the Boston Symphony Orchestra at Tanglewood.

The writers kept an account of where they heard the music and the people who sang the songs, and how they performed — a sense of their thoughts and perspectives and living presences that Bullock finds compelling.

"We have the oral traditions of this music, so it would have lived on," she said. "But to have a document there ... in our Western world, documentation is important, because otherwise things are written on your behalf."

She welcomed the chance to work with Montgomery on music that spans the classical traditions they both embrace as well as forms of Black American music that feel deeply rooted in her own past.

"One thing that has happened," Bullock said, "if we look at some American tunes by composers like Aaron Copland, Samuel Barber — they have orchestrated beautiful American folk songs, many of which have Black American roots, but it's ... rare to hear Black music that has been orchestrated for and by Black musicians. So I'm thrilled that so many orchestras are interested in the work."

Songs shaped by slavery — and freedom

Spirituals themselves grow from widespread musical traditions, Bullock said. Many cultures have come together within Black American

music. From the African continent, people were forcibly brought here from many places and traditions.

"A Black culture has emerged from it," she said. "But its roots have so many facets, and they reach globally."

The roots run deep in the Americas, as the diaspora spread across continent. People were forced from their homes and communities, families divided. Often they spoke different languages.

In their new land, music became a voice for individual and community expression. People sang their lived experiences — faith, family, labor in the fields, the hard realities of living enslaved.

And throughout these songs, Bullock said she and Montgomery feel a current of revolution and protest, a sense of courage — and of deep, incalculable loss.

People are holding each other through hard times. They are walking shoulder to shoulder with absolute determination to be free. They are holding a clear vision of a place with no whips cracking. The music vibrates with a recognition of pain and anger, and through them, kinship, love, senses awake in the world:

*You will hear the trumpets sound,
to wake the nations underground,
looking to my God's right hand,
when the stars begin to fall.*

Spirituals have grown as an oral tradition, Bullock said, changing through time and space, as each new singer shapes them. She and Montgomery want to embody that past and present in the music.

Montgomery, an acclaimed classical violinist, has drawn deep expression from the sound.

"She uses all parts of the stringed instrument," Bullock said, "and the variety of

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sound ... is remarkable.”

Together they explore each new work, and the songs draw on influences ranging from Gregorian chant to jazz.

Some songs strike a note of celebration.

“Her setting of ‘My Lord, what a morning,’ the opening song, it’s just one of the best pop tunes that you can imagine,” Bullock said, laughing, “so beautiful.”

And some call to action. “My Father, How Long” emerged from a jail in Georgetown, S.C., at the break of the Great Rebellion, Montgomery explains in her notes. Percussive sounds in the strings evoke the sounds of a chain gang.

We will not suffer here ...

“That was one thing that really struck me,” Bullock said, “and is something that has definitely stayed with me over the years, as I’ve now taken on singing a lot of material that is from this anthology and traditional Black spirituals — the element of revolution is fully incorporated into the material.

“It’s not about being passive, about what is currently happening and the reality as it exists. There’s a real resistance element, and I think that’s something both Jessie and I wanted to ensure was explicit in this work.”

*There’s no sun to burn you —
I want to go home.*

The songs move from the beat of courage to the post-apocalyptic thunder in the words of the “Day of Judgment:”

And the moon will turn to blood on that day.

Inspired by Iranian protests

A call for change runs through the whole program of the BSO’s July 9 concert.

Iman Habibi draws the name of his world premiere, “Zhian,” from a chant at protests in the past months, and in honor of a woman at the heart of them.

He left Iran 20 years ago this year, he explains in his notes on his new work, and he keeps in close touch with the country where he was born. There too, people are standing up for the freedom to live and think and work and love.

“A new wave of protests (what has resembled a revolution) began following the death of Mahsa (Zhina or Jina) Amini and several other young women,” Habibi writes. “Inspired by Mahsa’s Kurdish name, Zhina, Woman, Life, Freedom (Zhen, Zhian, Azadi) has become the main slogan of these protests, and the basic spoken rhythm of this slogan forms the main motivic element of this piece.”

The name Zhian translates to “life” in Kurdish, he says, and to “indignant” or “formidable” in Persian. In the months he spent writing this piece, Habibi said he was “surrounded by images and videos of Iranian protesters inside and outside of Iran, many of whom lost their loved ones (or) lost their own lives.”

“The music carries us through darkness and light,” he says, “but resolves in the end with a determination to continue striving toward a just, sustainable, and vibrant future.”

Leaving space for improvisation

Bullock said she too found the exploration of her music healing. In a shared warmth and a reimagining of the past and the future, she and Montgomery examined the experiences of their families and their own roots.

Montgomery, she said, “felt this project was an opportunity for her to delve into a part of her living, ... a part of her identity that she had not tapped into yet, and to approach it in an authentic way.

“And for me, ... my father was Black, but he died when I was 9 years old, at that time when you’re starting to understand what identity is or trying to define that for yourself. ... It’s like having to research a part of my history in order not only to feel informed but to feel genuinely re-incorporated as a person.

“I’m so grateful to have met somebody like Jessie, who was also on this journey in her own right, ... and it’s through music that we were able to support each other in our healing processes.”

They have created these songs as new works, weaving in music from their own lives. As

Diverse sounds of freedom as festival opens

Artists, composers and brilliant minds seem to be gathering from all directions for Tanglewood’s opening weekend July 7-9. In conversations on and off the Tanglewood stages, they will be sharing contemporary views of their music — and the ways the music can reflect and shape today’s world.

On Friday, July 7, Andris Nelsons conducts the BSO and pianist Daniil Trifonov in an evening of Wynton Marsalis’ “Herald, Holler, and Hallelujah,” Prokofiev’s Piano Concerto No. 3 and Tchaikovsky’s Symphony No. 4.

On Saturday, July 8, the Boston Pops will perform a concert of music from the award-winning musical “Ragtime.” (At 5:30 p.m. Friday, Boston Conservatory Theatre professor and Emmy-winning director Angela Farr Schiller will discuss the musical’s themes of equity, ambition and freedom.)

At 2:30 p.m. Saturday, tenor Nicholas Phan will look closely into the myths and realities of immigration in the United States

in a performance of Nico Muhly’s song cycle “Stranger.” Muhly composed the work for Phan, contrasting stories of Ellis Island immigration with protests against Chinese Exclusion policies.

At 2:30 p.m. Sunday, July 9 (with open rehearsal at 10:30 a.m. Saturday), Andris Nelsons conducts the BSO in Jessie Montgomery’s “Freedom Songs,” with soprano Julia Bullock, Brahms’ Violin Concerto, with soloist Hilary Hahn, and the world premiere of Imam Habibi’s “Zhian,” a BSO commission.

Finally, at 8 p.m. Sunday, the internationally acclaimed composer, performer and media artist Pamela Z will blend elements of voice, live electronics, sampled sound and film at the Tanglewood Learning Institute, a month before her residency and performance later this summer at Mass MoCA with the Grammy-winning ensemble Roomful of Teeth and the Living Earth Show.

— Kate Abbott



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Montgomery draws upon classical technique, West African percussion and Western Christian musical structures, she also has left room for the songs to evolve every time new voices and hands perform.

Improvisation has long been essential for Black American music, Bullock said, "because the process of dehumanization and stripping people of their stories, of their humanity, their independence and even their individuality, was so disgustingly intentional, and over years of oppressive behavior and practices.

"And so to have a space where individuals and communities of people can let themselves be, let themselves loose and let their voices literally and figuratively be heard — that's why improvisation

found its way into Black American music."

She feels the liberty to express as she feels, she said, throughout the piece, and the orchestra along with her.

"Every member of the orchestra has their given source material, and they can fly," she said. "It's so beautiful to be creating a work together on stage each time that I sing it."

In the whole process of creating these works, Bullock said, she feels a beautiful, powerful and freeing energy and connection.

"It's the first time I've collaborated with a composer from the ground up," she said, "the first time I was with a woman composer, and the first time that I was working with another person of color, another Black person. There were so

many parts of it that were illuminating, truthfully.

"The traditions of Western European composition, and even the act of getting most classical Western European music up and running, to embody it — there has been a history of real hierarchy and a culture of dominance associated with it. So in this work that is completely obliterated, from the creation of the work to the performance of it, and it just feels ..."

She drew a breath, laughing, confident and expansive:

*I know moonlight, I know starlight,
I'm walking through the starlight ...
I want to go home ...*

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Arts & Culture

A Greek tragedy for the 21st century

Living Room Theatre's summer show offers ancient anti-war message

By STACEY MORRIS
Contributing writer

NORTH BENNINGTON, Vt.
The Aegean-blue posters for "Her Name Means Memory," etched in Greek-style letters, offer the first clue.

Randolyn Zinn wrote her one-act play as a reimagining of "The Trojan Women," Euripides' classic meditation on the human costs of war. But she has made the story her own.

Inspired in part by Russia's invasion of Ukraine last year, Zinn wrote the play as a way of conveying how little things actually change, despite the passage of centuries.

The plot centers on a group of royal women held captive by the Greeks after a decade-long war. They await deportation from their demolished homeland to Greece, where they'll be used as slaves.

But in contrast to the original version by Euripides, Zinn has Queen Hecuba and her court doing more than simply lamenting their fate.

"In Euripides' time, women didn't have much agency within their culture; their role in drama was limited to lamenting at funerals," Zinn explained. "What I've done is make the action more active for Hecuba. She's not just lamenting; she's fighting. Hecuba is trying to save herself, her daughter and grandson, and the women of her court. It's still the story of 'Trojan Women,' with subtle references to modern day."

Unlike members of a typical Greek chorus, the four female members of the chorus in "Her Name Means Memory" each have a name and a backstory.

"The language used is a modern expression of classical language, and the costumes reflect a modern approach with classical draping," Zinn said.

The sartorial nods to Ukrainian and Indian fashion signal that many epochs are being represented and that "women are still used as weapons of war," she said. "Nothing much has changed since 415 B.C."

And yet, playwrights throughout the ages continue to send distress signals to the people of their era.

Euripides, the famed tragedian of classical Athens, wrote "The Trojan Women" in 415



Joan K. Lentini photo

Allen McCullough and Randolyn Zinn act out a scene from "Her Name Means Memory," which Living Room Theatre will present in performances July 26-Aug. 6 at Park-McCullough Historic Governor's Mansion in North Bennington.

B.C. amid the Peloponnesian War and used it as metaphor for what were then contemporary battles, particularly the Athenians' capture and destruction that year of the Aegean island of Melos, whose people were either slaughtered or enslaved.

The use of mythical or historical events to send a message about contemporary ones is a technique that has endured.

"Arthur Miller did something similar with 'The Crucible,'" his famous dramatization and partially fictionalized take on the Salem witch trials, "as a metaphor for the House Un-American Activities Committee and blacklisting during McCarthyism," Zinn explained. "And I'm doing the same thing with my play."

In her re-imagining of "The Trojan Women"

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through “Her Name Means Memory,” Zinn has kept the major events and characters in place while constructing modern equivalencies to the social mores of Euripides’ era, all while maintaining the power of myth as storytelling.

“Myths are stories that tell the truth: They’re a way of explaining human nature,” she said. “We need this connection to history in order to understand our time.”

Swimming pool as stage

The play, with Zinn as director and a cast of 10 actors, opens July 26 and runs through Aug. 6. It was workshopped at Bennington College in January and given a springtime reading in Manhattan in March. There will be a weeklong New York City rehearsal in early July before the cast heads to North Bennington for the final polishing.

Zinn and her husband, Allen McCullough, who was born and raised in North Bennington, founded Living Room Theatre in 2012. Both serve as co-artistic directors of the theater company, and both have extensive acting credits. Zinn also has a long experience as a director and choreographer and is the author of a series of original plays. Her play “Lucy’s Wedding” was nominated for Outstanding Original Play 2019 by the Berkshire Theatre Critics Association.

Eleven years ago, the couple launched Living Room Theatre with a production of Anton Chekov’s “The Seagull” as a mutual anniversary gift. The play was presented in both outdoors and indoors, with the audience changing locations with the actors. The

response was more than favorable, a tradition was born, and audiences for the company’s summer shows have grown over the years.

This year’s production will be staged in an empty, long dormant in-ground swimming pool on the property of the Park-McCullough Historic Governor’s Mansion, a 35-room Victorian home set on 200 acres of land in North Bennington. Once the home of McCullough’s ancestors, the house is now open to the public and serves as a venue for art exhibitions, theatrical performances and private events.

The mansion is named after Trenor W. Park, McCullough’s great-great grandfather, an adventuresome lawyer who bought the land and built the elaborate home in 1865 after earning a fortune in the California gold rush. Prior to that, the property’s first resident was Hiland Hall (Trenor W. Park’s father-in-law), a lawyer who farmed the land and also served as the 25th governor of Vermont.

Though the house has been run as a nonprofit institution for the past 50 years, McCullough has fond memories of spending childhood summers on the property, including many an afternoon splashing around the in-ground swimming pool.

The pool, built in the 1930s, was given a new lease on life two years ago, thanks to Living Room Theatre and the imagination of its co-founders.

“The last two productions in the pool proved so exhilarating for both the actors and the audience,” Zinn said. “But it requires a certain type of production: a play that has an imaginative bent, and one that’s not tied to a particular period.”

For Zinn, seeing the historic pool for the first time more than a dozen years ago proved

to be love at first sight.

“The funny thing is, I was born and raised there,” McCullough said. “When I brought Randolyn for the first time, she looked at the empty pool and said, ‘We have to do something in this pool.’ The year after Covid, it made sense to do an outdoor production, so it began then.”

The pool project proved to be a family affair as their son, Angus, helped to build a wooden stage for the pool’s floor to reconcile the deep and shallow ends.

“The walls are a pentimento of various colors of blue, which are so gorgeous, and the flooring is painted to replicate that feel,” McCullough said.

Because of the unconventional staging, productions taking place at the pool have a singular row of 60 seats that ring the pool’s edges.

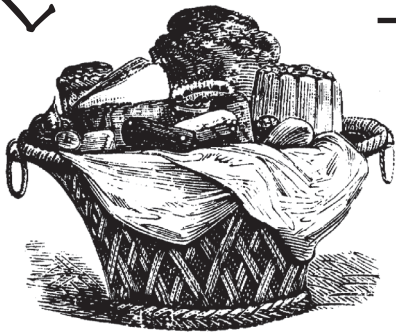
“It’s an interesting structural set-up,” McCullough said. “The audience is like God watching from above. It’s similar to theater in the round, except that the actors can sometimes forget the audience is there because they’re surrounded by walls, which makes for a more private space for acting partners. And the acoustics are fantastic.”

Well-fed actors

For the actors coming up from New York City, the production will offer more than an intimate performance space. Zinn and McCullough, who divide their time between the city and Vermont, have always loved sharing their country home with guests. And from year one, they’ve transformed their house, which is adjacent to the Park-McCullough mansion, into a veritable gastronomic paradise during the three weeks of rehearsals and performances.

continued on page 23

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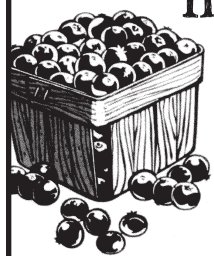
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• through Jul. 23: Peter Superti & David Konigsberg

HydeCollection.org • 518-792-1761
• through Sept. 17: “Celebrating 60 Years: Charlotte Prunyn Hyde” • “Songs of the Horizon:

David Smith, Music, and Dance” • “The 1960s: Beyond Op and Pop”
• through Oct. 7: Edgar Degas, Private Impressionist: Works on Paper by Artist & Circle

Image Photos Gallery • 413-298-5500
• photography of Clemens Kalischer

JacobsPillow.org • Digital Festival at watch. jacobspillow.org • through Aug. 28:
--Blake’s Barn • “Welcoming the World” • “Fantasy Meets Reality: The Far East Tour”
--Ted Shawn Lobby • “Envisioning a New Theatre

LABspace • 2642 NY Rte. 23, Hillsdale, NY • julielabspace@gmail.com • Sat.-Sun. 1-5 pm
• through Jul. 30: “The Hills Have Eyes: Artists of Hillsdale + Neighbors”

LARAC.org • Glens Falls, NY • 518-798-1144
--Lapham Gallery • 7 Lapham Pl.
• Jul. 7-Aug. 9: “The World We Live In,” feat. Kristine Reynolds, Jacky Toubia, Laurie Miles
--Mountain Gallery • 21 Bay St.
• Jul. 7-Aug. 9: Adirondack Pastel Society’s Ninth Annual Adirondack National Pastel Exhibition

MassMOCA.org • 111 Mass MOCA Way, North Adams, MA • massmoca.org
• through Aug. 31: Deep Water
• opens Jul. 22: Elle Perez: Intimacies

NationalBottleMuseum.org • 76 Milton Ave., Ballston Spa, NY • 518-885-7589
• Permanent: Glass Factory Mountain: Making Bottles Making History (history of Mt. Pleasant community north of Greenfield, NY, 1844 to 1865)

Norman Rockwell Museum • 9 Glendale Rd, Stockbridge, MA • nrm.org • 413-298-4100
• through Nov. 5: Tony Sarge: Genius at Play
• opened Jun. 23: “Norman Rockwell: The Business of Illustrating the American Dream”

NorthCountryArts.org
--The Shirt Factory • Suite 120, 71 Lawrence St., Glens Falls, NY
• through Aug. 12: Point of View
--2nd Floor Gallery at City Hall • 42 Ridge St., Glens Falls, NY • 518-222-1471
• through Aug. 4: Guild of Adk. Artists

Olana State Park • Hudson, NY • olana.org
• through Oct. 29: Terraforming - Olana’s Historic Photography Collection Unearthed

PamelaSalisburyGallery.com • 362 ½ Warren St., Hudson, NY
• through Jul. 23: Barbara Takenaga’s “Two Storied” • Chie Fueki’s & Joshua Marsh’s “Behind Closed Eyes” • Julie Evans’ “Multinatural” • Kamilla Talbot’s “Forecast”
• Jul. 29 - Aug. 27: Edward Merritt: Elisa Jensen’s “Radiance;” Elisa D’Arrigo’s “Balancing Act;” Maud Bryt’s “Recent Work;” Rachel Schmidhofer’s “Slow Build;” and Steve Bartlett’s “One by One”

PoultneyMuseum.org • 168 York St., Poultney, VT • 802-884-8269
• Welsh-American Gene. Society rotating exhibits

PrivatePublicGallery.net • 530 Columbia St.,

Hudson, NY • 212-286-0075
• Jul. 8-23: James Autery’s “Sight Unseen”

SalemCourthouse.org • 58 E. Broadway, Salem, NY
• Jul. 7-29: “Penelope Poor: An Artist Seeking Peace”

Saratoga-Arts.org • 320 Broadway, Saratoga Springs, NY • 518-584-4132
• Jul 15-Aug. 26: Yuko Edwards’ “Homestead: You Are Here” • David Dew Bruner’s “Mei Fabulae Continuare (My Story Continues)”
• through Jul. 8: Juried Exh: feat. Josephine Glazebrook, Russell Serrienne, Jonathan Sweet & Brian Hoffman
• through Aug. 24: “Storytelling (Re)Collected,” collab. w/ Ndakinna Educ. Ctr.
• Jul. 15 through Aug. 26: “Mei Fabulae Continuare (My Story Continues),” collages by David Dew Bruner • “Homestead, You’re Are Here,” by Yuko Edwards

SeptemberGallery.com • 4 Hudson St., Kinderhook, NY
• through Jul. 30: “Ambrosia” by Ashley Garrett

SohnFineArt.com • 69 Church St., Lenox, MA
• through Aug. 7: Edward Merritt: “Unearthed”

Southern Vermont Arts Center • 930 SVAC Dr., Manchester • 802-362-1405 • www.svac.org
• through Jul. 16: Spring/Sum. 2023 Member Exhibition
• Jul. 1: “The Red Dress”
• Jul. 1-Sep. 24: “Frippery, Finery, Frills: Works in Conversation” by Barbara Ishikura and Same Fields

StoneValleyArts.org • 145 E. Main St., Poultney, VT • Sat.-Sun., 11 am-2 pm
• through Jul. 30: “Celebrating Abenaki Art, Heritage, and Culture”

SusanEleyFineArt.com • 433 Warren St., Hudson, NY
• through Jul. 16: “Diametric Abstraction” by Ted Dixon & Susan Lisbin

Tang.skidmore.edu •
• through Jul. 16: Christine Sun Kim: “Oh Me Oh My”
• Jul. 15-Dec. 30: Paula Wilson: “Toward the Sky’s Back Door”

tANJAgRUNERT.com • 84 Green St., Hudson, NY
• Jul. 8-Aug. 20: “On Friendship,” feat. Barry Bartlett, Elana Herzog, Arnie Zimmerman

ValleyArtisansMarket.com • 25 E. Main St., Cambridge, NY
• through Jul. 25: Hallie Boyce, oil paintings

Arts.Williams.edu • Williamstown, MA •
• through Jul. 16: “Across Shared Waters: Contemp. Artists in Dialogue w/Tibetan Art from Jack Shear Collection”

WorldChildrensMuseum.org • 89 Warren St., Glens Falls, NY
• Online: “International Youth Art Collection” • “Art & Artifacts” • “Covid-19 & Me”

Arts & Culture

THE CALENDAR

JULY 2023

SunMonTuesWed

THEATER LISTINGS

BarringtonStageCo.org
-Boyd-Quinson Stage • 30 Union St., Pittsfield, MA
• “Cabaret” • Jul. 1-8 • Sat., 2 & 8 pm; Wed., 2 & 7 pm; Thu., 8 pm; Fri., 2 & 8 pm
-St. Germain Stage • 36 Linden St., Pittsfield, MA
• “Tiny Father” • Jul. 1-22 • Sat., 1:30 & 7:30; Sun., 1:30 pm; Wed., 7:30 pm; Thu., 1:30 & 7:30 pm; Fri. 7:30 pm
• “Blues for an Alabama Sky” • Jul. 18-Aug. 4 • Tue., 7 pm; Wed. 2 & 7 pm; Thu. 8 pm; Fri., 2 & 8 pm; Sat., 2 & 8 pm; Sun., 2 pm. Check URL for events

BerkshireHistory.org • 780 Holmes Rd., Pittsfield, MA • 413-442-1793 • MobyDick.org
• “ReWritten” • Explores relationship between Herman Melville & Nathaniel Hawthorne • Jul. 13-16 • 7:30-8:30 pm • \$12-\$30


BerkshireTheatreGroup.org
--Colonial Theatre • 111 South St., Pittsfield, MA
• “Million Dollar Quartet” • Jul. 1-18 • Tue.-Sun., 2 & 7 pm, vary each day
• “The Secret Garden: Spring Version” • Jul 29-30 • Sat., 2 & 7 pm; Sun., 2 pm


--Unicorn Theatre • 6 East St., Stockbridge, MA
• “Photograph 51” • Jul. 1 • 2 & 7 pm
• “The Smile of Her” • Jul. 19-29 • Tue.-Sun., 2 & 7 pm, vary each day


GreatBarringtonPublicTheater.org • Bard College, 84 Alford Rd
-Liebowitz Black Box Theater • “The Stones” (mind-twisting gothic mystery)
• Jul. 1-2 • Sat., 3 & 7:30 pm; Sun., 3 pm
-McConnell Theater
• “Off Peak” (comedy) • Jul. 6-23 • Thu.-Sat., 7:30 pm; Sat. & Sun., 3 pm
• “Just Another Day” • Jul. 27-Aug. 13 • Thu.-Sat., 7:30 pm; Sat. & Sun., 3 pm


HubbardHall.org • Main St., Cambridge, NY • 518-677-2595
• “Listening to the Field: Artists and Arts Leaders Discuss What’s Happened and What’s Next” • Video & panelists’ info. online.
• WillKempesPlayers.org in “Taming of the Shrew” • Jul. 1 • 7 pm AND “The Two Gentlemen of Verona” • Jul. 2 • 7 pm
• Teen Theater (13-18): “Oliver” • Jul. 14, 7 pm; Jul. 15, 2 pm
• Youth Theater (8-12): “Schoolhouse Rock Live! Jr.” • Jul. 21, 7 pm; Jul. 22, *continued next page*


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
**DottiesCoffeeLounge.com** • Domingo Brunch, feat. Jazz duo Bartley & Toigo • 10 am-12 pm • 444 North St., Pittsfield, MA


**HouseofSeasoning.com** • Afro Beats Sundays • 2-9 pm • 117 Seymour St., Pittsfield, MA • 413-464-0818


**ArgyleBrewing.com/Cambridge** • Sunday Brunch w/Bob • 1-3 pm


**HydeCollection.org** • European Baroque Chamber Music • 6:30-8 pm


**JacobsPillow.org** • Mark

**Morris Dance Group** • 2 pm • 413-243-0745


**BerkshireBotanical.org** • Ciarra Fragale • 5:30-7:30 pm


**PittsfieldParade.com** • Pittsfield Parade Concert, feat. “The Mummers” & WhoaPhat Brass Band • \$20/ person donation accepted • 6:30-8 pm • 55 Fenn St., Pittsfield, MA • 413-447-7763


**CrandellTheatre.org** • See Jul. 1 • 1, 4, 7 pm

**GrantCottage.org** • Confed. Gen’l James Longstreet Remembers his Friend Ulysses S. Grant • 1 pm • Wilton, NY


3


**BerkshireBotanical.org** • Ciarra Fragale • 5:30-7:30 pm


**PittsfieldParade.com** • Pittsfield Parade Concert, feat. “The Mummers” & WhoaPhat Brass Band • \$20/ person donation accepted • 6:30-8 pm • 55 Fenn St., Pittsfield, MA • 413-447-7763


**CrandellTheatre.org** • See Jul. 1 • 7 pm


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**CrandellTheatre.org** • See Jul. 1 • 7 pm

**misc.**


**GrantCottage.org** • Grant Cottage Celebrates July 4th! • 9:30 am-4 pm • Wilton, NY


**PittsfieldParade.com** • 10 am • Pittsfield, MA


**Saratoga National Historical Park** • Public reading of Declaration of Independence • 2 pm • Visitor Center


**SalemCourthouse.org** • July 4th Parade and Carnival • 4 pm • Salem NY


5


**LakeGeorgeArts.org** • Annie & the Hedonists • 7 pm

**LittleTheater27.org** • Warren County Ramblers • 7 pm • 27 Plum Rd., Ft. Edward, NY • 518-747-3421


**JacobsPillow.org** • 413-243-0745
--Ice Dance Int’l. • 6 pm
--Dutch Nat’l. Ballet • 8 pm


**CrandellTheatre.org** • See Jul. 1 • 3 & 7 pm


**ATFestival.org** • See Jul. 1 • 7:30 pm

**CaffeLena.org** • Poetry Open Mic, feat. Jill Crammond reading • 6 pm


6


**CrandellTheatre.org** • See Jul. 1 • 3 & 7 pm


**ATFestival.org** • See Jul. 1 • 7:30 pm


**CaffeLena.org** • Poetry Open Mic, feat. Jill Crammond reading • 6 pm


7


**DottiesCoffeeLounge.com** • See Jul. 2, feat. Tendai Muparutsa w/Jason Ennis • 10 am-12 pm


**ArgyleBrewing.com/Cambridge** • Sunday Brunch w/Bob • 1-3 pm


**HouseofSeasoning.com** • See Jul. 2


**HubbardHall.org** • Music from Salem: Julius Quartet, Lila Brown, Nina Tichman, In Memory of Jurgen Kruger • 4 pm


**SaratogaJewishCulturalFestival.org** • Songs from Our Hearts and Heritage • Cong. Beth Shalom • 4 pm


**MMFVT.org** • Young Artists • 5-7 pm • 860 SVAC Dr., Manchester, VT

**BarringtonStageCo.org** • Donna McKechnie: “Take Me to the World: Songs of Stephen Sondheim” • 8 pm • 36 Linden St., Pittsfield, MA


**JacobsPillow.org** • Dutch Nat’l. Ballet • 2 pm • 413-243-0745


**GrantCottage.org** • Magical Feats of Maxwell Treat • 1 & 3 pm • Wilton, NY


**CrandellTheatre.org** • See Jul. 1 • 1, 4, 7 pm


**HudsonHall.org** • w/ Woodstock Film Fest.: “Soul” • 3 pm


8


**BerkshireBotanical.org** • Misty Blues • 5:30-7:30 pm

**MMFVT.org** • Evening w/ Alexander Hersh • 5:30-7:30 pm • 860 SVAC Dr., Manchester, VT


**TaconicMusic.org** • Young Artists • 7 pm • Riley Ctr., Manchester, VT


**BarringtonStageCo.org** • Donna McKechnie: See Jul. 9


**CrandellTheatre.org** • See Jul. 1 • 7 pm


**SaratogaJewishCulturalFestival.org** • Holocaust Speaker • Saratoga Chabad • 6:30 pm


9


**BerkshireBotanical.org** • Misty Blues • 5:30-7:30 pm

**MMFVT.org** • Evening w/ Alexander Hersh • 5:30-7:30 pm • 860 SVAC Dr., Manchester, VT


**TaconicMusic.org** • Young Artists • 7 pm • Riley Ctr., Manchester, VT


**BarringtonStageCo.org** • Donna McKechnie: See Jul. 9


**CrandellTheatre.org** • See Jul. 1 • 7 pm


**SaratogaJewishCulturalFestival.org** • Holocaust Speaker • Saratoga Chabad • 6:30 pm

10


**LittleTheater27.org** • Traditional Bluegrass Jam • 7 pm • See Jul. 5


**BerkshireTheatre**


**CrandellTheatre.org** • See Jul. 1 • 7 pm


**GildedAge.org** • Tea & Talk: Mary Todd Lincoln as Hostess & Housewife • 4-5:30 pm • Adv. tix. rec’d


11


**ClarkArt.edu** • Makaya McCraven • 6 pm • Free • BYO picnic/seat


**LakeGeorgeArts.org** • Kyshona • 7 pm


**StoneValleyArts.com** • New Kanon Jazz Trio • 7-8:30 pm


**ArgyleBrewing.com/Cambridge** • Faux Paws • 8 pm


**JacobsPillow.org** • 413-243-0745
--Ananya Dance Theatre • 6 pm
--Hip Hop Commty. Wkshp w/Versa-Style Dance Co. • 6 pm • Free • 74 First St., Pittsfield, MA
--Gauthier Dance • 8 pm

**BerkshireTheatre**

**CrandellTheatre.org** • See Jul. 1 • 3 & 7 pm

**StoneValleyArts.org** • Senior Storytelling Wkshp • 12:20-2 pm • Reg. at 802-287-9200

**Berkshire Innovation Ctr.** • Overcoming Our Solid Waste Crisis • 5:30 pm • Free • 45 Woodlawn Ave., Pittsfield, MA

**Bennington.edu** • Plastics & the Future of Our Planet: Bill McKibben & Elizabeth Kolbert • 7-8 pm
Virtually • 802-447-4267

Arts & Culture

THE CALENDAR JULY 2023

Thurs Fri Sat

THEATER *continued*

• Children’s Theater (5-7) • Jul. 7 & 21, noon

Living Room Theatre • LRT Pool Adjacent to Park-McCullough, North Bennington, VT • info@lrvtt.org • 802-442-5322

• “Her Name Means Memory” • Jul. 26-Aug. 6 • Tue-Sat, 7 pm; Sun, 5 pm (dark Aug 4)

The Rooted Voyageurs

• through Jul. 7 • Moving venues • Bring seating • Food available at premises Jul. 1: Copake Hillsdale Farmers Market, Hillsdale, NY • 11:30 am

Jul 1: Ruins at Sassafra, New Lebanon, NY • 7 pm

Jul. 7: Sabba Winery, Old Chatham, NY • 6 pm


WAMTheatre.com • The Mount, Edith Wharton’s Home, Lenox, MA • 413-274-8122 • Fresh Takes Readings:

• “Hollow Roots,” by Christina Anderson, dir. Trendera Loftin • Jul. 16, 2 pm

• “Port of Entry,” by Talya Kingston, dir. Amy Brentano • Jul. 23, 2 pm

• “In Her Bones,” by Jessica Kahkoska, dir. Estefanía Fadul • Jul. 30, 2 pm


6


 **GildedAge.org** • Jazz and the Gilded Age • 4 pm • Res. rec’d. 413-637-3206

Tang.Skidmore.edu • Blue Ranger • 6 pm • Free • Outdoors

MMFVT.org • Chamber Concert • 7:30-9:30 pm • 860 SVAC Dr., Manchester


TaconicMusic.org • Summer Festival • 7:30 pm • Riley Ctr., Manchester, VT

 **JacobsPillow.org** • 413-243-0745 --Querencia Dance Co. • 6 pm --Dutch Nat’l. Ballet • 8 pm


 • Barrington Stage • BerkshireTheatre • Great Barrington

WestonTheater.org • “You’re a Good Man, Charlie

Brown” • 4 pm • Free, adv. res. REQ’D URL/802-387-0102 • Putney, VT

 **ATFestival.org** • See Jul. 1 • 2 pm


CrandellTheatre.org • See Jul. 1 • 9 pm

 **AncramOperaHouse.org** • Emily Rubin: “Write Treatment Workshop” • 3-5 pm


BattenkillBooks.com • Book Club: Emma Straub (“This Time Tomorrow”) • 6:30 pm


CrandellTheatre.org • Convo. with Brian Cox (“Succession”) & Peter Biskind • 7 pm • \$25

13


 **Tang.Skidmore.edu** • The Age • 6 pm • Free • Outdoors

MMFVT.org • Chamber Concert 2 • 7:30-9:30 pm • 860 SVAC Dr., Manchester


 **JacobsPillow.org** • 413-243-0745 --Versa-Style Dance Co. • 6 pm • Pay what choose (\$5 min-\$35) --Gauthier Dance • 8 pm

 • Barrington Stage • Berkshire History • BerkshireTheatre • Great Barrington

BerkshireHistory.org • “ReWritten” • 7:30-8:30 pm • \$12-\$30 • 780 Holmes Rd., Pittsfield, MA • 413-442-1793


 **CrandellTheatre.org** • “Indiana Jones & the Dial of Destiny” (final) • 7 pm


7

 **BenningtonMuseum.org** • Moose Crossing • Courtyard • 5-7 pm


ParkTheaterGF.com • Hot Club of Saratoga • 7-8:30 pm • Crandall Park

FortSalem.com • “Corn, the musical” concert • 7:30 pm • Salem, NY

 **JacobsPillow.org** • 413-243-0745 --Dutch Nat’l. Ballet • 2 pm --waheedworks • 6 pm

 • Barrington Stage • BerkshireTheatre • Great Barrington • Hubbard Hall • Rooted Voyageurs


DottiesCoffeeLounge.com • Robbins-Zust Fam. Marionettes: “3 Little Pigs” • Free • 11-11:30 am • Pittsfield, MA

 **CrandellTheatre.org** • See Jul. 1 • 3 & 7 pm

ATFestival.org • See Jul. 1 • 7:30 pm

StoneValleyArts.org • “Dating Amber” (2020) • 7-8:30 pm

Ballston.org • “Minions: Rise of Gru” • 8:30 pm • Wiswall Pk. (rain Jul. 8)

 **BattenkillBooks.com** • James Howard Kunstler (“Beauty and Catastrophe”) • 6 pm

misc.

DowntownPittsfield.com • First Fridays Artswalk • 5-8 pm

Clock Tower Artists • Open Studios • 5-8 pm • See Jul. 1

14

 **BenningtonMuseum.org** • The Insolent Willies • Courtyard • 5-7 pm

StoneValleyArts.com • Phil Henry & Jeff Kimball • 6-7:30 pm

ParkTheaterGF.com • Reese Fulmer & The Carriage House Band • See Jul. 7

 **JacobsPillow.org** • 413-243-0745 --Gauthier Dance • 2 pm --AXIS Dance Co. • 6 pm


 • Barrington Stage • Berkshire History • BerkshireTheatre • Great Barrington • Hubbard Hall

DottiesCoffeeLounge.com • “Jack & the Beanstalk” • See Jul. 7


 **CrandellTheatre.org** • “Mission Impossible: Dead Reckoning Part 1” (closes 7/30) • 3 & 7 pm


ATFestival.org • “Pump Up the Volume” (Rec’d age 16+) • 7:30 pm


1

 **VTARTXchange.org** • Alex Torres & his Latin Orchestra • Free • 5 pm • Merchant’s Park, Bennington, VT


HillviewSounds.com • Dead Residents • Farm 5/ music 6 pm • \$20 • 54 Mc-Clay Rd., Greenwich, NY

 **JacobsPillow.org** • 413-243-0745 --Mark Morris Dance Gr. • 2 & 8 pm --Contemp. Ballet Perf. Ensem. • 6 pm

 • Barrington Stage • BerkshireTheatre • Great Barrington • Hubbard Hall • Rooted Voyageurs

 **CrandellTheatre.org** • “Indiana Jones & the Dial of Destiny” (closes Jul. 13) • 1, 4, 7 pm

ATFestival.org • “The Last Wide Open” • 2 pm

 **BidwellHouseMuseum.org** • John Demos: “Case of the Vanishing Locomotive” • 11 am • 128 Main Rd., Tyringham, MA or Zoom • 413-528-6888

misc.

Clock Tower Artists • Open Studios • 11 am-4 pm • 75 S. Church St., 3d flr., Pittsfield, MA

8

 **MMFVT.org** • Spotlight Solo Salon: Adam Neiman • 5:30-7:30 pm • 138 Cemetery Ave., Manchester, VT

Valatie, NY • Beer-Stained Fiddle • 6 pm • Free • Martin Glynn Park • BYO seat & dancing shoes

FortSalem.com • “Corn, the musical” concert • 7:30 pm • 11 E. Broadway, Salem, NY

 **JacobsPillow.org** • 413-243-0745 --Dutch Nat’l. Ballet • 2 & 8 pm --The MasterZ at Work Dance Family • 6 pm --Pillow Pride Party • 9:30 pm

BSKE Dance Commtty. • Latin Nights • Class: 8 pm/

Live DJ: 9 pm-1 am • 1 West St., Pittsfield, MA

 • Barrington Stage • BerkshireTheatre • Great Barrington

CrandellTheatre.org • CCYT: “Could You Hug a Cactus?” children’s musical • 11 am

 **CrandellTheatre.org** • See Jul. 1 • 1, 4, 7 pm

ATFestival.org • See Jul. 1 • 2 pm

 **AncramOperaHouse.org** • Seth McNeill: “Write Treatment Workshop” • 3-5 pm

15

 **HudsonFestival-Orchestra.org** • Hudson: A Community Celebration • 5-9 pm • Pay what you will • Hudson Riverfront Park, Ferry St, Hudson, NY

ArgyleBrewing.com / Cambridge • Surplus Daughters • 7 pm

 **JacobsPillow.org** • 413-243-0745 --Gauthier Dance • 2 & 8 pm --AXIS Dance Co. • 6 pm

 • Barrington Stage • Berkshire History • BerkshireTheatre • Great Barrington • Hubbard Hall

 **CrandellTheatre.org** • See Jul. 14 • 12:30, 4, & 7:30 pm

ATFestival.org • See Jul. 14 • 2 & 7:30 pm

 **libraryc.org/crandalllibrary** • Virtual Talk: Charles Soule (“The Endless Vessel”) • 2-3 pm • 518-792-6508, ext 3

misc.

Tang.Skidmore.edu • Frances Day Open House • 2 pm

THE CALENDAR JULY 2023

Each program costs \$225 per child per week for museum members and \$250 per child per week for nonmembers. Children must bring their own snacks, lunch and beverages. To register, call 518-793-2773, email info@worldchildrensmuseum.org or visit wacm.ticketleap.com.

Arts & Culture

THE CALENDAR JULY 2023

Thurs Fri Sat

20



MobyDick.org • The Mastheads Summer Finale • 6 pm • Free • Arrowhead Barn, 780 Holmes Rd., Pittsfield, MA



- Barrington Stage
- BerkshireTheatre
- Great Barrington



Tang.Skidmore.edu • Hot Club of Saratoga • 6 pm • Free • Outdoors



CrandellTheatre.org • See Jul. 14 • 7 pm




MMFVT.org • Chamber Concert • 7:30-9:30 pm 860 SVAC Dr., Manchester, VT




JacobsPillow.org • 413-243-0745
--Seán Curran Co. & Darra Carr Dance • 6 pm
--Dorrance Dance • 8 pm


21



BenningtonMuseum.org • The Throwbacks • Courtyard • 5-7 pm




DottiesCoffeeLounge.com • “Rumplestiltskin” • See Jul. 7




CrandellTheatre.org • See Jul. 14 • 3 & 7 pm


misc.




HudsonHall.org • Aston Magna: Baroque Celeb. II • 7 pm



ParkTheaterGF.com • The Clements Brothers • See Jul. 7



JacobsPillow.org • 413-243-0745
--Dorrance Dance • 2 pm
--Mythili Prakash • 6 pm



- Barrington Stage
- BerkshireTheatre
- Great Barrington
- Hubbard Hall

22



CEWM.org • Moonlight Sonatas Concert • 5-6:30 pm • Tix req’d. • Chesterwood, W. Stockbridge, MA



CrandellTheatre.org • See Jul. 14 • 12:30, 4, & 7:30 pm



BerkshireTheatreGroup.org • 1st David Grover Scholarship Concert • 5:30 pm • 6 East St., Stockbridge, MA



Berkshire Innovation Ctr. • TEDx Berkshires 2023 • 1-6 pm • \$50-\$100 • 45 Woodlawn Ave., Pittsfield, MA

misc.



NextStageArts.org • Klezperanto! • 6 pm • W. River Park, Brattleboro, VT



JacobsPillow.org • 413-243-0745
--Dorrance Dance • 2 & 8 pm
--Contemp. Perf. Ensem. • 6 pm



- Barrington Stage
- BerkshireTheatre
- Great Barrington
- Hubbard Hall

misc.



UpstateArtWeekend.org • See Jul. 21



SalemCourthouse.org • Al Fresco 2023 feat. Michael Mahar, Exec. Chef • \$95 indiv./\$680 table of 8 • Apps. 5 pm • Adv. tix/table req’d. • 518-854-7053

27



Tang.Skidmore.edu • Alex Torres & His Latin Orchestra • 6 pm • Free



- Barrington Stage
- BerkshireTheatre
- Great Barrington
- Living Room Theatre



MMFVT.org • Chamber Concert 2 • 7:30-9:30 pm • 860 SVAC Dr., Manchester, VT



CrandellTheatre.org • See Jul. 14 • 7 pm



JacobsPillow.org • 413-243-0745
--Storytelling w/Paloma McGregor
--Almanac Dance Circus Theatre • 6 pm
--Oona Doherty • 8 pm



MobyDick.org • Mark Vanhoenacker (“Imagine a City”) • 5:30 pm • Pittsfield, MA

28



BarringtonStageCo.org • 2023 Mus. Theat. Conserv. Showcase • 11 am • 30 Union St., Pittsfield, MA



- Barrington Stage
- BerkshireTheatre
- Great Barrington
- Living Room Theatre



BenningtonMuseum.org • Matt Edwards & Buck-2Fifty • Courtyard • 5-7 pm



DottiesCoffeeLounge.com • “Firebird” • See Jul. 7



MMFVT.org • Musicale & Mixer • 5:30-7 pm • 860 SVAC Dr., Manchester, VT



CrandellTheatre.org • See Jul. 14 • 3 & 7 pm



ParkTheaterGF.com • Girl Blue • See Jul. 7

misc.



StoneValleyArts.com • SVA Open Mic • 7-9 pm




JacobsPillow.org • 413-243-0745
--Oona Doherty • 2 pm
--Oyu Oro Afro Cuban Exper. Dance Ensem. • 6 pm




PinballSaratoga.com • Saratoga Pinball/Arcade Show • 12-10 pm • Saratoga Springs, NY

29




LittleTheater27.org • Hale Mountain Band • 7 pm • See Jul. 5




CrandellTheatre.org • “MI: Dead Reckoning Part 1 (final)” • 12:30, 4, & 7:30 pm


misc.




JacobsPillow.org • 413-243-0745
--Oona Doherty • 2 & 8 pm
--Dunham Legacy Project • 6 pm



W. Pawlet, VT • 55th Pawlet Pub. Lib. Book Sale • 9-4 pm • Mettawee Comm. School



PinballSaratoga.com • See Jul. 27 • 10 am-8 pm



- Barrington Stage
- BerkshireTheatre
- Great Barrington
- Living Room Theatre

New exhibit highlights business of Rockwell’s art

STOCKBRIDGE, Mass.

A new exhibition exploring the business and cultural context of Norman Rockwell’s art opened June 23 at the Norman Rockwell Museum.

“Norman Rockwell: The Business of Illustrating the American Dream” examines how Rockwell navigated relationships with publishers, advertising clients, and other business entities to create work that shaped and reflected American culture and influenced notions of the American Dream.

Based on extensive research in the Norman Rockwell Museum archives by guest curator Deborah Hoover, the exhibition shines new light on the interplay of artistry, advertising, consumerism, business relationships, and ambitious cultural, consumer, and capitalist agendas that informed Rockwell’s work.

The exhibit features original paintings and drawings, as well as illuminating selections from Rockwell’s rarely seen business correspondence relating to his artistic consumer commissions.

The exhibition focuses on three areas of Rockwell’s career: his relationships with magazine publishers and editors; his advertising clients; and his association with The Famous Artist School.

Theatre *continued from page 18*

“We house and feed everyone,” Zinn said. “It creates a great collaborative environment and safe atmosphere. Work continues outside of rehearsal. When we’re having dinner, sitting on the porch, getting to know one another, ... that work keeps going.”

Their culinary spreads are sourced from their organic vegetable garden and from local farms. Past favorites include shakshuka made with farm fresh eggs, Spanish torta with local potatoes, and spice-rubbed lime chicken with garden greens.

“We cook for everyone, because we find it’s hard to act badly if people are fed well,” McCullough said with a chuckle.

But at crunch time, a few days before opening night, when Zinn and McCullough find themselves consumed with last-minute

details, they enlist outside cooking help.

They know the approaching of opening night at month’s end will be a flurry of adrenaline surges, but they wouldn’t want so spend their July any other way.

“Allen and I both have had long careers in film and on Broadway, but we love producing plays here, and we want to do them with enough in-depth scene work that honors both the actors’ and director’s process,” Zinn said. “Combined with our site-specific nature, it’s been a wonderful experience.”

Living Room Theatre opens its 12th season on July 26, with performances of “Her Name Means Memory” running through Aug. 6 on the grounds of the Park-McCullough Historic Governor’s Mansion in North Bennington. Seating is limited and reservations are suggested. To buy tickets, visit www.lrtvt.org/contact or call (802) 442-5322.

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- from Hudson 1 hour 30 minutes
- from Manchester 30 minutes
- from Pittsfield 50 minutes
- from Saratoga Springs 1 hour, 15 minutes
- from Williamstown 20 minutes

See map on page 11



George Bouret photo

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