

Defiance!

The System is Giggled

BY JACK LOURIE

It was a seemingly innocuous question. On June 12, 2025, *NY1* television host Errol Lewis asked Democratic primary candidates about a new law Mayor Eric Adams had just passed, limiting e-bike speeds from 18 to 15 miles an hour. In a rare moment of tameness, the candidates, who had likely heard many complaints about e-bikes during their campaigns, all seemed to be in favor of the idea.

Laws such as the 15-mile speed limit accomplish two goals. First, they seek to quell a growing majority of New Yorkers who are frustrated with the rules of the road not being adhered to by cyclists. Second, they further criminalize an already marginalized population: delivery couriers. In April of this past year, NYPD Commissioner Jessica Tisch and Mayor Adams conjointly launched a Quality-of-Life Division in NYC. The stated goal of the division is to tackle “issues like illegal vending, substance use, abandoned vehicles, illegal mopeds and reckless driving” (Office of the Mayor). The result? This program has changed what is typically a traffic violation (which can be handled with a fee) to a criminal summons. These are handled in the court of law. Many delivery workers are undocumented.

We all want a safe city. And it makes sense to try to punish those who put your loved ones in danger. But we’ve misdiagnosed the perpetrators. We must recognize that by

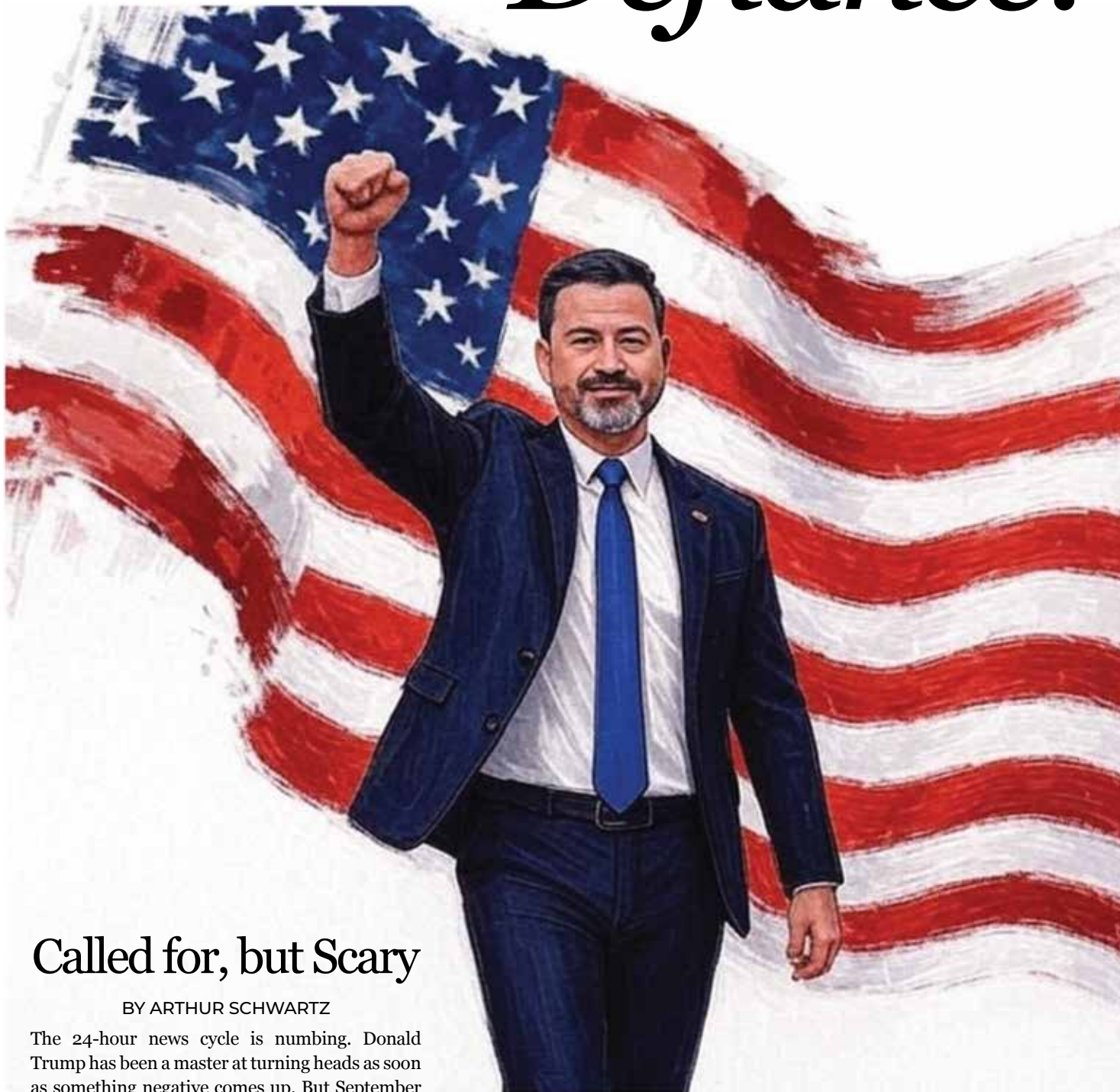
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Called for, but Scary

BY ARTHUR SCHWARTZ

The 24-hour news cycle is numbing. Donald Trump has been a master at turning heads as soon as something negative comes up. But September wasn’t numbing; it was scary.

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FOOD DELIVERY APPS SUCH AS THESE are taking advantage of their workers, and making the city less safe. Image credit: Jack Lourie.

A Tree Grows on Charles Street

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VILLAGE STRAW POLL

The Race for Mayor of New York City

BY ANTHONY PARADISO

The election for New York City mayor will take place on November 4, 2025, and *Village View* has a primer with what you need to know about the four remaining candidates as well as some quotes from Greenwich Villagers and mom-and-pop business owners on who they are supporting.

As of this article's printing the incumbent and current mayor Eric Adams has dropped out of the race. One reason for this was that Adams "trailed Mamdani and Cuomo significantly in campaign fundraising and spending," according to Fox News.

ZOHRAN MAMDANI

The youngest candidate in the field was first elected to public office in 2020 when he won a NY State Assembly seat. He has been re-elected in the last two election cycles without opposition. He defeated former New York Governor Andrew Cuomo in the Democratic primary for mayor in June. The 33-year-old stands out for his democratic socialist policies such as "fare-free city buses, public childcare, city-owned grocery stores and rent freezes on rent-stabilized units." According to a Quinnipiac University poll taken on September 10, Mamdani leads the race for New York City mayor with 45 percent of the vote.

CURTIS SLIWA

In 1977, Sliwa founded The Magnificent 13, a civilian crime prevention group. Over the next two years, the group grew and was renamed the Guardian Angels. Sliwa began hosting radio talk shows on WABC-AM in 1996. He co-hosted the long-running daily radio show *Curtis and Kuby in the Morning* from 2000-2008 and *Curtis Sliwa LIVE* from 2009 to 2025. This is the 71-year-old's second political campaign, having run in 2021 as a Republican only to lose in a landslide to Eric Adams. Sliwa's platform in 2021 included opposing the defund the police movement,



ZOHRAN MAMDANI: Credit: NYAssembly.gov



ANDREW CUOMO: By Delta News Hub - Flickr.com, CC BY 2.0.



CURTIS SLIWA: Curtis Sliwa Co-Campaign Manager, CC BY-SA 4.0.

supporting a property tax overhaul, and fiscal restraint. Sliwa is running as a Republican again despite calls for him to drop out. According to the Quinnipiac poll, Sliwa places third with 15 percent of the vote.

ANDREW CUOMO

The 68-year-old former governor of New York began his political career as the campaign manager for his father in 1982. Cuomo chaired the NYC Homeless Commission from 1990-93 and was assistant secretary at the U.S. Department of Housing and Urban Development from 1993-97 and later secretary from 1997-2001. Amid claims of sexual harassment, Cuomo resigned from his post as governor in 2021 and was succeeded by then Lieutenant Governor Kathy Hochul. In June, he was running as a Democrat but had to concede the nomination to Zohran Mamdani because he lost the Democratic primary. Cuomo is running as an independent and his platform includes emphasizing public safety and affordable housing, advocating for a \$20 minimum wage, increasing the size of the police force, and tax relief. According to the Quinnipiac poll, Cuomo is coming in second with 23 percent of the vote.

STRAW POLL

We did a little straw poll in this race, contact-

ing Villagers by email and by phone. Fifteen people said who they would vote for, and some offered why. We stressed anonymity. Here are some of those responses.

One Villager expressed ardent support for Mamdani and said, "Mamdani hands down! Clearly, he alone is committed to the majority of the people of NYC. I will work for him!"

Another Villager said, "I'm most likely voting for Zohran. Things can still change, but unless he's keeping an illegal factory in his basement, I'm going to vote for him. This guy is young, energetic, and seems genuine."

A Village mom-and-pop business owner said, "I'm so not interested in politics right now. The tariffs are killing us... tourism traffic is down big time, and shoplifting is a regular occurrence. We're not having a good year. I'm not in the mood to say anything diplomatic about any politician right now."

Another Village mom-and-pop business owner was undecided as well and said, "Unfortunately, I don't trust any of them, so I did not make up my mind yet."

A Village mom-and-pop business owner offered detailed perspective on how they came about their decision. "I'm supporting Mamdani by default. I couldn't vote for him during the primary and I also couldn't vote for Adams or Cuomo. I felt that Cuomo and Adams were compromised, and I was con-

cerned that Mamdani was over-popularizing his message to the point of unfairness. I agree with his social reforms, I agree with his intentions which is why now that he is the only Democratic candidate, I support him. However, I'm concerned about the fairness of some of his policies. I agree with social reform, I agree with leveling the playing field and equalizing things. I just don't feel you can do so on the backs of the mom-and-pop landlords.

"When it comes to his stance on freezing rent-stabilized properties and rent-stabilized rents, there is a fundamental inequity. You freeze the rents when you have a rent-control board that assesses whether rent-stabilized apartment increases year over year are called for, although by the same token I believe in affordability for NYC tenants. It's just how you go about it and that was my concern.

"Now, I'm curious to see what Mamdani can do. I'm hoping that he will be fair and listen. What it boils down to is, we've given everyone else a chance and it hasn't really worked out. I'd prefer to see the democratic socialists rebrand as enlightened capitalists—by the same token, I'm curious to see what a little bit of counterbalancing force will do to the overall picture."

Another Villager said, "I did not vote for him in the primary because I thought there were better candidates, but I plan to vote for him now because I think he's the best candidate."

Of the 15 people in this straw poll, 13 said they would vote for Mamdani. That's further evidence that the 33-year-old from Queens is the front runner in this race. Things can change between now and November 4, but for now the race has a clear frontrunner and based on the way Sliwa and Cuomo are polling it could be a landslide victory for Mamdani. Either way, this year's race will send shockwaves through the city.

EARLY VOTING Vote Before Election Day

IN-PERSON EARLY VOTING

You must vote at your assigned early voting site. Your early voting site may be different from your Election Day poll site, so make sure to check before you go! Find my poll site: findmypollsite.vote.nyc

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You don't need to provide a reason to vote by mail anymore! Here's what you need to know:

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- If you have an early mail or absentee ballot for that election, you cannot use a voting machine at your poll site.
- If you do not use your absentee or early mail ballot, you can only vote in person with an affidavit ballot at your poll site, and not with a voting machine.

How to Apply for a Mail Ballot

Online at requestballot.vote.nyc
For voters with disabilities that need assistance with their ballot, you can request an accessible ballot at:

requestballot.vote.nyc/accessibility

When to Request your Mail Ballot

Make sure to request an early mail ballot or absentee ballot, by mail or online by the deadline which is ten days before the election. You can apply in-person up to the day before an election.

Deadlines to Request Mail Ballots for November 4 General Election 2025

- Deadline to apply online or by mail is October 25, 2025
- Deadline to apply in person at your local board of elections office is November 3, 2025



Want Housing? Vote for City Charter Revisions.

BY ALEC PRUCHNICKI

This election day there will be five proposals that affect the building of new housing in New York City. The first is a technical adjustment that improves city mapping records. The fifth suggests moving election day in NYC to correspond to presidential elections. But proposals two to four change housing protocols and are designed to increase the amount and speed of new housing. The goal is to address the need for new housing that virtually everyone agrees we need.

Presently, new housing is usually decided by the City Council, with the mayor signing on (or being over-ridden by the Council).

Zoning changes are reviewed by a ULURP committee (Uniform Land Use Review Procedure) which includes input from the City Planning Commission, local Community Board, Borough President, City Council, and Mayor. One tradition is that a City Council member from the district where the building is proposed almost always has veto power over the construction. This is not written into law, only the Council as a whole can vote to approve or disapprove the project. Over the years Council members find it much easier to veto a project, satisfy NIMBY opponents

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EARLY VOTING BEGINS OCTOBER 23RD AND ENDS ON SUNDAY NOVEMBER 2

CHARACTERS OF THE VILLAGE

Harvey Epstein, Political Activist Lawyer

BY JOY AND BRIAN PAPE



HARVEY EPSTEIN HAS BEEN A STATE ASSEMBLY MEMBER and is now running for city council seat. Credit: PeopleforHarvey.com.

Harvey Epstein has been an active member of our community for many years. Because he is running as the Democratic nominee for City Council District 2 and because of his record in the state legislature, we thought our readers would like to get to know him better.

Harvey earned a J.D. from CUNY Law School in 1994 and worked for Queens Legal Services and the Legal Aid Society. He also served as community development and deputy director for the Urban Justice Center.

How did you become so active in our community?

I moved here 30 years ago because I loved the energy, vitality, activism, and the rich history of the community. In the early 1990s, my wife Anita and I were living in Brooklyn, and I had just graduated from law school.

Some of our friends had already moved to the East Village when we were looking for a home. We were in the Village a lot for different activities and work, so we searched

and found a building that we loved, and we bought into our co-op building. We have lived here ever since. We sent our children to a public school right around the corner. This has been the center of our life.

I grew up in suburban Long Island, in Wantagh, right next to Levittown, in a Levitt house where my mother still lives. She was from New Jersey. My dad had grown up in Brooklyn and was teaching in Harlem and he wanted a suburban life for his family.

I was active in the National Lawyers Guild, a progressive, not-for-profit, legal organization. I worked in and ran civil legal services offices before I got elected to the state assembly. Economic and racial justice issues were my focus, combating social inequalities. I often found that the law was actually standing in the way of equality, so if you change the law, you can make many people's lives better. When I was elected to the Rent Guidelines Board, we passed the first rent freeze in New York history and built on that work when I joined the state legislature and changed some rent laws to improve tenants' rights.

Over the past seven years, we passed laws regarding climate, a bill on reproduction rights, and to protect immigrants, to provide drivers licenses for undocumented people, and protected people's rights in school. One

bill I passed prevented schools from denying people their college transcripts. After six years, this summer, we changed the state policy to allow incarcerated people to have free access to make phone calls to their family members. I feel like all these legal changes have helped tens of millions of low income New Yorkers.

Working with the Youth Council, we eliminated the half fare MetroCard and changed the policy to allow students to have OMNY cards year round with four swipes per day. That change helps over one million school children every year.

It's not a matter of getting credit for the bills that get passed that help people, but it is good to see how it improves our community. That is my motivation. As I say on my website:

While serving our community in the New York State Assembly, my legislative work has always been guided by the principles of justice and equity. I am running for the City Council because the urgent priorities of our community require trusted leadership and a robust vision for our future. I am eager to bring my experience and activist roots to the City Council, where I can effect change from the ground up.

What is your personal life like?

I get around the city by walking an average

of seven to eight miles every day, going to various events. My office is near my home. My work in Albany is January through June, Monday through Wednesday. I'm passionate about affordable housing and creating more access to affordable housing.

Personally, I am passionate about food and food issues. As a vegan, health and wellness of mind and body, and yoga are important to me. Red Bamboo is my favorite vegan restaurant; it's on West 4th Street. I like partaking in city life, going to the parks and hanging out with friends.

My best memory is the day that each of my kids were born. My kids are my greatest accomplishment in life; Leila (26) and Joshua (20).

How did the pandemic affect you?

Friends and loved ones that we knew got sick and we needed to take care of them. My life became centered around getting people food and reaching out to the community. My office handed out food and PPE every day. My wife has not gone back to her office and now works from home like so many others.

What is the least favorite thing about your work?

What keeps me up at night is that there is so much to do and so little time each day to get everything done. So I think about all that is yet to be accomplished. Sometimes you want to take big swings at big things to get a lot done at work, but you realize that to get it done you must make incremental changes, small steps at a time.

Harvey's City Council campaign website is at PeopleForHarvey.com

Epstein is a familiar name, perhaps too familiar. According to Wikipedia, Harvey, who is a regular Saturday Night Live viewer, was surprised when a November 2, 2024 SNL ran a spoof campaign advertisement in which Harvey Epstein, played by John Mulaney, repeatedly has to affirm and insist that he is not the convicted sex offenders like Harvey Weinstein, Jeffrey Epstein or some amalgamation thereof. Harvey told The New York Times that he found it "ridiculously funny."

Gigged *continued from page 1*

targeting e-bikers instead of their employer, we are treating a symptom instead of the root issue. Making low-wage workers the enemy, instead of publicly traded corporations—business behemoths that will always be looking to find more profit—misses the mark entirely. Their profits exist in the margins of faster deliveries.

Bikers do not set their delivery times, an algorithm does. In the report *Delivering Justice* by the Worker's Justice Project—an advocacy group that organizes low-wage, immigrant workers—the organization explained, "The apps use their algorithmic management systems to allocate and manage tasks assigned, set unrealistic time delivery predictions and penalize workers without cause and with the ultimate intent to maximize their profits at the expense of worker health and safety. As a result, app-based delivery work has become the most dangerous job in New York City." If a rider does not overload themselves with deliveries, they not only get fewer contracts, but they also can be deactivated in the system. In fact, couriers below a 4.2 customer rating are at risk of this deactivation. What would

that mean for someone who immigrated here and spent their savings on an e-bike?

The DoorDash algorithm factors customer rating, acceptance rate, completion rate, and rate of deliveries that are on time or early. Additionally, DoorDash tracks the total number of deliveries within the previous 30 days, as well as lifetime deliveries. If the total number of deliveries in the 30-day window is under 200, the courier will be penalized with fewer customers. This rewards mechanism seems counter-intuitive to the public-facing messaging of the gig economy. If you treat it like a gig and not a full-time job, you won't see the same results.

The "on time or early" metric is particularly difficult for food couriers, and is a major contributor to why they can't afford to follow the rules of the road. This algorithm does not provide grace in two uncontrollable variables: restaurants finishing orders on time, and customers answering their buzzer. Apps such as HungryPanda immediately punish drivers who deliver food late. And in DoorDash, even an 84% rate of delivering on time or early is marked as "needs improvement."

Our city government has occasionally ad-

vocated for biker rights. The city did—after pressure from groups including the Worker's Justice Project—set a minimum wage for couriers, which is now \$21.44. The DoorDash Head of Public Policy in North America, Josh Horton, said setting a minimum wage for e-bike delivery workers "made it harder for local businesses, Dashers, and consumers to thrive" (*La Voce di New York*). The sentiment put forth by DoorDash is not shared by many of their couriers. In a statement given to *StreetsBlog NYC*, Josh Wood, a delivery worker for Uber said, "You don't have to risk your life to try to save two minutes anymore. You can take your time and ride safely and have a better chance of making it home at the end of the shift." Regardless of the cut into profit, delivery apps have responded by reducing worker's hours, making tipping less intuitive, and changing the pay structure to keep wealth at the corporate level.

Couriers also don't get health insurance. Coupled with inherent danger, workers are covering their inescapable medical bills with their already low salaries. According to research done by the Worker's Justice Project and Cornell University, "49% of [e-bike de-

livery survey respondents] reported having been in an accident or crash while doing a delivery. Of these workers, 75% said they paid for the medical care with their own personal funds." Given the sharp delivery times set by the delivery apps, these injuries seem inevitable.

So, let's stop being active participants in their marginalization and criminalization. Politicians often contort the wishes of the public into policies that benefit big business, but many of us are willingly having our attention diverted to focus on the bikers instead of DoorDash, Uber, and the like. The more laws we put in place protecting workers, the safer we will all become. But any progress lost will likely lead to further demonization of the bikers, because we have already been shown to get angrier at them than their employers. Andrew Cuomo received \$1 million from DoorDash (*Politico*), an organization that has made clear they would like to roll back the progress made in establishing a minimum wage. What would it mean for these bikers if Cuomo wins the upcoming mayoral election, the rollbacks occur, and accidents rise? Likely, further criminalization.

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The Rents Are Too Damn High! *And Socialist Policies Have Made Things Worse!*

BY DOMINICK ROMEO



BANK NEARY REAL ESTATE BROKER ON WEST 17TH STREET, ABOVE. Brokers and small property owners suffer through bad policies by the City Council. Photo by Dominick Romeo.

Despite popular belief, rent control and stabilization are not socialist policies, they are consumer protection programs. They were created to solve a particular financial problem at the time and had clear end dates.

New York's current rent control/rent stabilization program began in 1943 and is the longest-running program in the United States. This version was signed into law by President Franklin D. Roosevelt, part of his Emergency Price Control Act during WWII, but can be traced even further back to WWI, after a coal and housing shortage raised rents uncontrollably in 1920.

I'm not against rent control or rent stabilization but let's look at what happens. When a tenant pays \$600 a month for a one-bedroom and their neighbor is paying \$3,000 for that same one-bedroom, that \$2,400 difference needs to be made back somehow because the rent controlled units are not covering the owner's operating expenses. And how do owners make up this difference? By increasing the rents of others who live in or rent storefronts in the building. This is the only way that the owner can pay their bills and it's not fair for a renter or an owner.

Being a building superintendent gives me a unique perspective regarding housing as well as other policies affecting our neighborhood.

FAIRNESS IN APARTMENT RENTAL EXPENSES

In June of this year, the Fairness in Apartment Rental Expenses [FARE Act] was passed, written by members of the Democratic Socialists of America in City Council. This law mandates owners to pay for broker fees instead of tenants who are moving into their new homes. Broker fees tend to be equivalent to one month's rent. So, if the asking price for a one-bedroom apartment is \$4,500 per month (standard for a one bedroom in Manhattan) that would be roughly what a broker would get in fees.

Small property owners, brokers and realty companies all warned City Council that if the FARE Act passed it would result in increased rents – and indeed it has. I watched the rents in my building go from \$4,500 to \$5,000 overnight. Ultimately, even though this policy forced owners to pay the broker fees, those fees were passed down to new tenants for the duration of their lease. And the response by City Council when they were warned of this? They brushed them off saying that the rents will go back down.

SPOILER ALERT! The rents have not gone back down!

HOUSING STABILITY AND TENANT PROTECTION ACT

HSTPA was signed into law by former Governor Andrew Cuomo after caving under pressure due to the blue-wave of 2018 when progressives (aka Socialists) took the Senate in Albany. Cuomo later admitted that he regretted certain aspects of HST-

PA, particularly MCI and IAI repairs according to an article published in *Politico* in March of this year.

HSTPA severely limits the amount spent on Major Capital Improvements [MCI], like a new boiler or a new roof, to only a 2% increase in rent, leaving owners to either make up the difference or not replace their aging roofs and boilers. No one can keep up with all the new regulations – the “local laws” we see flying out of City Council chambers. For example, Local Law 11 that went into effect in August requires building owners to inspect and repair their façades every 12 years—along with testing for and removing lead paint. This all costs money!

Lead paint removal alone could cost over \$30,000 for a studio apartment, and the building owner is only allowed to charge a tenant back 2% a year – that's roughly \$83 per unit each month – just to put HSTPA into perspective.

Costs keep going up and there are few ways for owners to stay afloat. Individual Apartment Improvements [IAI] are also capped at 2% or \$83 per month for \$15,000 worth of improvements. This means owners can't afford to renovate the bathroom or replace kitchen cabinets or complete the paint job that's required every three years, instead of what was once every seven years, because City Council created a new local law for that as well. All while owners pay outrageous property taxes, and high electric, water, and gas bills.

Andrew Cuomo's campaign spokesperson Rich Azzopardi was quoted saying, “While well-intended, the 2019 bill had unintended consequences — specifically changes involving MCI and IAI repairs.” But there were groups of people telling them exactly what those consequences were going to be!

As a result of HSTPA, there are close to 60,000 units that can no longer be rented out in NYC. Owners of these buildings simply cannot afford the repairs anymore, which caused rents to go up even further due to supply and demand.

REFORM HSTPA AND THE FARE ACT

Both HSTPA and the FARE Act need to be reformed. This would bring much-needed relief to owners, while bringing empty apartments back online, and stop banks from seizing then reselling their properties to the highest bidder.

Once their property is taken away from them, due to tax issues and the number of fines they have received but could not pay – the developer will claim their building fell into disrepair – that it needs to be demolished, and the original tenants will be evicted, so they can erect another luxury building in its place, then charge fair market value for rent.

There is a new housing bubble that's about to burst and the cause of this is not corporate greed this time – it's socialist policies.

Dominick Romeo is a candidate for District 3 NY City Council.

TALLEST VILLAGE TOWERS HARBOR AFFORDABLE HOUSING

Housing Lottery Launched at 570 Washington Street

BY BRIAN J. PAPE, AIA, LEED-AP

The affordable housing lottery has launched for 176-units at 570 Washington Street, a rarity in Greenwich Village. It will only be open until October 27. NYC Housing Connect is New Yorkers' portal to find and apply for affordable rental and homeownership opportunities across the five boroughs. The site currently has 39 buildings including six in Manhattan with lotteries for housing.

570 Washington Street is a new 100 percent affordable senior residence located in Manhattan's West Village, covering the full block from Clarkson to Houston streets. It was designed by COOKFOX with SLCE as the architect of record and developed by Jonathan Rose Companies, Atlas Capital Group, The Baupost Group, and Zeckendorf Development. This residential structure is part of the tallest skyscrapers ever built in Greenwich Village, with 40 stories in height.

This building is being constructed through the Inclusionary Housing Program, the Senior Affordable Rental Apartments (SARA) of the New York City Department of Housing Preservation and Development, and the HOME Investments Partnerships Program of the United States Department of Housing and Urban Development.

Individuals or households that have at least one household member who is 62 years of age or older and who meet the income and household size requirements listed below may apply. Qualified applicants will be required to meet additional selection criteria.

NYC Housing Connect shows 122 units for residents at 50 percent of the area median income (AMI), ranging in eligible income from \$0 to \$87,500. At 50 percent of the

FOR MORE INFORMATION:
HOUSINGCONNECT.NYC.GOV/PUBLICWEB



570 WASHINGTON STREET is a new 176-unit 100 percent affordable senior residence covering the full block from Clarkson to Houston streets. It is part of the tallest skyscraper ever built in Greenwich Village, reaching 40 stories in height. Credit: Brian J. Pape, AIA.

AMI, there are 57 studios with a monthly rent equivalent to 30 percent of their income for incomes ranging from \$0 to \$64,800. There are 40 one-bedrooms with a monthly rent equivalent to 30 percent of their income for incomes ranging from \$0 to \$72,900. And there are 25 two-bedrooms with a monthly rent equivalent to 30 percent of their income for incomes ranging from \$0 to \$87,500.

For those perplexed by only 122 out of 176 units being on the lottery, Assemblymember Deborah Glick clarified that the other 54 units were set aside for a separate lottery for formerly homeless people.

Residents will enjoy modern amenities aimed at promoting wellness, connection, and comfort. Features include a community room with a warming kitchen, a health and wellness center, social service offices, a library and computer room, and a fitness center. It also offers shared laundry facilities, bike storage, and on-site management.

The Affordable Housing Program is committed to the principle of inclusivity in all of its neighborhoods, including supporting New Yorkers to reside in neighborhoods of their choice, regardless of their neighborhood of origin and regardless of the neighborhood into which they want to move. There are no deposits or application fees; rent includes all utilities. Pets are not allowed with the exception of those permitted under reasonable accommodation requests. *Project Based Section 8 Vouchers: Tenant pays 30 percent of their income for rent and applicants will need to qualify for Section 8.

Applications must be postmarked or submitted online no later than October 27, 2025.

Housing *continued from page 2*

who don't want it for a variety of reasons, and get backed up by the Council. This has been repeatedly cited as one of the major stumbling blocks to new construction throughout the city. The charter revisions proposals are aimed at changing this tradition.

Proposal 2 attempts to speed up the approval process and, presumably, give more power to the City Planning Commission and less to ULURP, with further review by the City Council if needed. It also attempts to speed up approvals for construction in districts that have done little building in the past. But the mayor appoints seven of the 13 members of the City Planning Commission and this might significantly increase the mayor's power.

Proposal 3 fast tracks smaller projects and infrastructure changes also with eventual referral to the City Council.

Proposal 4 establishes a panel composed of the Mayor, Borough President of the effected borough, and City Council Speaker which can override disagreements, possibly from the opposing City Council member or even the Council itself. I'm not completely

sure about the details of this or who has the absolute final say.

The details about these proposals are still being publicized but a few objections have already surfaced. Since the mayor appoints the majority of members of the City Planning Commission might this be too much mayoral power? I'm not sure if this is because there is opposition to Mayor Adams already or if it applies to any mayor. Would the appointees from a Mayor Mamdani be more acceptable to the public than from Mayor Adams? But I think that politicians in New York are a lot more diverse and argumentative, even if appointed by the same mayor, than the Republican invertebrates who populate Congress. And as any politician knows, today's supporter or protégé can be tomorrow's primary opponent if the opportunity is right.

Another objection is that the review panel of the Mayor, Borough President, and City Council Speaker might have too much power. But these individuals are elected officials and could, if the issue is controversial enough, be subject to voter complaints. The City Council Speaker is elected by council members and if too many council recommendations are rejected that could imperil re-election as speak-

er. Also, these three office holders might be aiming for higher office and too much rejection of popular opinion could come back to haunt them in future runs for another office.

I don't know all the details of these three proposals, but I do know that they are designed to speed up and approve more housing for New York City. There will probably be readjustments of power and possibly some unintended consequences no matter how carefully the proposals are vetted. But to reject these proposals means that we will be continuing the same city policies that have led to the present crises in which we find ourselves.

Notice that I used the word "crisis" and not "problem." I'm not an expert on the ins and outs of zoning, real estate construction, historic preservation, or any of the usual complications in this area, but I am somewhat of an expert on the people who go into that housing. Before I retired in March, I had a primary care geriatrics practice in a Medicaid supported, non-profit, community-run assisted living facility in Manhattan. The people I cared for were old, mostly poor, and somewhat debilitated or sick, who were looking forward to spending their last years in a comfortable or at least tolerable environ-

ment. Many came to us because the housing market in NYC failed them. If they improved and didn't need the services we provided, they would sometimes look to move out of our facility back into the community. Often, they just couldn't. The availability of affordable, decent, age friendly housing was so poor in Manhattan that it would usually take years on waiting lists before something appeared. It was heartbreaking.

How do you move from this situation to more appropriate housing? The public needs to realize that to build something new you need to accept at least a little bit of change. Sometimes in population density in a neighborhood, sometimes density in the schools, temporary construction inconvenience, demographic changes as rich neighborhoods get more diverse and poor neighborhoods get more gentrified, infringement or undermining of historic preservation, or something unforeseen. Something changes. Even when everyone is on the same page it is difficult to build adequate housing in densely populated New York City, but when we continue to fight among ourselves it becomes almost impossible. Vote for change. Vote for housing. Vote for the Charter revisions.

A Tree Grows on Charles Street

BY ERIC UHLFELDER

So many things make the West Village among the most livable communities anywhere. For me, the area's single most endearing characteristic is its trees. They are what makes the neighborhood so comfortable, down to earth, and tranquil. And this is especially so during the summer when the shade they provide keeps this place much cooler than the canyons of downtown, midtown, and any other place where there isn't a green canopy overhead.

But this wasn't always the case as George Capsis, the owner of *WestView News* who recently passed away, had reminded me last year.

George said there were no trees on Charles Street or many other streets in the neighborhood as of the mid-20th century. But this began to change in the 1950s and 1960s when the city started offering residents saplings for \$5. They were delivered to the block and then homeowners started filling in the tree beds that had been newly carved out of sidewalks.

"Our neighborhood felt a mutual bond by the sudden greening," recalled George. "And what made this so successful was that by residents taking care of their own trees, they became a source of individual and communal pride." In this way, George believed it was a good lesson about a unique way civic improvement can be achieved, when the interests of neighbors and the city are tied together.

Fast-forward decades later and the result is a remarkably green neighborhood that enhances its attractiveness, makes people feel more at ease, and increases property values. It's an observation that encouraged me to bring down a sapling from my parents' home in Westchester. After their passing and our property was sold in 2020 to a foolish developer who proceeded to cut down 100-foot-tall oaks and maples, I clandestinely rescued a two-foot sugar maple.

I moved it into my backyard on Jane Street where it adjusted to the shock of being transplanted. A year and a half later, in the spring of 2022 on Earth Day, I got permission from the Parks Department to move it into the Arthur Strickler Triangle in front of the Bus Stop Cafe.

By the fall, sparrows were perching on its branches—a small milestone. Protected by a three-foot green wire mesh fence that once surrounded my vegetable garden, I thought everything was set for many years of growth that would outlive me.

But like most endeavors in this city, forces started conspiring against the sapling.

During the following summer, an errant citizen pruner (trained by the city) inexplicably cut off two-thirds of the branches. Never prune a sapling, and pruning should never be done in summer when trees are actively growing.

The Parks Department explained that they have had problems with locals who

garden and destroying my tree.

This was no freak occurrence. This has happened repeatedly due to Hudson Street's unexpected bend southeasterly into Bleecker. The city refuses to correct this hazard with better lighting and signage.

Miraculously, the healthy roots sprouted new growth. A year later, the revived sapling is now over three feet tall.

Everyone can have a hand in the greening of our neighborhood. Don't wait for the city to do it. Despite good intentions, especially by Councilman Erik Bottcher, logic doesn't always prevail.

A few summers ago, his office surveyed every tree in the neighborhood. But it failed to assess the most critical feature: whether the earth has been filled in with stone blocks which will assuredly stunt and kill trees because it prevents rain from seeping to the roots.

A recent citizen budget vote on capital projects included the planting of hundreds of new trees. The cost per tree ran an astonishing \$1,800. The cost of the saplings themselves: less than 5 percent of the bill. When I asked the councilman's office why it cost so much to plant trees, no one could provide an intelligent answer.

This small anecdote, that gets repeated a thousand times over every time the city makes a capital investment, is a huge tell about why our municipal finances are in a perpetual mess and why our taxes are so high.

The point: More intelligent efforts to preserve mature trees is an infinitely cheaper way to keep our neighborhood green than funding their constant replacement.

Further, when I suggested to a Parks' employee that the Belgium blocks that fill in so many tree beds could be repurposed in reconstructing our cobblestone streets, she said, "but where we would store the blocks in the interim?"

Tree beds often get filled in to prevent rats from burrowing into them. But that can be easily remedied by laying a wire mesh and covering it with dirt. Contrary to what the city would lead you to believe, certain fixes are easy and inexpensive.

So if you see an empty tree bed, do what George and I have done. Contact the city. Get permission to plant a tree. You will receive an official ID number. Saplings are inexpensive, and if you have a back yard, you will likely find one for the taking. Learn what you need to do to help ensure the sapling takes: transplant in the spring, water frequently, and install an inexpensive wire fence to keep the dogs away.

The city fails to protect our trees from dogs. Washington Square hosts some of the city's healthiest and oldest trees. But the saplings along the park's perimeter is another matter. Nearly half of them die a few years after being planted because they are not protected from our canine friends. We can all do better on that front.



THE WEST VILLAGE'S GREEN CANOPY – 65 years after the initial tree planting. Credit: Eric Uhlfelder.



CHARLES STREET BLOCK ASSOCIATION BLOCK PARTY, May 1972 about 20 years after the first trees were planted. Credit: Joan McAllister.



CHARLES STREET between West 4th and Bleecker Streets, 1940. Credit: NYC Municipal archives.

are informally trained to help take care of local pruning needs that its budget can't reach. In theory, that seems like a clever idea but in practice it has caused more problems than it has fixed. Nonetheless, the program continues.

Then in the spring of last year, a drunk driver plowed into Strickler, running over 10 yards of the landscaped

Revolution Resistance Reform

BY TOM LAMIA

Eight years ago, I was in the West Village recovering from knee surgery performed on January 20, 2017, the day that national politics took a new direction. I wrote then, for a predecessor of this newspaper, that the new president had tapped a populist revolt among working class rural whites, a category that covered most of my new Maine neighbors. As I lay immobile on Horatio Street, I thought about the prospects for South Bristol, Maine, under a newly elected President Trump.

I concluded that the American republic was safe. Our Constitution and history would protect us. In 2017, I wrote:

Our form of government arose in rebellion against a king; it has multiple layers of protection against autocrats and tyrants, because such protection was of first importance to those who wrote our constitution. Constitutional principles have kept the country together for 225 plus years, from our rural agricultural roots to our urban industrial present. These principles have been tested many times; they will see us through. The Constitution balances executive, legislative and judicial power and that is fundamental. But that is not our only protective umbrella.

I went on to say that the political norms developed in two plus centuries of economic and military success were in place and would protect us from radical change. That is where I was wrong.

Now, to right a foundering ship of state and find a constructive path forward, the choices appear to be revolution, resistance, or reform. These are distinct but related concepts. Reform seeks to improve an existing system, resistance to block specific changes to the system, revolution to completely replace the system.

Revolution

We are currently in or fast approaching a constitutional revolution. President Trump claims he may do “whatever he chooses to do” by virtue of his office. This claim appears to exceed the executive powers allotted to a president in Article II of the Constitution. No case before the Supreme Court has been definitively decided for or against the presidential claim. In *Trump v. United*



A NATION IN PERIL. Photo by Tom Lamia.

States, the Court did grant presidents immunity from criminal prosecution for “official acts.” President Trump may be staking his claim of unrestricted power on that decision. If the Court upholds the president’s claim, in all practical effect a revolution will have occurred. Additionally, the Constitution reserves to Congress spending and taxing powers now being exercised by the president who has taken direct control of certain executive agencies (Justice, Defense, Treasury, and Health). These and other signs of unrestrained presidential power are evidence of a revolution in progress. We must all fear the outcome. Violence and revolution are birds of a feather in world history. In 1860, the country and its Constitution faced revolution, with disastrous results. Another violent revolution is unthinkable, but so is appeasement.

Resistance

A resistance movement is an organized ef-

fort to resist an occupying power, causing disruption and unrest with or without violence. Civil resistance movements are currently active under various organizations both nationally and locally. Leadership and tactics are highly varied to date. All appear to be non-violent. Resistance to local authority during a century of Jim Crow laws grew into a civil rights movement that ultimately led to reform by the enactment of legislation, but it was 100 years in the making. Do our opposing factions today have the patience for, or confidence in, such a resolution?

Reform

Reform succeeded in moving the country from the Gilded Age through the 1920s with the enactment of the Sherman Anti-Trust Law and the progressive Republican presidency of Theodore Roosevelt. When stocks collapsed in 1929 and the depression followed, Franklin Roosevelt and Frances Perkins’ New Deal transformed the coun-

try through legislation and Supreme Court challenges. In the 1960s the Civil Rights Act and Voting Rights Act were enacted. These changes in our governance came from reform of our existing system. Reform is the winner in any contest among the three methods of bringing social and political change.

But is reform to accommodate the MAGA movement today even possible? Our constitutional system and democratic traditions do provide political tools to accommodate the MAGA movement. The executive orders and personnel actions now in process are being tested in the courts. Those that survive can be put before Congress, where MAGA is strong. The president and his party could achieve their goals without challenging the Constitution in the Supreme Court. If this path is rejected the Court has the final word. If the president rejects a Supreme Court ruling a revolutionary crisis will exist. Resistance and reform will have failed.

Summary

The United States has had other strong-willed presidents and leaders who have rebelled against constitutional limitations. John Adams and Andrew Jackson come to mind. Highly skilled financial leaders such as Alexander Hamilton are needed. Treasury Secretary Bessent could have a critical role to play. There are means to negotiate a solution without tempting disaster.

A Constitutional Third Way

Under the Constitution powers not given to the federal government are reserved to the states. State governments are not all cut from the same piece of cloth. They have the power to restrain federal ambitions and open a door to negotiation that is not appeasement. The Constitution gives the federal government the right to regulate interstate commerce, for example, but the police power is reserved to the states. Already this power is being used to protect state interests in “sanctuary cities.” State and local governments should use their reserved powers to fiercely defend local interests and, in the process, rescue the country from a rebellious federal government.

CB2 and NYU's Annual Children's Halloween Parade Marches Into its 35th Year

BY JIAYUN FENG



THE 34TH ANNUAL CHILDREN'S HALLOWEEN PARADE. Steve Myaskovsky: Courtesy of NYU Photo Bureau.

Each year at the end of October, hundreds of superheroes, villains, cartoon characters, and princesses flock to Washington Square Park for NYU and Manhattan Community Board 2's Annual Children's Halloween Parade. Filling the streets with laughter and excitement, the ghouls and goblins are in for a "spooktacular" treat as they line up under the iconic arch, parade around the park, and end at its south side, where an afternoon of activities awaits.

This year marks the parade's 35th anniversary, a milestone for an event that has grown from a modest neighborhood gathering into one of New York City's most anticipated Halloween happenings.

From Simple Beginnings to Something Bigger

The parade's origins trace back to a simple idea: create a family-friendly Halloween cel-

ebration for neighborhood children. According to Marie Spears, administrative manager for NYU's Office of Government Affairs and Community Engagement, as well as one of the longest-serving members of the organizing team, the event was founded by Arthur Warren "Arty" Strickler, who served as district manager of Greenwich Village's Community Board 2 for a decade before his passing in 2006.

"He wanted to have a parade for the kids in the neighborhood because the one at night could be a little unrestrained," Spears recalls. "He thought that an after-school parade around the park would be a nice companion to the evening festivities."

NYU was involved from the beginning, though not at the scale seen today. In those early years, the format was charmingly simple: children would march around Washington Square Park and finish by the Garibaldi statue, where volunteers had tables set up with candy bags. Some years, bands performed on a nearby stage. There were no elaborate fairgrounds or mechanical rides — just community spirit and the joy of children in costume.

The event began to grow when Gary Parker became NYU's Director of Government and Community Affairs. "That's when it started to get bigger," Spears explains. Attendance swelled, more treat bags were needed each year, and new attractions were added, from moon bounces to popcorn booths. Eventually, the post-parade festivities outgrew the park and moved to the street south of it, where one memorable year featured a full-sized Ferris wheel.

A Labor of Love

The parade may look effortless on the day, but it's the result of months of planning. "It takes a team to get it done," Spears empha-

sizes. "Without volunteers and the community's help, it wouldn't be possible."

The organizing team manages everything from advertising and logistics to booking rides and entertainment. Over the years, they've weathered challenges. In 2012, Hurricane Sandy forced a cancellation, and during the COVID-19 pandemic, the event moved online.

For Spears, the parade represents more than just professional duty. "Halloween is my favorite holiday. To be able to be involved all these years, it's so cool," she says, her enthusiasm undimmed after decades of participation.

When asked about her most cherished memories, Spears' face instantly lights up. "It's always these kids and their costumes," she says with evident delight. One standout was a little girl whose outfit made it look like she was holding a severed head. Another favorite was a jellyfish made from an umbrella and string lights.

The parade has also attracted its share of notable attendees. Spears recalls spotting filmmaker Spike Lee at one event. But for her, the real celebrities are the neighborhood families who return year after year, often in elaborately-coordinated costumes. "There's this family that always dresses together. One year they were all bees, another year they were all from *Frozen*," she says.

When asked about her vision for the perfect parade — budget being no object — Spears' ideas reflect both ambition and deep understanding of what makes the event special. Her ideal would combine the march around Washington Square Park with an expanded festival area stretching along LaGuardia Place to West 3rd Street in an L-shape.

"I'd love to bring back the Ferris wheel and perhaps add another mechanical ride,"

she added that she'd also like to offer more food options.

A Village Tradition Lives On

As the 35th Annual Children's Halloween Parade prepares to welcome families on Friday, October 31 from 3 p.m. to 6 p.m., it continues to embody the power of community commitment and the simple pleasure of coming together to celebrate.

"The parade is not only a cherished tradition, but one that fosters a sense of celebration, creativity, and joy in the Village on Halloween," says Arlene Peralta-Avila, Assistant Vice President of Community Engagement at NYU. "It's one of my favorite events to work on with the community, and I hope it continues for another 35 years."

Echoing her sentiment, Valerie De La Rosa, Chair of Manhattan Community Board 2, reflects: "For 35 years, the Children's Halloween Parade has brightened the neighborhood with creativity, magic, and community spirit. Generations of families, volunteers, and the support of NYU power Artie's vision year after year."

The parade's magic lies not in celebrity appearances or flashy productions, but in its ability to bring people together, creating a space where children can be creative, families can connect, and neighbors can celebrate side by side. In an increasingly digital world, the Children's Halloween Parade remains something rare: a real-life gathering that strengthens the bonds of community.

This October, as hundreds of costumed children march around Washington Square Park, they'll be carrying forward more than just their trick-or-treat bags. They'll be continuing a beloved neighborhood tradition that transforms ordinary autumn afternoons into pure magic.



ARTHUR WARREN "ARTY" STRICKLER (left) at the 8th Annual Children's Halloween Parade in 1998. Image courtesy of Marie Spears.

Open Auditions for Mayor of NYC

Reverend Al Sharpton, in the role of Greek chorus, suggests Cuomo exit stage left: "Let them have a one-on-one battle." (MSNBC) Cuomo's spokesperson, unfazed, replies: "The majority lies in the middle." (AMNY). *Translation: the script is still in rewrites. Auditions continue. Stay tuned for the season finale — otherwise known as Election Day.*

CANDIDATE	CHARISMA	TRUTHFULNESS	ROAST SKILLS	COSTUME APPEAL	OVERALL RATING
ZOHRAN MAMDANI	★★★★★	★★★★★	★★★★	★★	Serious Contender
ANDREW CUOMO	★★★★☆	★★★★	★★★★	★★	Drama Magnet
CURTIS SLIWA	★★★★☆	★★★★☆	★★★★	★★★★	Cult Favorite

SERIOUS CONTENDER **Drama Magnet**

“RING THE BELL! RING THE BELL! RING THE BELL!”

Tears, Faith and Consolation at St. Luke's on 9/11

REVEREND DANIEL ADE REMEMBERS

The Very Reverend Daniel Ade was the associate priest at St. Luke's from 1996 to 2003. He moved to California, serving as dean and rector at St. John's Cathedral in Los Angeles for many years. I recently interviewed Ade about his 9/11 experience. These are his memories. — Richard Kigel.

September 11, 2001 was my first day in charge at St. Luke's. Our rector, Roger Ferlo, was in Italy on sabbatical. I got to St. Luke's early so I could go to the Crunch gym around the corner. When I went out to Hudson Street everyone was looking downtown. You could see a lot of smoke. Immediately I went back to my office and saw that my answering machine was blowing up.

I went back out to see what was happening and when I looked south, I saw the gash in the side of the building. It was a big cut-out in the shape of a plane on the top floors of the World Trade Center.

Then I saw the second plane crash into the building. It was far away—like a black moving dot. All of a sudden it hit the side of the building. There was an enormous explosion. That's when I went back to the church, opened the doors and said to Bob, “ring the bell! ring the bell! ring the bell!” I told him to ring the bell for ten minutes to let everybody know that the church was open. It's hard to say now how long it rang but it was for a long time. Poor Bob was exhausted.

I remember going back to the corner of Christopher and Greenwich and I saw the first tower fall. I was completely shocked. Utterly shocked. How could a building fall?

We were close to ground zero. There was the smell. It was like burning metallic citrus. We could hear all the sirens—it was like out of a movie.

I couldn't stay there because I had to talk to Anne Mellow, the headmistress of St.

Luke's School. She was a great center of calm and had a grave responsibility for those children. I remember her being in the church with all the children. She led a service for them and we offered the Eucharist. They

the phone, people wanting to use the bathroom. There was a woman who was trying to call her husband. She was concerned because she had been downtown with her kids and put them in a shopping cart to come up-



“THIS IS EXACTLY WHERE I WAS STANDING ON THAT DAY,” Reverend Ade said. This image of the World Trade Center (as seen from Greenwich and Christopher Streets), conveys a sense of rebirth, resurrection and renewal, and affirms St. Luke's position at the heart of the West Village. Photo courtesy of Richard Kigel.

were singing *We Shall Overcome*. There is a verse that goes “we are not afraid...” And I remember thinking “I'm afraid.”

There were tons of people in the church, around the church, and at the school trying to get their kids. Some of the parents worked downtown.

There were people in the parish house on

town and she was worried that she stole the cart. I told her “don't worry about that.”

We left the church open and people filed in and out throughout the day. It was punctuated by a noonday prayer service we held on the spur of the moment. As I remember, it was full. We did the first part of the Eucharistic liturgy and the Prayer of Supplication.

That evening at 6:30 p.m. we had a very solemn mass. It was a Litany of Supplication in times of disaster. We were at the main altar and it was a very simple solemn mass. The church closed at 8 p.m. and for a long while afterwards people stayed on the steps and talked. I sent them home to be with their families.

The Sunday after that was extraordinary. It was the Feast of the Holy Cross which is a triumphant day. But we dressed for Good Friday. The church was super packed. If you didn't come to church that day you would never go to church. I preached and celebrated and cried. There were a lot of tears that day.

The local fire department lost almost all their men. So the collections that day went to the fund for the widows and orphans. The Episcopal Church started a program asking for volunteers. We were taking donations.

When I did a funeral for someone who was killed on 9/11 his wife was so distraught she wanted his ashes next to her. We usually keep the ashes under a veil on the altar. But I thought “if that helps you that's what we're here for.”

One parent in the school was killed.

It took a long time for people to get over this. One time I was in my office and I heard a police siren and an ambulance going by and I thought “oh, I must be better because I didn't jump.”

All our outreach programs went on and we had regular services and mass. Years later people let me know how grateful they were for St. Luke's. It was our profound history of service that never missed a beat.

There was the sense of “well I can pick up and go because I'm a representative of the gospel even though I don't have a plastic collar around my neck.” There was that foundation that we're all ministers already in place. And people understood that. People pulled together.

My Most Transformative Birthday

BY NANCY DAVIDOFF KELTON



AUTHOR NANCY KELTON as a little girl with curly hair. Photo courtesy of Nancy Kelton.

I celebrated my birthday in September. Several friends and family members took me to dinner. I received cards, flowers, emails, and hugs. I had lunch with a longtime friend, whose birthday is the same week as mine. It was the first time we've gotten together since her husband of 44 years died four months earlier. We discussed him and her loss. We discussed my five close friends, my age and younger, who died in the last eight years. I talk to their photos on my walls about our shared memories and about my current most private happenings. I am grateful for the truths and love I have had in my treasured relationships.

My most memorable and transformative birthday was my seventh—71 years ago. When my mother picked me up at school to buy my

party invitations, she said, “They should not have the word ‘birthday’ on them.”

“But it is my birthday,” I said. I did not want to get out of the car at the card store.

“It's not nice to make people think they should bring presents,” she told me.

Of course they should bring presents. That was what birthday parties were for. I choked up in the store, moving away from her to another aisle, far from her so her meanness wouldn't rub off. Her request was a first for the saleswoman whom I followed around. My mother and I went from store to store until she finally found what she wanted. I refused to speak.

The next day after school I hid under my bed. My parents thought I ran away and called the police. When I emerged, my

mother threatened to punish me by canceling the party. My father said that would be too severe. When my friends R.S.V.P'd, I reminded them I'd be turning seven and couldn't wait to open their gifts.

My mother struggled with mental illness. That contributed to her lack of empathy for me. After being in an institution for two months where she got electroshock therapy, she returned home less anxious, but the distance with me remained.

My older sister, Susan said, “I learned to deal with Mommy.”

I learned to get around her.

When our neighbors, the Golds, were about to move to Florida they had to find a home for their cocker spaniel, Tammy.

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City Commits \$30 Million For More Park Space, Not Less

BY BRIAN J PAPE, AIA, LEED-AP

New York City Mayor Eric Adams and New York City Departments of Parks and Recreation (NYC Parks) Commissioner Sue Donoghue announced a new effort to transform vacant, abandoned lots into green space for New Yorkers and put more residents of the five boroughs within walking distance of a park, a 10-minute walk for an additional 37,000 New Yorkers.

Villagers know what happens when the NYC Parks is underfunded; our parks go to the rats. A recent example is the Elizabeth Street Gardens, which was deed-restricted to be recreation space in perpetuity, given over to the NYC Parks, and left fenced in and abandoned for decades, due to lack of political will and funds. It was saved for our children, first by the funding and work of a local merchant, Allan Reiver and his son Joseph Reiver, and then finally by the mayor and City Council Member Marte's action to preserve it this year.

As part of the "Vital Parks for All" initiative, Mayor Adams announced that an additional \$30 million was being allocated to transform vacant, underutilized, and abandoned lots into parkland, playgrounds, and open green space in neighborhoods that do not currently have access to such space. Since taking office, the Adams administration has committed a total of \$80 million to expand New Yorkers' access to the citywide greenspace network.



ELIZABETH STREET GARDEN was lovingly used by its neighbors long before it was saved from the wrecking ball of NYC Parks abandonment. Now the city is making a concerted effort to fund parks, especially small ones like ESC. Credit: Brian J. Pape, AIA.

By transferring land from other city agencies and using neighborhood-wide Uniform Land Use Review Procedure (ULURP) applications, this initiative furthers the Adams administration's work to ensure that more New Yorkers live within a 10-minute walk of a

park. Mayor Adams said, "we're announcing a new effort to turn vacant, abandoned lots into parks — bringing more green spaces to neighborhoods across New York City that don't currently have access to them."

"Parks aren't just a nice to have — they're

a need-to-have. New Yorkers find respite in the public realm, a place to connect and recharge outside," said Deputy Mayor for Operations Jeff Roth.

"Access to high-quality parks is not a luxury, it is a necessity for the health and wellness of our communities. Expanding our green spaces is just one of the ways we're making New York City the best place to raise a family," said NYC Parks Commissioner Donoghue.

To streamline the selection process for new vacant lots, the city is utilizing neighborhood-wide Uniform Land Use Review Procedure (ULURP) applications to secure land in bulk. These applications, covering 44 sites in total, are designed to reduce bureaucratic delays and increase efficiency in park development. Not all submitted sites will be converted, but successful applications will allow NYC Parks to purchase them from private sellers.

In addition to private acquisitions, many of the new park spaces will come through property transfers from other city agencies, often at no cost. NYC Parks worked with the Department of City Planning and the Department of Housing Preservation and Development to evaluate which sites are more suitable for parkland or housing, factoring in location, size, and surrounding use.

This is truly a step in the right direction.

KARL BISSINGER

A Village Friendship

BY PHYLLIS ECKHAUS

I think what's key to freedom is the belief—or more accurately, the illusion—of personal agency. I've often joked about what a great boon it would be to my mental health and happiness if I could start every day by losing—and then finding—a piece of my costume jewelry. Distressing as it is to lose something, finding it brings a sense of confidence, well-being, and an “all's right with the world” conviction completely out of proportion to the loss.

But this fantasy lifehack seems like a frivolous lifestyle aid. It has none of the rootedly radical moral intensity of my late friend Karl Bissinger's real-life hacks to maximize his sense of freedom.

Karl—who adored Samuel Beckett's playful yet ruthless takes on the human condition—was himself playfully profound, a master of the subjunctive. “Work as though you had hope,” he would declare...and he embodied “live as though you were free.” An out gay man even with his World War II draft board, he made his own rules according to his robust and discerning conscience. Overcoming fear, he could make the grand pacifist gesture, inserting himself to bring a full military parade to a screeching halt or defying security to unfurl a huge banner on the White House lawn. He daringly risked decades of imprisonment by counseling Vietnam-era young men on how to evade the draft and overseeing an international underground network for troops fleeing the military.

Yes, Karl had privilege. He grew up white, male, rich and charming. He was a tiny man, yet handsome, healthy, athletically grace-



KARL BISSINGER ARRIVES IN CHERRY GROVE, late 1940s. To his left is his then-lover Johnny Nicholson, with whom Karl—and their friend, chef Edna Lewis—launched pioneering restaurant Cafe Nicholson. Photo credit: Lillian Bassman and Paul Himmel © Estates of Lillian Bassman and Paul Himmel.

ful, and physically strong, even in his nineties. I would be hard-pressed to ascertain how much of his sense of freedom he owed to privilege and how much to sheer moral bravery. But for sure, both propelled him to live a large free life, framed by conscience.

Karl never doubted he was supposed to matter in this world. And he never doubted I was supposed to matter, too. He loved smart women, and to him I was a gift, just as he was a gift to me. We lit each other up. And his regard made me more free.

We started going to movies together while we were both walking wounded. Karl's last remaining best male friend was dying and my mom was enduring chemo. Then Karl—a connoisseur of ultra-discounted “comp” tickets—turned me into a theater junkie. To purchase tickets for a pittance and have Karl enthusiastically join me was a joy.

Karl got me over my kitchen trauma. My parents had mocked me whenever I tried to cook: “What are you clutching in your hot little hands?” they'd taunt, leaving me trembling at the prospect of someone watching and judging my culinary efforts. But I loved and felt comfortable cooking for Karl, who would come over for risotto and hang out, he wearing my slipper socks.

Karl mused how it was too bad we couldn't have known each other when he was younger. “No,” I said, “You'd have been too busy going to parties. You wouldn't have had time for me.” He acknowledged I was right.

Karl and I both yearned to be well and effectively used. Neither of us had conventional ambitions, a driving artistic vision, or

the will to power. Instead we were both always on the lookout for the chance to make a difference. I thought of us as altruistic flotsam, hoping to drift into niches so fitting we would adhere.

In his prime, Karl excelled in emergency missions. He fetched Julian Beck and Judith Malina's toddler from Brazil when they and their whole Living Theater troupe were jailed there for marijuana possession.

When I told Karl about a mystery bug that had so sickened me I had lain nauseated on my bathroom floor, he declared that “of course” if it happened again I would call him to come to my rescue. “Of course,” I agreed, lying. By the last few years of his life—we became friends in 1998 and Karl died in 2008—his rescuer days were over.

Karl yearned to merge art and politics. It's part of why he loved Grace Paley, the Living Theater, the Bread and Puppet Theater, and Edward Albee, whose acidic takes on family power dynamics deftly transformed into critiques of American imperialism.

It's also why Karl, once a famous photographer, would sometimes give his photographs away to a good cause. In the late 1940s, he had taken an amazing triptych of photos of avant-garde playwright Jean Cocteau, and the War Resisters League asked for prints to give to someone as a special gift. Karl, officially modest about his photography, handed them over. But when he learned the prints were moldering in the giftee's drawer, he was so upset he sneaked over and snatched them back.

I wanted a Karl photograph but I was

trapped between his airy pretense of modesty and my knowing the value he secretly placed on his work. When Karl needed pricey noise-cancelling headphones I bought him a pair and suggested he reimburse me with a photo print. At the time, he ignored my request.

Until Karl's book, *The Luminous Years*, was published in 2003, the peace movement crowd had known nothing of his previous life as a famed jet-setting photographer. The only photo by Karl in evidence in his Westbeth apartment was unframed and unsigned, a shot of the French author Colette taped to his bathroom wall.

Colette—with her transgressive, sensual and exquisite prose and life-story—was an idol of Karl's. He told me how devastated he was to arrive at her Paris apartment to discover she was stuck in bed, recuperating from surgery. Karl threw up his hands and told her English-speaking husband Maurice that there was no point in his taking photographs: he'd have to shoot from a distance, and his photos would look just like anybody else's.

Colette did not speak English, but in Karl's telling, she immediately understood and announced to Maurice that Karl was an artist and “we must accommodate him.” She let Karl rest his lighting equipment on her legs to allow for portrait shots.



COLETTE, above: French author and idol of Karl's. Credit: Karl Bissinger photo courtesy of Phyllis Eckhaus.

In Karl's bathroom wall photo she is looking straight at him, one artist recognizing another. One day I showed up and Karl had taken down that photo to give it to me, along with some of his favorite books. He casually remarked that it was a vintage print, developed in 1948, so if I should ever want to sell it, it might be worth something.

Now properly signed and framed, it has a permanent place of honor on my living room wall. As I sit on my couch, Colette gazes directly at me.

This concludes part 2 of a 3-part series, which concludes in our November issue.



KARL BISSINGER, approximately age 37, on assignment in Europe. Credit: Photographer unknown.

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Birthday *continued from page 10*



NANCY WITH A LONGTIME FRIEND, whom she met the first day of first grade. Photo by Jonathan Zixh.

Knowing my mother did not like dogs, they did not ask us to take her. I told my mother that not only did the Golds want Tammy to live with us, but so did Daddy. Mom said that would be fine. Then I told my father that Mommy wanted us to take Tammy, and he said if she thought it was a good idea, we should.

That was how I got my dog. And many other things afterwards.

The night before a professional photographer would be coming to take school pictures, my mother came at me with a bag of rollers and bobby pins to set my hair so it

would be curly the next day and frame my face. She claimed it looked straggly when it was not set and emphasized my long nose. I hadn't known I had straggly hair or a long nose until Mom pointed that out.

"First graders aren't supposed to look like ladies who go to Cecilia's Salon," I told her.

"Everyone should have set hair," she said.

I let her set it because she sat very close to me and we had physical contact. Otherwise, she rarely got near me. The next time she came at me with her bobby pin bag, I moved away and locked myself in the bathroom.

"Set hair looks better," she called.

"That's for your opinion," I shot back, refusing to emerge until she put her bobby pin bag away. "That's for your opinion!" became my standard response to her and to other people with whom I disagreed.

I opened up to my father when we played cards and Ping-Pong, painted by numbers at night or did errands together. Long before the women's movement came into being when I was in third grade, I told him I thought Mommy had little to contribute to the dinner conversation because her days were boring. He said, "Find work you love when you grow up. You do it every day." I love being a writer and a teacher.

In college, when I worried that I might fail

Chemistry 101 and called my father crying, he wrote me the following letter:

Dear Nancy,

I am upset you spent ten minutes of expensive long-distance time crying and getting worked up over a chemistry exam. Just because some finky professor didn't ask questions on material you studied doesn't make you a failure. Hopefully, the person who teaches you Chemistry 101 next semester will ask better questions. No two people come out the same from college. Some get A's, some get B's, some get F's, some get Phi Beta Kappa keys, some get mono, some get knocked up, and some get thrown out. I don't expect a child of mine to be a science whiz, but I do expect her to maintain her sense of humor about school, the world, her parents, everything. We love you no matter how it comes out."

And I love my parents and learned to laugh at what they said and did no matter how it came out. Mom's behavior and remarks were funny. Some of what our relationship was about, while extreme, is common to parents and children. At age 60, when I met the man who'd become my second husband and told my mother how good the relationship was, she said, "That's because your hair finally falls nicely into place."

Yes, finally.

Nancy Davidoff Kelton has written seven books and numerous essays. She adapted her memoir for the stage. It won Long Beach (CA) Playhouse's New Works Festival in 2023 where it had a staged reading and talkback.



NANCY AND HER HUSBAND at a staged reading of her play. Photo by Paul Adams, the artistic director of the Spark Theater.

Defiance *continued from page 1*

I thought back to 1968 when I was teenager attending my first anti-war demonstration. I came home with a bundle of handouts from various left-leaning groups. One of them was *The Daily World*, the newspaper of the Communist Party USA. When my dad saw what I was reading, his face lost all color. “We have to burn this,” he said. “If anyone sees you with this you could be blacklisted for the rest of your life.” And burn it he did. I thought he was nuts, but soon this naïve 15-year-old read about the McCarthy period, which had faded out in 1960, even though its architect, J. Edgar Hoover, remained FBI director until 1972. It was a period where, despite the First Amendment, tens of thousands of Americans suffered great harm because they had “associated” with the Communist Party. An astounding list of people were barred from their jobs, including such luminaries as Lucille Ball, Charlie Chaplin, Zero Mostel, Burgess Meredith, Arthur Miller, Leonard Bernstein, J. Robert Oppenheimer, and Danny Kaye.

Demonization because of political views continues to exist but efforts at suppression of the free press were generally sporadic. During Trump’s first term, he made inflammatory statements about the media, and helped stoke the rise of Fox News and its sycophants. But what we have seen of late is

something new.

Trump’s Term 2 has been an attack on freedom from day one. His first targets were schools and universities. They rely heavily on federal funding which Trump began to use as a weapon immediately. I hate using the word “fascist,” but I have written before about how fascism begins by attacking critical thinking. Randi Weingarten, president of the American Federation of Teachers, just published a book, called, *Why Fascists Fear Teachers*. In it she says, “Teachers are widely recognized and appreciated for dedicating themselves to helping all children reach their unique potential... Why do so many extremist politicians think it’s OK to smear and insult teachers? Why are we seeing the defunding of already strapped schools, the book bans, the censoring of honest history and so many other actions that prevent our children from getting the education they deserve? Why are these actions, which are warning signs of increasing authoritarianism, happening in the United States today? The answer is that authoritarians fear a well-educated citizenry. They fear the teaching of critical thinking, of honest history, of pluralism—because their brand of greed, power and privilege cannot survive in a democracy of diverse, educated citizens.”

One way to attack teachers, and starve critical thinking was to bar teaching about our country’s history of oppressing Black

people, the subjugation of women, LGBTQ people, the disabled and immigrants, and to stop teaching about the amazing struggle to overcome prejudice and inequality. State after state has bowed to Trump’s Day One dictates. In Florida, schools must teach that there were benefits to slavery. Schools like my alma-mater, Columbia, fearing hundreds of millions in cuts, are sharing admissions data and lesson plans and eliminating whole departments.

Trump started his free speech attacks by bringing baseless “defamation” suits against the media. Fearful of government persecution — now suffered by NPR and PBS — the titans began caving in. ABC paid him \$15 million, Paramount \$16 million, and YouTube \$24 million. He also has multibillion-dollar lawsuits against *The New York Times*, *The Washington Post* and CNN.

Then came the Charlie Kirk assassination. I had barely heard about Charlie Kirk before he was killed. Who was he? Kirk was a speaker who went from campus to campus building a movement centered on MAGA politics — politics excoriating Blacks, LGBTQ folks, immigrants, and yes, Jews. Kirk did not invent traveling “stump debates” or campus spectacles. But he mastered a modern version of it — by bullying underprepared college kids rather than engaging seasoned orators, scholars, or those with deep pockets and experience. The ab-

surdity lies not just in his tactics but in how the media framed them as legitimate debate, when in fact the entire setup was a carefully staged performance.

Kirk’s “Prove Me Wrong” campus tours were never about truth. They were about manufactured victories. Vulnerable students became props for viral clips. Intellectual violence replaced intellectual humility. And a generation of learners was left with the impression that serious debate is nothing more than entertainment. The tragedy is that college campuses desperately need more authentic, principled dialogue. Students deserve engagement that strengthens their reasoning, not performances designed to make them look foolish. And as his support grew, Kirk doxed people with whom he disagreed, and went after the jobs of academics and journalists. At 32, when he was killed, he had a long list of people who he had driven from academia because of their views.

It is not ironic that Donald Trump, FCC Chair David Carr, and Vice President J.D. Vance have led calls to punish those who were critical of both Kirk and Trump. Trump has openly stated that media reports which are critical of him are unlawful. Fear of Trump and the FCC drove Steven Colbert off the air followed by Jimmy Kimmel. The list of media figures and journalists fired for being critical of Kirk and/or Trump is astounding. On Fox, a host said that homeless people should be given lethal injections. He gave a half-assed apology after the internet exploded. But *The New York Times* reported on September 26 that more than 145 people in a wide range of occupations have been fired or disciplined after they made statements about the assassination of Kirk, mostly teachers and media personnel.

We live in a liberal community, in the most politically progressive county in the United States (not one elected Republican in Manhattan). It’s up to us to say “No!” and to speak out and to help us publish the *Village View*, so we can tell it like it is. Don’t let my father’s fears come true 60 years later.

Footnote: When you vote on November 4, vote for a bright vision of the future, not for a “Liberal Donald Trump,” who Mayor Eric Adams has called a “snake in the grass.” Andrew Cuomo once tried to get me fired because I said something critical of him which was picked up by the NY Post. His vision of the future of our city is no better than Trump’s.

Platform Congruity Photo by Cindy Neidoroda.



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A Pocket Park for 14th Street

BY BRIAN J PAPE, AIA, LEED-AP

It would not be unusual to expect an empty mid-block lot on a busy commercial street to sprout a new building. But we are surprised to see that the owners of one empty lot on 14th Street, The Church of Jesus Christ of Latter-day Saints, will build a park there. The construction poster states a winter 2025 completion date, although no work has started on the weed-choked area as of late September.

The lot is addressed as 143 West 14th Street, in between the Modern Bread and Bagel Shop and Chama Mama Restaurant between Sixth and Seventh Avenues. It is part of property attached to 144 West 15th Street, a circa 1920 five-story building used by the church as a chapel and adminis-

trative offices. This project was first filed in 2020 as part of a six-story vertical expansion of the Street Building, or an 11-story mixed-use new construction, without specific details. It has not commenced. City Creek Reserve, the real estate arm of the Latter-day Saints, was listed as the developer in those plans as well as on the fence poster.

There is a concrete paved basketball court on the lot that will stay, and the poster shows a plan of the new park, adding a paved path down the middle, flanked by planting beds and planters on both sides, sloping from the gated entry on 14th Street down to the basketball court. Since this seems to be a private development, there is no indication whether the

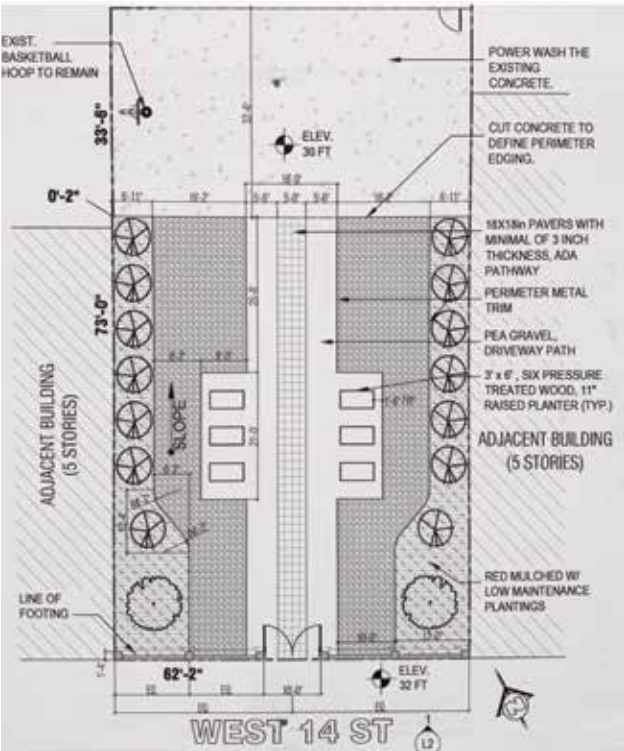
public will have access to the area.

The outstanding feature of this empty lot for the past several years has been two very colorful murals. They are titled *Rock On to the Break of Dawn*. Mural 1 is on the wall of 145 West 14th Street and Mural 2 is on the wall of 139 West 14th Street.

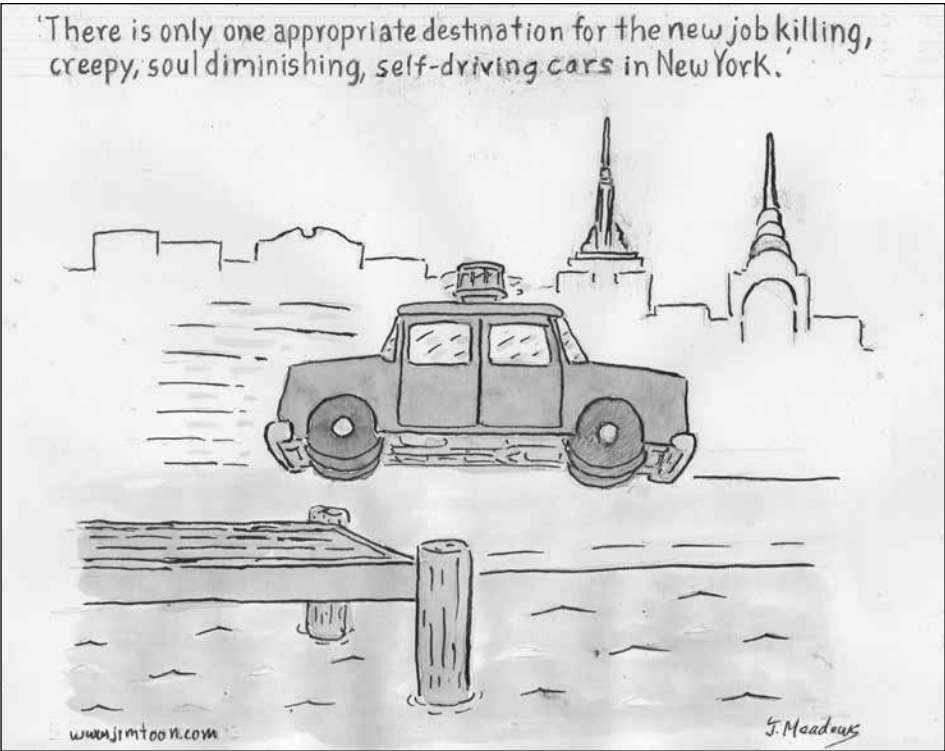
These works were created in 2017 as an homage to New York City's breakdancing battles of the 1980s by artist Os Gemeos. Thanks to the reporting of Michael Young and Matt Pruznick on September 9, 2025 in the blogsite *YIMBY New York*, we learn that the murals depict characters such as the late Frosty Freeze and Kuriaki of the Rock Steady Crew, with a denim jacket feature by Todd James, aka REAS, and a photograph of graffiti artist Dondi White by Martha Cooper displayed on a shirt. Numerous humongous boomboxes of the era are front and center too. They will stay.



THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS plans a new park with a concrete paved basketball court here at 143 West 14th Street. The Os Gemeos murals will stay. A winter 2025 completion date is scheduled. Credit: Brian J. Pape, AIA.



THE PREVIOUS PERMIT FILING specified community space, which may refer to this 62' x 106.5' lot for the new park, as posted on the site's construction fence. Credit: City Creek Reserve.



LETTER to the EDITOR

TikTok Helped Me Build the Community I Didn't Have in Engineering

I never expected a TikTok video about my job as an engineer to change my life. But when my post went viral, I realized how much people cared about the human side of engineering.

From the NY East Side Coastal Resiliency to JFK Airport and Grand Central Madison projects, my work has allowed me to build experiences I'm proud to carry with me and share. Yet I never quite fit the traditional image of an engineer. My passions—fashion, tech, travel, and creativity—rarely seemed represented in the engineering world.

This lack of representation inspired me to share my real day-to-day life — the

outfits, the workdays, the things I'm passionate about outside of engineering. I even posted through the low points, like when I was laid off and figuring out what was next. What started as a side thing turned into something that built a community—a global one, filled with engineers, students, and curious people who just wanted to see something real.

For many New Yorkers like me, TikTok isn't just a platform—it's a creative outlet. It's where diverse voices, especially those underrepresented in engineering and other fields, can be seen, heard, and connected. I urge Senators Chuck Schumer and Kirsten Gillibrand to defend this vital space, ensuring creators and communities aren't silenced.

—Guity Germain

HISTORY NOW!

Vanderbilt University Coming to the General Theological Seminary

BY BRIAN J PAPE, AIA, LEED-AP



THE CHAPEL OF THE GOOD SHEPHERD, completed in 1888, became known as the “Jewel of Chelsea Square.” It is located on the campus of the General Theological Seminary called The Close. There is a new agreement to share this campus with Nashville’s Vanderbilt University. *Photo courtesy GTS.*

General Theological Seminary’s (GTS) new 99-year lease agreement with Vanderbilt University (VU) allows Vanderbilt to operate on GTS’ 2.7-acre site encompassing 13 buildings in Chelsea, known as the Close (formerly W. 20th to 21st streets, Ninth to Tenth avenues).

The Very Rev. Ian S. Markham, president of the General Theological Seminary, said, “The General Theological Seminary is seeking to adapt to a changing world. Following the introduction of our hybrid MDiv which combines online learning with in-person intensives, we found a mission-compatible tenant, which guarantees we continue to operate out of our historic home.”

The lease provides GTS with access to more than double the accommodations on the Close for students and to introduce additional in-person programming, such as continuing education weeks for alumni.

For its part, Nashville-based Vanderbilt released a statement, “The Chelsea location will create not only opportunities for students in Nashville, but for expanding research partnerships, increasing engagement

with businesses and organizations around the world, and supporting the more than 7,800 alumni and 740 current students who call the New York area home.”

In March, the university launched *Vanderbilt in the City: Conversations on America*, a three-part lecture series that drew over 600 attendees. VU also appointed James Kellerhouse as assistant vice chancellor for strategic initiatives in New York City, with plans to establish undergraduate “study-away” programs and a one-year master’s degree.

GTS has educated and formed church leaders for more than 200 years. Historically, the General Theological Seminary of the Episcopal Church was founded in 1817, making “General” the Episcopal Church’s oldest and once most prominent school for training clergy. According to the neighborhood chronicler, Chelsea’s founder, Clement Clarke Moore, planned the seminary as an academic center with open grounds that would double as a village green for the genteel community he hoped to establish. The block’s educational conception is inextricable with Moore’s pas-



THIS SKETCH OF THE GENERAL THEOLOGICAL SEMINARY shows the campus prior to 2012, before the Brodsky Organization bought several GTS buildings, but after they built the condo on Ninth Avenue on the far right. At the far left is the High Line Hotel (a former GTS dorm). The chapel is in the center of the Close. *Credit: Beyer Blinder Belle Architects and YIMBY.*

sion for scholarship, which found an outlet in his role as a professor of Greek and Hebrew at the seminary. The campus of his day, starting in 1827, had two main buildings, only one still stands. The block’s architectural excellence rests on the planning of architect Charles Coolidge Haight’s late-nineteenth-century Collegiate Gothic buildings.

Like many mainline Protestant seminaries, it has fallen on hard times in recent years, and is in need of tens of millions of dollars of long-deferred maintenance work. In 2021 the school replaced its residential student body with a hybrid online/in-person Master of Divinity program and has little need for the dorm rooms and modest apartments that formerly housed students.

The GTS campus, in the Chelsea Historic District, has not been dormant. Since it was completed in the late 1800s as a U-shaped set of buildings facing a student quadrant, it complimented the townhouses surrounding its sun-filled Close. Starting in 2010, GTS began selling buildings to the Brodsky Organization, including the Chelsea Enclave,

a residential condominium which replaced Sherrill Hall at the Ninth Avenue streetfront, conversions at 422 West 20th Street across from the Close, the 2012 \$18.5 million sale of 445 West 20th Street, a now sleek contemporary façade, and the High Line Hotel at 180 Tenth Avenue.

The hotel, an 1895 red brick Collegiate Gothic jewel originally built as student housing for GTS, opened in May 2013 with 60 oversized, light-filled rooms that blend vintage details with modern amenities. The High Line Hotel is operated by MCR, the third largest hotel owner-operator in the United States.

The General Theological Seminary lease arrangement is not a merger. GTS will continue to operate as a separate entity with its own distinct identity and programming on the Close for decades to come. It will also see building improvements carried out, and enable the seminary to expand its highly successful Master of Divinity degree and potentially introduce new programming. The news was warmly received by the local residents and preservation groups.

VILLAGE VERSES

REQUIEM For Trudy Silver d. 2005

Across a naked night, in waves of peace
And pain, your music returns, granite rhythm,
Haunting harmony and melody,
Peerless phrases unrepliable,
Hugging the whole of myself, as in life.
You go on, infinite, in darkest space,
Your ivory-taming fingers never lost.
A glissando and you’re gone, but you remain.

© Susan M. Silver, 2009, 2021, 2025. A variation of this poem was previously published in *Allegro*, 2009, and *Breath & Shadow*, Winter, 2021.



TRUDY AT THE PIANO, colorized by Tiptie final. *Photo credit: Bruno of Hollywood, 1948. Colorization by Tiptie.*

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THE PINT-SIZED PALATE

Bus Stop Café — “The 1” for Taylor and Me

BY CHURCHILL STONE

BUS STOP CAFÉ
597 HUDSON STREET

At 9 a.m. on a Sunday morning we went to the Bus Stop Café. We always wondered why so many people go there because it seemed like just another diner.

And then I found out that Taylor Swift wrote a song, *The 1*, where she says, “I thought I saw you at the bus stop.” Since Taylor probably does not take the bus, her fans think she means Bus Stop Café. So now it is a famous place. It’s also near an actual bus stop on Hudson Street. In 1922, a bartender there was shot twice, but he survived.

When we arrived at Bus Stop, there were already a lot of people eating— young, old, single, couples, families, and friends. As soon as our server, Carolina, saw my baby brother, she gave us a baby chair and a paper cup of water for him. So this place is kid friendly and even baby friendly. Carolina and everyone there was very nice.

There are lots of tables outside, We sat inside, but the giant windows were open and it was a beautiful day.

We started with fresh squeezed orange juice which was very good. Also, my dad was surprised because he said his cappuccino was very good for a place that’s a Greek diner and not an Italian café. My mother was happy too because the coffee was good and they kept filling it up for free.

I love Eggs Benedict and I think they are a kid friendly food. So I ordered them but they were not that great. And the home fries were cold so I didn’t even try them. And



MY SISTER, CHARLEMAGNE, gets ready to eat her chocolate chip pancakes. Photo courtesy of Webster Stone.

this was after I told them I was reviewing the restaurant — I don’t think they believed me. We also ordered French toast, but that was not very good either. My sister ordered pancakes which were okay but she was not thrilled with those. We both agreed that my father’s pancakes are better and he just makes those from a mix. I think with Bus Stop Café you have to stick to the basics or things that are Greek.

They do have 12 breakfast specials. These come with a choice of orange, cranberry or tomato juice (definitely get the orange juice even though it comes in a very small glass) and coffee or tea. Their specials include oatmeal (\$15), a western omelet (\$20), corned beef hash with two eggs (\$20) or an egg avocado BLT (\$20). You can also have eggs any style (\$14).

They also have a big lunch and dinner menu like any diner. Unlike diners, Bus Stop Café has a liquor license since they used to be a saloon over 100 years ago. So people come in the evenings where they have cocktails like margaritas and mojitos (\$13). We walk by in the evenings and it’s a real scene of people there having their drinks.

Bus Stop Café doesn’t seems like a place that would be in New York City. Maybe that’s a good thing. It is a charming place with nice people, but the incredible thing about it? They serve the breakfast menu from 7:30 in the morning to 10:30 at night. So if you’re a kid, you can have pancakes, a bagel with lox and cream cheese, or an omelet for dinner while your parents have a martini.

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IT'S ALL MY FAULT

Thank You For Your Attention To This Matter

BY DUANE SCOTT CERNY

I know you have a busy life. Tending to your family, lending an ear to troubled friends, making certain you're recycling correctly. It's endless. This is why I appreciate you taking the time to read this very sentence. In fact, I lay prostrate before you in thankfulness and very happy that prostrate is spelled correctly. So yes, I'm lubricating my gratitude on thick.

Now may I ask a favor of you? The survey below will take less time than using Chat-GPT to write a convincing ransom note, especially without having to cut and paste all those letters out of random unread newspapers. Yes, the end may be near but not before I toss you a dozen quick questions.

As an American, I value your opinion on how things are going. I realize we're all feeling stressed with the duties of life; living, breathing, and the scrubbing of one's cell phone's search history. I also recognize carrying five forms of identification with you at all times can be frustrating, especially while swimming, showering, or enjoying sitz baths, but I promise you a faster check-out deportation experience, should it be necessary.

My #1 goal is to keep you semi-satisfied/confused, then keep you quiet, perhaps in a country rarely appearing on *Condé Nast Travelers'* "Top Ten Vacation Spots." Honestly, If I'd wanted your complete participation, an unmarked SUV would already be parked outside your window with the engine running.

Now, shall we begin?

1. How likely are you to recommend the United States to a friend, colleague, or someone you're semi-stalking on Tinder/Grindr, where 0 equals Concerned and 10 equals Living in a Secret Room Behind a Bookcase?



DO YOU HAVE TIME FOR YET ANOTHER SURVEY? No, of course you don't!

2. If the United States were coffee grounds, what grind would you believe it to be? A) French press. 2) Drip. 3) Espresso. 4) Turkish. (See Erdogan, Iron Grip.)
3. Have you or any member of your family, including your third cousin Marjorie who lives under your mother-in-law's porch, ever attended a meeting where socialism was discussed, even in passing like an old chip and dip set? Please include all Scrabble, Wordle or drunken graffiti references.
4. On a postal scale ranging from "the envelope is too small" to "the body is too heavy for media mail" how would you rate the progress of American fascism?
5. What resources can you provide to assist in the fall of democracy? Please choose

- only one: A) Apathy. B) Lethargy. C) Patriarchy. D) Your Famous Macaroni Salad.
6. Complete the following sentence: When democracy is on the line, I will... A) Move the goal post. B) Move my home furnishings about. (See: Feng Shui). C) Move to Argentina for its rich history of repatriating immigrants. (German Fuhrer fluency optional.)
7. What best describes your opinion in the potential overthrow of the government? A) Unaware. B) Only Browsing. C) Enthusiastic. D) Incontinent. E) Bowel Worthy. F) I wasn't there that day.
8. Which are your preferred sources for news and information? A) State-controlled television. B) Right-wing streaming services. C) Cat videos. D) Print (meaning

newspapers/magazines, not 3D weaponry replicas). E) Emails from Nigerian royalty in need of dire financial rescue.

9. How do you feel about turning someone in to a: A) Theater critic. B) Toad. C) Melted witch. D) Prince, but not from England. E) An incompetent whistleblower.

10. If you ever had an enemies list, would you keep it in... A) Safety deposit box. B) Behind your water heater. C) Buried in the backyard next to a dog, two cats and a parakeet who outlived them all. D) Memorized in a mind with cognitive issues.

11. What device are you now using to complete this survey? A) Computer. B) Cell phone. C) Tablet (stone, capsule or otherwise). D) Chip in head. E) Uploaded via an overhead passing cloud.

12. Finally, what parts of the United States are best suited for either a Nuremberg-type rally or a Nuremberg-style trial? A) Blue states. B) Red states. C) Purple states. D) Puce with flat notes of San Simeon green states.

Thank you for completing this unimportant survey. My algorithms rejoice as angels weep. And just as an aside: how some of us are able to simultaneously juggle completely opposing positions in our brains is completely Beyond Beef to me.

Duane Scott Cerny takes the blame for most everything in his monthly satirical column, It's All My Fault. Best-selling author of Selling Dead People's Things and Vintage Confidential, he is the co-owner of Chicago's Broadway Antique Market and is a guest favorite among podcasters. Contact him at E-ThanklessGreetings@yahoo.com.

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VILLAGE VERSES

MEDITATION ON LEVELS OF REALITY FALLING AWAKE
BY JAN CRAWFORD

The first was Time
Her breath frozen in her spine
She began to open to the possibility
Time does not exist always and everywhere
And she noticed a faint breath

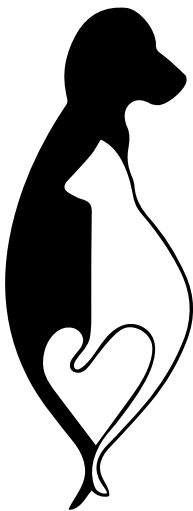
Then there was Woman
Finding this harder than Time
Yet being moved still deeper
Her identity as Woman slowly dissolving
As space began to expand as well as breath

Even harder perhaps was Human
Wasn't that irrefutable, unquestionable
But drawn further she couldn't stop here
Out beyond mind's desperate separations
The gentle sensation of ease now growing

Now American, White, Middle Class, Therapist
Next Educated, Old, Progressive and Feminist
Then even Buddhist and (secretly) Special came easier
Everything included but less consequential, defining
Her body even lighter and less contracted

Next Body itself seemed ready
Noticing that on this dimension of reality
To be defined in any way is to be confined
Aware now we are both embodied and not
Breath now pure non-local sensation

Each revelation now just arising on its own
Despite mind's attempts to take control
This path toward freedom opening wider
As she noticed her own soft lingering smile
And moments of a never imagined freedom



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Double, Double

BY KEITH MICHAEL



CLOCKWISE FROM TOP LEFT: a pair of Whimbrels at Fort Tilden in Queens; Red-necked Phalaropes showing off their dainty selves; Short-billed Dowitchers looking very long-billed; Hudsonian Godwits taking a break at Jamaica Bay Wildlife Refuge in Queens. *Photos by Keith Michael.*

*Double, double toil and trouble;
Fire burn and cauldron bubble.
Godwit's wing and Phalarope's feet,
Dowitcher's eye and Whimbrel's beak,
Egret's plume and Heron's tail,
Plover's toe and Avocet's nail,
For a charm of powerful trouble
Like a hell-broth boil and bubble.
Macbeth IV.i (recast)
William Shakespeare*

Okay, I know that's forcing Shakespeare's rhythm and rhyme, but this incantation captures the spirit of fall shorebird season for me. Whenever I board the A train heading to Jamaica Bay Wildlife Refuge in Queens to walk the mudflats of the East Pond in knee-high boots, I feel like I may end up in Tolkien's Middle Earth—the haunt of Godwit and Whimbrel, Dowitcher and Phalarope—fanciful creatures of a netherworld.

"Shorebird" refers to any number of usually small, relatively long-legged, cryptically plumaged birds that are most often seen plying the water's edge. There are more than 30 different kinds of shorebirds that one can reasonably expect to see each season as they pass through the wetlands of New York City on migration. Herons, egrets, gulls, ducks, and geese can also be seen "by the shore,"

but the more diminutive shorebirds are the ones that snag my imagination.

As reference, perhaps the most familiar shorebird is the Sanderling, that palm-sized, white and gray bird one sees at the beach, always scurrying at the frothy edge of incoming or receding waves, picking up fast food from the sand. After those perpetual motion machines, their next most common relatives are the various sandpipers and plovers.

All of these birds primarily nest in the northern tundra of Canada and Alaska, and are headed to South America for our winter. Every time that I see one of these diligent waders, I think about how far they must have flown to get here, how many thousands of miles they still have to fly, and how much they have to eat to get where they're going. It all seems unfathomable.

The more common contestants for my attention are the Semi-palmated Sandpipers and Plovers. The "semi-palmated" part of their names means that they have partially webbed feet. The Sandpipers have a slimmer silhouette than the Sanderlings, and the Plovers are miniature incarnations of Killdeer (if you know what they are) but with only one black band across their chests rather than the Killdeer's two. Willets and Yellowlegs are both significantly taller but can easily be con-

fused with each other. The Willet is brawnier with a thicker bill, and the Yellowlegs, helpfully, do have yellow legs—though there is a Lesser and a Greater Yellowlegs to keep you entertained, and doubting yourself, while trying to identify them.

I like Dowitchers. There are Short- and Long-billed ones. Confusingly, they both have extremely long bills, so don't get bogged down in differentiating between them. We mostly see the Short-billed ones. They are a "swallowed-a-grapefruit" shaped bird, mid-height, generally seen in groups, and they have a signature feeding style of bobbing their long bills straight up and down in the mud like a sewing machine. If you think about it, how do they tell what's edible, or not, buried down in the muck? Remarkably, they have sensors at the ends of those sword-like bills that help them find the delicacies. Additional fun fact: the tips of their bills are slightly prehensile. This means that just the ends can open and close to pluck *amuse bouche* from the mud. That's decidedly cool—though it still seems to me like reaching around in the dark under the refrigerator to find a snack. I confess, I really think that, mostly, I just like their name: Dowitcher.

The superstars of the late-summer/early-

fall are the Phalaropes and the Godwits. Only a few show up each season which revs up the excitement. In August 2013, a Red-necked Phalarope graced the West Village for a morning, spinning in the pile field just north of Hudson River Park's Pier 40. I say "spinning" because this delicate bird's dining strategy is to create a vortex at the water's surface to draw tidbits into its feast. Phalaropes are also iconoclastic because they are one of the few birds whose females have flashier plumage than the males. You go girls!

And Godwits? What's their claim to fame? Godwits hold the world record for long-distance non-stop migration. In October 2022, B6, a four-month-old Bar-tailed Godwit flew non-stop for 11 days, from Alaska to Tasmania, a total of 8,425 miles! I think that counts as avian royalty. A few Hudsonian or Marbled Godwits occasionally layover in NYC to break up their 10,000-mile flight to southern Argentina. Getting to witness these world class athletes on their pit stop is the best show in town.

Seeing a peachy, up-swept billed American Avocet would be icing on an already sweet cake.

I just heard that there may be Whimbrels on the beach at Fort Tilden, Queens. Gotta go!

THE CARNEGIE HALL OF CLASSIC ROCK

The Fillmore East and Legendary Promoter Bill Graham

BY ROGER PARADISO

I recently walked in the East Village to 105 Second Avenue where the former Fillmore East is now a bank. It wasn't a bank that killed the beast it was greed and power or something like that.

The Fillmore East was everybody's favorite gig to play. It was the Carnegie Hall of rock 'n' roll. Bill Graham made a very great presentation of rock 'n' roll, with the light shows and the curtains and the presentation of the bands and the set changes. —Dickey Betts, Allman Brothers, in Rolling Stone

The Allman Brothers played the Fillmore East many times along with all the best bands of that era. My favorite shows were: Moody Blues 1970, Zappa with Flo and Eddie 1971, The Who 1969, Jefferson Airplane 1968 and Jimi Hendrix 1970. Out of the 40 concerts he saw at the Fillmore, Arthur Schwartz, a founder of the *Village View*, said his favorites were Janis Joplin, The Who, Jefferson Airplane, Grateful Dead and the Chambers Brothers. He also said, "Bill Graham opened the Fillmore in 1968. Back then, there were three groups per show. Tickets were \$3. Once I saw Chicago, the Dead and Janis Joplin in the same night."

Then it all came crashing down. After three plus years of glory came one night of infamy when the Fillmore closed on June 27, 1971. I was 20 years old and too young to understand the politics of rock 'n' roll let alone Manhattan real estate.

Before it was the Fillmore, the venue was a movie and vaudeville theater called the

Loews Commodore Theater. It was built in 1927. Movies were silent. Any narration was read by the audience on black cards with the dialogue typed on them. There was always a piano or organ to provide live sound which drew the crowds in until the talkies came by way of Hollywood. Sound changed the movies and if video killed the radio star who killed the Carnegie Hall of classic rock?

Dear Friends:

Ever since the creation of the Fillmores, it was my sole intention to do nothing more, or less, than present the finest contemporary artists in this country, on the best stages and in the most pleasant halls. The scene has changed...All that I know is that what exists now is not what we started with, and what I see around me now does not seem to be a logical, creative extension of that beginning. — Bill Graham, May 6, 1971, The Village Voice

There was some speculation that Graham became upset about other festivals.

"It wasn't lack of revenue that closed the Fillmore East, but Graham's dislike of larger concert venues like Arena Rock and festivals like Woodstock which he felt were taking rock and roll down a road he didn't wanted to travel." — Untapped New York

Graham was also exhausted from running the smaller rock venues he had in New York and San Francisco.



< PINK FLOYD POSTER for the April 10, 1970 show.

He was tired of being a promoter in the new day of packaging concerts and the agents controlling what the promoter used to do—which was to book the acts. Agent packaging has also wounded the independent film world. It seems like an obligatory scene of evolution that the bigger always beats the smaller and sometimes better.

Graham took a small break and then ironically got back into the music business and stadium shows and reopened the Fillmore West and Winterland Ballroom theaters in San Francisco.

After three years, the Fillmore East closed on June 1971 and was gone forever. The New Fillmore East opened and closed in 1975. In 1980 after lying dormant for several years, it became The Saint, a popular gay disco which closed in 1988. The original auditorium was demolished in 1996. Later that decade it turned into condos and an Apple Bank. The only memory of the great days of the Fillmore is a lamppost on Second Avenue. It reads "Bill Graham Way" in mosaic tile done by East Village artist and Vietnam vet Jim Powers. Most people pass by without knowing who it is meant to honor.

Graham died in a helicopter crash on October 25, 1991 while returning home from a Huey Lewis and the News concert. He was elected into the Rock & Roll Hall of Fame in 1992.

< SIGNPOST POINTING TO THE WHITE BUILDING ON THE LEFT REPLACING THE GREAT FILLMORE EAST. The only thing left if the post foreground and a street sign for Bill Graham way. Photo by Roger Paradiso.

Karin Battin Is Swimming In Color and Mars

BY J. TAYLOR BASKER



Karin Battin's exhibit at the June Kelly Gallery is an immersion in artwork that offers waves of shapes and colors, that pivot between

organic and geometric shapes, uniting land and water, humans and nature, past and future, earth and the cosmos.

A Polish-German trained swimmer, Battin



LEFT: KARIN BATTIN, *MORNING BLISS*, 1990, 5"D x 13"W x 14"H, Ceramic. RIGHT: KARIN BATTIN, *SWIMMING ON MARS*, 2018, Mixed Media on panel, 36"x40". Photos by J. Taylor Basker.

loves all associated with water. She uses color and texture to explore and celebrate the experience of floating, pulsating, twisting and racing through water. These are paintings inside of paintings. Some swimmers are hidden in geometric designs. Others are submerged in fields of swirling shapes or organic forms. It is a rewarding

treasure hunt to find them as in the swirls of *Dark Tryst*. Surfaces hold secret messages and references, as in *Renewal's* enigmatic collaged photos of her painful post-war

childhood.

Yet her narrative can also be explicit as she depicts her fervent belief in Interbeing — the insight that all creation is one. This belief enhances her vision of the exploration of space. Yet she critiques its rationale in *Swimming in Mars*, that gave the title to this show. Battin challenges those who want to leave earth due to its destruction by pollution, rather than using technology to save our planet. Each of the carefully painted realistic details delivers a message. Yet a different approach to this is seen in her hypnotic tribute to shells, *Above Yellow*. Here wild impasto vortexes pull the viewer into an alternate reality uniting the seen and the unseen.

Battin's technique is impressive; her use of diverse materials is inventive and playful, like using glitter in paint. She easily handles both harsh geometric forms and dynamic organic shapes, smoothly harmonizing them. Battin courageously employs oppo-

sites in her imageries, as in *Rotation*, where oceanic imagery is contained in a confined geometric sphere. She gracefully transitions from realism to abstraction. These paintings compress energy and tension. Her process explains this. She begins by drawing on the floor with a long stick in charcoal on the canvas. Then she adds colors that guide her shapes and actions. These physical actions create strong movement, and the materials themselves dictate the conclusion. Battin both actually and metaphorically is swimming in her art.

Her ceramic sculptures are another example of this artist's multivalent talent. She handles three dimensional objects with the same inventiveness as her paintings. The shapes undulate with a sensual handling of clay as strong colors subtly flow over the surfaces.

This exhibit deserves several views. The show is extended until November 3 at 166 Mercer Street.

LEAVING A LEGACY

Barbara J. Steinberg to be Honored at the Greenwich Village Film Festival

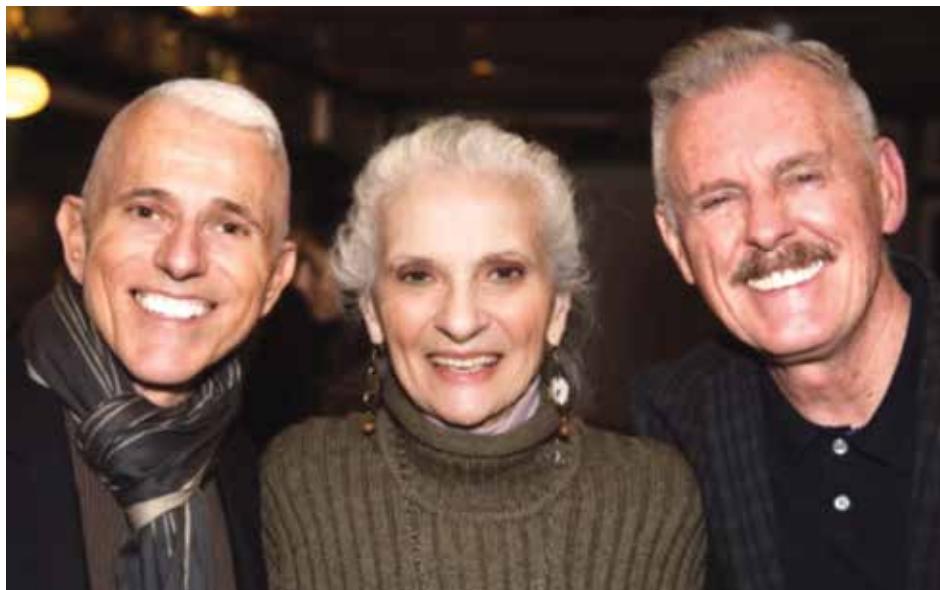
BY RICHARD ERIC WEIGLE

Some people are good talkers while others are doers, and there are a few who manage to do both. Longtime Morton Street resident, Barbara J. Steinberg, who passed away in 2023 at the age of 91, was an example of the latter. Barbara could talk and talk, but she was also a doer.

Quirky, charming, lovely, ebullient, occasionally taciturn, long winded, but always interesting, frugal yet generous, Barbara moved to Greenwich Village because she embodied all of the above and wanted to embrace the freedom and creativity for which Greenwich Village is famous for around the world. She loved The Village and waxed poetic about its charms and changes, always putting her money and energy where her mouth was. Extremely active in the Morton Street Block Association, along with the help of BBC President Kathy Donaldson and Assembly Woman and Village resident, Deborah Glick, they replaced the unsightly “Cobra” lampposts with the more historic and pleasing to the eye, Bishop Crooks Lampposts. They will be enjoyed by generations to come.

Barbara was also active in local politics and loved supporting her friends in all of their endeavors. She personally supported my performances as a tenor with The New York Choral Society, attending almost every one of my concerts at Carnegie Hall stretching over 30 years.

She also loved The Greenwich Village Film Festival and attended not only every festival since its inception in 2015, but every



LEFT TO RIGHT: Michael Anastasio, Barbara Steinberg and Richard Eric Weigle. Photo credit: Robert Weisman.

night of every festival. This meant that while in her late 80s up until 90 years of age, she made her way from Morton Street to West 13th Street, even purchasing tickets for her friends and attending every after-party until the very end. Knowing that my husband, Michael Anastasio and I are two of the organizers of the festival along with founders, Alessia Gatti and Antonio Padovan, was a source of great pride for her. She truly was our biggest fan and cheerleader.

In her will, she bequeathed a generous sum of money to The Greenwich Village Film Festival because she believed very

strongly in its mission to keep Greenwich Village alive as a creative space and retain as much of its Bohemian atmosphere as possible. During her over 60 years living on her beloved Morton Street, she supported theater, concerts, comedy clubs, block association events, house tours, lectures, and political gatherings and protests, large and small.

Thus it gives us great pleasure to honor Barbara J. Steinberg on opening night of this year's festival on Tuesday, November 11 at The Quad Cinema at 34 W. 13th Street at 7 p.m. We will also be screening a short film she appeared in titled *Flutter Flutter*

Thud which proves that a skilled filmmaker can tell a compelling and interesting story in three minutes. So kudos to Indian director, Uday Benegal, for doing just that and for giving us permission to show his film.

So if you also love the Village, please consider supporting the 11th Annual Greenwich Village Film Festival by purchasing a ticket or two after November 1 at <https://www.greenwichvillagefilmfestival.com>.

Any night you attend, you will view a sampling of short documentaries, animated films and short narrative films from around the world. Last year's winner was *I'm Not A Robot* from The Netherlands which went on to win an Academy Award for Best Short Film.

The Film Festival and Bishop Crooks Lampposts do not scratch the surface of Barbara's legacy. She will be remembered for her kindness, grace, generosity and her ability to bring people together, or “make a mitzvah,” as she would say. That was her greatest joy. Clearly Barbara understood the importance of leaving something behind, and as I am now an octogenarian, I grapple with what I want my legacy to be. I consider my interest in books, films, theater, neighborhood beautification, local institutions and organizations that I love and admire. Even if it is as simple as planting a tree, making a small donation or volunteering, I think that most of us want to leave the world a slightly better place than we found it. Thank you Barbara for the inspiration.

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ISAAC RAZ

Celebrated jazz vocalist Eve Zanni and distinguished composer and jazz pianist Isaac Raz are offering a free weekly jazz choral experience--the Bliss Singers--every Friday at 4:30 p.m. in the Westbeth Community Room. It's perfect for both singers and those who think

Pure Bliss

Jazz for singers--and those who think they can't sing!

BY MARK MILSTEIN

they can't sing. Focused on songs of hope, love, and social justice, with a strong emphasis on community and spiritual uplift, Bliss Singers' meetings provide a joyful hour of music and friendship singing the most meaningful songs you know and love.

As Eve says, “Creating healthy, supported sound was our ancestors' first survival tool. Everyone needs healthy vocal production and habits. The *My Bliss Singing Warm Up* routine to live jazz piano accompaniment is specially designed to both relax and energize through vocal exercises, breath work, gentle

stretches, dance moves and improvisation. My super-fun warm-up routine is like going to the gym for your voice.”

Both Eve and Isaac are professional music educators, as well as performers. In addition to her long tenure teaching music in the New York City school system, Eve holds a master's degree in jazz voice and jazz education. A certified Kodaly educator, she also holds a certification in somatic voicework. Isaac is the founder and president of WholeMusicLLC, the innovative music program designed to engage the “whole person.”



EVE ZANNI

These exceptional, generous, people are offering their art and their craft to their neighbors every Friday at 4:30 p.m. in the Westbeth Community Room located at 55 Bethune Street, with an entrance on either Bank or Bethune streets between Washington and West streets.

Come along for a healthful, uplifting hour!

Spotlight on a Village Storyteller

Roger Paradiso's *My Hollywood Circus*

BY KIM KROLL

Greenwich Village has always been more than just a neighborhood. It has been a stage, a canvas, a writer's desk — a place where stories are born and nurtured by a community that has long championed independent voices. From the bohemian poets of MacDougal Street to the playwrights who transformed off-Broadway theaters, the Village has remained a haven for artists determined to make work on their own terms.

Carrying that spirit forward is Roger Paradiso, a filmmaker, screenwriter, and producer (and a *Village View* founder!) whose career bridges the glitter of Hollywood and the grit of independent film. This fall, Paradiso is inviting his neighbors — and supporters far beyond the Village — to join him in bringing two projects to life: his new memoir, *My Hollywood Circus*, and his independent documentary trilogy on the Kennedy family.



PARADISO ON THE SET of *Tony N' Tina's Wedding*. Photo courtesy of Steve Sands and Greenwich Street Productions.

ROGER'S HOLLYWOOD HIGHLIGHTS

Over a career spanning decades, Roger Paradiso has worn many hats in the movie business — producer, writer, director, assistant director and coffee-maker. His credits include:

Moonstruck (1987) — Academy Award-winning romantic comedy starring Cher and Nicolas Cage.

Annie (1982) — A big-screen musical classic beloved by generations.

The Thomas Crown Affair (1999) — Sleek remake of the 1968 crime caper starring Pierce Brosnan and Rene Russo.

Tony n' Tina's Wedding (2004) — Hilarious film adaptation of the long-running immersive stage hit.

Searching for Camelot — Paradiso's independent Kennedy family trilogy.

From Hollywood Sets to Indie Streets

Paradiso's name may not be on the marquee, but his fingerprints are on some of the most beloved films of the last four decades. He worked on *Moonstruck*, *Annie*, *The Thomas Crown Affair*, and *Tony n' Tina's Wedding*, among others. In *My Hollywood Circus*, Paradiso pulls back the curtain on these productions with a mix of wit, candor, and deep affection for the chaotic art of filmmaking.

"It was a circus," he says with a laugh. "That's the only word for it. Big studio movies, indie experiments, the late-night rewrites, the near-disasters that somehow turned into classics — I wanted to capture all of it."

The book is more than just Hollywood gossip. It's a meditation on creativity, survival, and the often unseen labor that goes into making films. For anyone who has ever dreamed of being behind the camera, or simply wondered what really happens after

the director calls "action," Paradiso offers a front-row seat.

Searching for Camelot

Parallel to the book, Paradiso has created an ambitious film trilogy about the Kennedy family. *Searching for Camelot* seeks to explore how the Kennedy legacy still resonates today.

"This isn't nostalgia," Paradiso explains. "It's about ideals — about what the Kennedys meant when they spoke of service, sacrifice, and vision. These are questions we're still wrestling with as a country."

The trilogy blends archival footage, interviews, and Paradiso's distinctive storytelling style. Like his book, it aims to spark dialogue — not just about the Kennedys, but about the larger story of American democracy.

A Village Tradition of Independence

True to his roots, Paradiso is taking an independent path to share these works. This fall,

he launched a Kickstarter campaign to fund the marketing and distribution of *My Hollywood Circus* and *Searching for Camelot*.

The campaign offers pledge rewards familiar to anyone who has tuned into a PBS fundraiser — signed books, exclusive digital content, acknowledgments in the published edition, and even the chance to be named a "Kickstarter Angel" for donating without accepting a reward. Early supporters will see their names printed in the book before its wide release.

"Independent artists need communities," Paradiso says. "The Village has always understood that. It's never just been about the art — it's about people believing in the art enough to keep it alive."

For Paradiso, the Kickstarter is more than a fundraiser; it's a continuation of a Village tradition in which creativity thrives not because of corporations, but because neighbors, friends, and audiences step up to sustain it. It is grassroots financing, not corporate.

How to Get Involved

The Kickstarter campaign for *My Hollywood Circus* and *Searching for Camelot* will be live this fall. To learn more, visit kickstarter.com/projects/rogerparadiso/my-hollywood-circus or contact Paradiso directly at myhollywoodcircus@gmail.com

As Greenwich Village continues to evolve, projects like Paradiso's remind us that its heartbeat remains the same: a community of artists and supporters willing to take risks, tell stories, and keep the flame of independent culture burning.

HOW TO SUPPORT

PROJECTS: *My Hollywood Circus* (book) and *Searching for Camelot* (films)

REWARDS: Signed editions, digital collectibles, acknowledgments in the book

CONTACT: myhollywoodcircus@gmail.com or kickstarter.com/projects/rogerparadiso/my-hollywood-circus

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SCAN ME

AI's New Role: Reshaping the Film Industry

BY MICHAEL JACOBSON



ROXANNE DUCHARME, work represented above, is a longtime 2D animator who decided to get into AI in early 2023 when she was out of work and the entertainment industry was at a standstill. She believes AI is a tool that enhances the work of existing artists, rather than replacing them. *Image credits: Roxanne Ducharme.*

For the past six months, it has become apparent to me that Artificial Intelligence (AI) will play a significant role in the creation of moving images. I'm bringing this to your attention because the AI-generated short films I'm seeing are increasingly photorealistic and engaging.

The last few years have been challenging for New York's film community. Other states and countries have lured production companies away with attractive tax incentives. The year-long strikes by the Writers Guild and SAG-AFTRA placed additional hardships on the film industry. Now, AI is here, threatening to redefine many of our livelihoods.

Soon, a breakthrough AI full length feature will be the talk of the town, much like *Tangerine* was hailed for its use of an iPhone and its raw authenticity. Theater audiences will marvel at what they see on the big screen. Similarly, a socially progressive documentary will be featured in a prestigious film festival, with audiences scrutinizing and debating the seamless integration of AI archival footage.

To learn more about the AI phenomenon, I spoke to three filmmakers who are actively involved in the craft of AI moving image creation.

Philip Shane is a long-time documentarian and editor in New York City who observes that the film industry is in a slump, with many veteran editors out of work. He offers a solution: learning AI. He asserts that having AI training might help someone get hired because some producers of new shows are very interested in finding people with those skills. He argues against the misconception that AI is so simple an intern can use it, emphasizing that it's a new, powerful tool that still requires a talented professional with a good eye, patience, and storytelling skills. He mentions a producer friend who is creating a series that's using a lot of AI, noting that some networks are starting to become okay with

it. Shane is candid about the challenges of privacy and ownership concerns, noting his own reluctance to use AI with personal story materials. While he believes these issues will be resolved legally, he advises filmmakers to understand the guidelines of networks and streamers before incorporating AI into professional projects. He also warns that AI is not a quick fix; it takes time and practice to master, like any other tool.

Roxanne Ducharme is a long time 2D animator who decided to get into AI in early 2023 when she was out of work and the entertainment industry was at a standstill. She saw it as an opportunity she didn't want to miss, unlike her decision to avoid 3D. She has been intensively learning AI ever since, often working seven days a week. Ducharme finds the learning process ongoing and difficult to keep up with due to the constant updates and new features in various apps. She started with image generation and then became more interested when video AI platforms emerged. Ducharme highlights that a film background is crucial for success with AI. Skills like editing, compositing, sound design, and an



understanding of cinematic language are essential for transforming AI-generated clips into a coherent story. She believes that AI is a tool that enhances the work of existing artists, rather than replacing them. Ultimately, AI has given Ducharme the opportunity to fulfill her lifelong dream of making her own films, a feat that was previously too expensive and labor-intensive in 2D animation. She is excited to explore different styles, including abstract and illustration-based projects, and is also experimenting with AI-generated music. While it's a juggling act, she hopes to balance commercial work with her personal creative projects.

Brian Waddell has been involved with 2D and 3D visual effects for over a decade. He sees an increasingly larger role for the adoption of AI in post-production, describing it as a "force multiplier" that allows individuals or small teams to achieve results previously impossible without significant investment. Waddell shared some of the hurdles he personally encountered in content creation, often being hindered by the prohibitive costs of stock footage, music, and sound effects.



BRIAN WADDELL, work represented above, has been involved with 2D and 3D visual effects for over a decade and sees an increasingly larger role for the adoption of AI in post-production. *Image credit: Brian Waddell.*

AI removed many of these barriers, enabling him to generate the specific assets he needed to realize a vision quickly and cost effectively. Addressing concerns about job displacement, he sees his use of AI as enabling the creation of content that otherwise would never have been made, as he lacked the budget to hire crews or license expensive assets. For those starting in AI, Waddell typically recommends beginning with an affordable Midjourney subscription to experiment with text to image and image to video workflows.

Based on the experiences of Shane, Ducharme, and Waddell, it's clear to me that AI is no longer a futuristic concept but a powerful tool actively reshaping the film and content creation industries. These professionals demonstrate that while AI presents challenges like privacy and the learning curve, its benefits, from generating assets affordably to enabling new forms of storytelling, are undeniable. The consensus among them is that AI won't replace human creativity; rather, it amplifies the skills of seasoned artists and filmmakers, acting as a "force multiplier" that makes ambitious projects more accessible than ever before. As the industry evolves, those who combine their traditional cinematic knowledge with a willingness to learn and adapt to AI will be best positioned to thrive in this new landscape, unlocking creative possibilities previously out of reach.

Philip Shane: philipshane.com

Roxanne Ducharme:
roxanneducharme.com/ai

Brian Waddell:
youtube.com/@LitanyOfIgnition

Michael Jacobson is an independent New York filmmaker. His recently completed documentary, "The Cornelia Street Cafe In Exile," is screening at the IFC Center. He also curates and hosts a bi-monthly screening of short films by New York Metropolitan filmmakers at New Plaza Cinema.

Republic of Greenwich Village Walking Tour: A Seasonal Gem of NYC History

BY KAJU ROBERTO

It was a beautiful unseasonably warm late September day when we all met under the Washington Square Arch for the Republic of Greenwich Village Walking Tour, hosted by NYC tour guide Mark Kehoe. This walking tour was part of the Village Trip, and it has been a strong staple of this one-week long late summer NYC festival celebrating Greenwich Village for many years.

This fascinating two-hour tour centered on the history of NYC particularly from the southern tip of Manhattan to where the north Greenwich Village ends.

Mark is a walking encyclopedia of historical knowledge about New York City.

From 17th Century New Amsterdam to The Village Today

From how the Dutch first arrived in 1624 and named this land New Amsterdam, to how the Lenape traded goods, to the yellow fever epidemics that in the 19th century caused the land where Washington Square Park is today to be a grave site, to how Millionaire's Row began, and how Canal Street was once an actual canal, Mark did not miss a single beat. For example, on Center Street where housing court is today, there was once a big fresh water pond that became so polluted it had to be drained into the canal now known as "Canal Street."

Another intriguing fact Mark mentioned is that people would come to the west side in the early 1800s (where Hudson River Park is now located), and rent small cottages to escape the "bad air of yellow fever" of the central city. Supposedly, this early strain of yellow fever was so strong, you could be fine in the morning and dead by the afternoon. This was a time before sanitation existed, where pigs roamed the city streets and people threw their garbage out of their windows.

Under Dutch rule, there were slaves in Greenwich Village brought to the city by Sephardic Jewish traders and others. Eventually some slaves were allowed to buy their freedom by working. Some were even given fertile land on Thompson Street, which was known as "Little Africa" well into the 19th century.



TOUR GUIDE MARK KEHOE is an expert on historical NYC sites in Greenwich Village. It was all part of the Republic of Greenwich Village Walking Tour as part of the Village Trip festival on September 20th. Photo by Kaju Roberto.

In 1811, the grid pattern of the city streets we know today began with city legislation named "The Commissioner's Plan." There was no altruistic motive for this; it was purely devised to sell housing lots. Avenues running uptown and downtown and numbered streets starting from Houston Street began here. Until 1830 the north end of Washington Square Park was the northern edge of the city. Writers and artists were opposed to this plan, since the city at that time was filled with beautiful rolling hills, small lakes, and waterfalls.

Charles Street Prison and the Birth of Fifth Avenue

In the early 19th century, there was a prison on Charles Street. From there some inmates were sent up the Hudson River to Sing Sing, hence the origins of the saying "being sent up the river." Work on Fifth Avenue started in 1830, but only reached as north as 23rd Street by the early 1840s. This is about the time the super-rich started moving to the lower completed part of Fifth Avenue.

The First Artists Settle in Greenwich Village

By the beginning of the 20th century, artists and poets began moving into the Village as rent was cheap. As early as the 1890s, there was an Arts Student League and the National Academy on 57th Street.

Around this time, a group of artist pals from Philadelphia (which included John Sloan and Everett Shinn and led by Robert Henri) settled in Greenwich Village. They were later dubbed "The Ash Can School" painters since Henri encouraged them to paint what they would see, rather than the romantic depictions of nature scenes. This was a novel art concept at the time.

The Republic of Greenwich Village

We finally worked our way toward Sixth Avenue and turned east on 8th Street. Here Mark showed us a brick building with small windows where the Dadaist artist Man Ray lived in 1915. He was romantically involved with the American photographer Lee Miller. By accident, they discovered the surrealist

photographic technique called "solarisation," although Ray would take full credit for it. This caused their inevitable breakup.

We next moved on to MacDougal Alley where Gertrude Vanderbilt Whitney purchased her art studio, which later became the first Whitney Museum.

Moving further along Fifth Avenue, we had come full circle back to the park. In 1889, the first Washington Square Arch was erected near its current location. This wooden structure was so beloved by the Greenwich Village community, that in 1893 it was rebuilt larger in its current location. Many years later would become the beacon for one of the most important Greenwich Village events.

January 23, 1917 witnessed the creation of the Republic of Greenwich Village. The French conceptual artist Marcel Duchamp had moved to NYC from France in 1915 to avoid conscription following his highly successful NYC Armory Show in 1913 - the first art show to expose European artists to American audiences. His showing of his radical painting *Nude Descending the Staircase* made Duchamp an international sensation.

The artist perpetrators led by Duchamp broke into the side door of the Washington Square Arch and climbed to the top. They partied there for 24 hours, bringing sandwiches, balloons, Japanese lanterns, and wine where the group declared Greenwich Village to be the Republic of Greenwich Village. It was a place of radical thinking, a place to be free and to create.

The Republic of Greenwich Village Walking Tour was the perfect way to learn so much about the history of the New York City and Greenwich Village. Definitely look up Mark Kehoe and take one of his walking tours.

For more information: thevillagetrup.com

Kaju Roberto is an accomplished musician, singer/ songwriter, journalist, and an award-winning producer. He is the artist Rad Jet on Spotify

Alternative Coffee House for Emerging Singer-Songwriters

BY KAJU ROBERTO

On September 6, I had the pleasure to cover two very talented Latino singer-songwriters at the People's Voice Cafe on 239 Thompson Street. This alternative coffeehouse offers quality entertainment and a place for emerging singer-songwriters to perform and show their wares. It has also been a space for artistic expression and a wide variety of humanitarian issues and concerns since 1979.

The cafe is run as a non-profit collective without any political affiliation. The People's

Choice Cafe is an alcohol-free space supported in part by the generosity of the Folk Music Society of New York and the Judson Memorial Church.

Introducing Two Wonderful Singer-Songwriters

The performance room had the feel of a large classroom with a makeshift stage. There were about 20 people in attendance, many of whom were songwriters, musicians, and

filmmakers. Outside in the corridor, the staff was selling coffee and chocolate chip cookies. The event's host Judy Gorman, a singer-songwriter guitarist who has been hailed by Pete Seeger, kept us entertained with humor in between the performances.

This main performances highlighted two very awesome New York City-based Latino singer-songwriters. They both performed in English and Spanish.

Mario Cancel-Bigay: The Humorous Poet and Professor

Mario Cancel-Bigay (pronounced Big Eye) is a Puerto Rican singer-songwriter, poet, translator, and ethnomusicologist who happens to be a virtuoso on the Puerto Rican 10-string cuatro, the island's national guitar. Mario is also a professor at New York University where he teaches courses on Latin American cultures and global works.

continued on page 25

At The Jefferson Market Library

BY CORINNE NEARY

September was a busy month at Jefferson Market Library. We welcomed back all of those families of school children who spent their summer traveling, and a new class of college students arrived in town, eager to get their first New York Public Library cards. September can feel like a shock to the system, after the sleepy dog days of summer, but it's a month that gets us energized for the fall and winter ahead.

This year, we got to thinking about how to keep bringing new people into the library, using the Sunday opening hours we are so lucky to have. If you didn't know, we are open every Sunday from 1-5 p.m. and we've made a commitment to offer a public program during each of those days.

First, let's get into what we're doing for the pre-school set! Regular weekday visitors will know that we offer back-to-back story times on Mondays and Tuesdays, and that these programs draw hundreds. Since many of those attending with tots in tow are the nannies and babysitters of our young patrons, we want to offer some Sunday story times to give the working parents a chance to enjoy this experience too. So, Sundays October 5, November 2, 23, and 30 at 2:30 p.m., you can bring your kids for a fun story time in the children's room.

For the adults, we've got a broad range of offerings, starting Sunday, October 12 at 2 p.m. with Charlie Bethel's one-man-



THE WILLA CATHER PROGRAM SPACE. Photo courtesy of Jefferson Market Library.

show, *Beowulf: an Epic Tale*, performed by John Heimbuch. This fierce one-person telling modernizes the wit, vigor, and meaty language of the original Anglo-Saxon epic, making the oldest tale in the English language into a relatable high fantasy adventure. It's sixty minutes with no intermission.

Leaning into the spooky season, on October 19 at 2 p.m., we'll be screening Jordan Peele's 2019 horror film, *Us*, starring Lupita Nyong'o. Not for the faint of heart,

this movie follows a family starting off on a beach vacation, where they are terrorized by a family of doppelgangers with murderous motivations.

Sunday October 26 at 1:30 p.m., it's time for the literary madness of Three Rooms Press, with a new issue launch of the internationally-renowned *MAINTENANT: Journal of Contemporary Dada Writing*. With a long list of readers, art, and performers, you can only expect the unex-

pected here. These artists are assembled by the founders of Three Rooms Press, Kat Georges and Peter Carlaftes.

October may be over, but on November 9 we're still hanging on to those Halloween vibes, with a reading of a new horror novel, *The Brood*, by author Rebecca Baum. A fascinating blend of horror and magical realism, this spine-tingling thriller explores the complex relationship between women, their bodies, and the natural world. This reading takes place at 2 p.m.

Sunday, November 16 at 1:30 p.m., we have a play reading: *Outside* by Elana Gartner from Julia's Reading Room. JRR is a program of The League Of Professional Theatre Women. In this play, nine year old Mel has been enjoying her carefree life outdoors on the streets of NYC in 1985. But, as fall begins, her brother is suddenly moved to another school, she's getting teased and she doesn't know why. And then she finds out a big secret about herself. If time allows there will be a brief talk back with the playwright after the reading.

All of these programs for adults will be held in our first floor Willa Cather Room. We promise more Sunday programs to come over the winter. So when the days are cold and bleak, you can always find some afternoon solace here at the library. As always, please check our website for the most up to date listings.

Coffee House *continued from page 24*

The cuatro itself is an instrument that resembles an American 12-string guitar; with its five main strings each doubling one octave apart, giving its ten strings a characteristic "chime" when ringing out with sustain, producing a beautiful legato sound.

He performed several of his heartfelt musical compositions on his cuatro. Mario is not only a great musician, he is an excellent lyricist with a rich baritone voice. Here's more about three of his highly memorable originals with engaging stories.

Roses for Me is a beautiful lullaby characterized by open altered chords, with an augmented turn around. Lyrically, this is a gorgeous song about an unrequited longing for love with a mood of introspection by the protagonist.

The next song *Gabriela and Grace* is an upbeat happy tune about his young daughter Gabriela and her best friend Grace, and their carefree existence of fun and giggles. The lyrics are witty, full of wonderful visual imagery, and in the end Mario, as a parent, clearly states he needs a break from these girls driving him crazy!

Following this song was a humorous ditty he would often play in class to his students about an NYU card and an EBT card. Here Mario's lyrics are both intellectual and humorous, and the music has the feel and ca-



INTRODUCING TWO WONDERFUL SINGER-SONGWRITERS: Ruben Gonzales (center) and Mario Cancel-Bigay (right) and a percussion player perform together at the People's Voice Cafe on September 6th. Photo by Kaju Roberto.

Ruben Gonzalez: Socio-Political Commentator with a World Vision

Ruben Gonzalez is a singer-songwriter guitarist who emigrated from his native Argentina. His music has a "hand-made" feel to it, where he often invites his audiences to participate with his performances. Due to his musical ingenuity, and as an example of

a new direction in music, world-renowned composer Philip Glass invited Ruben to perform at the Tune In Festival.

With his eclectic mix of South American, classical, rock, jazz, and African influences, Ruben is a great storyteller through his compositions, with lyrical themes that often point to socio-political commentary. He has three albums to his credit, and is currently working on his fourth with a talented griot balafon

player from Guinea, Famoro Dioubate.

Before starting his set, Ruben invited a talented percussion player to join him. His first song about a "very hungry caterpillar" is a metaphorical folk-song with a deeper lyrical message: how abject greed can lead to one's demise.

Ruben's third song was a beautiful melodic tune. He explained beforehand it is a song he wrote about his leaving behind the "old country" (Argentina) and embracing his "new country" (United States). This song was a breezy samba replete with gorgeous-sounding jazz chords played in fingerstyle on the acoustic guitar. I swear, while listening to Ruben perform this beautiful tune I could not help imagining Antonio Carlos-Jobim was playing it in the room.

I heard an eclectic mix of samba, bossa nova, folk and choro in Ruben's originals, but I still would not place a single category of genre to describe his music.

To close out this review, both performers laid out their own personal stamps to their musical performances that rang as sincere and true to my ears as the beautiful chords emanating from their instruments.

If you are looking for voices of authenticity, check out the People's Voice Café. They run shows weekly at 239 Thompson Street.

For upcoming shows:

<https://www.peoplesvoicecafe.org>

October 2025

EVENTS

in and
around the
West
Village



50th Annual Kips Bay Decorator Show House

Through October 19 • 20 W 12th Street • Tickets start at \$50
kipsbaydecoratorshowhouse.org

For more than 50 years, the Kips Bay Decorator Show House has celebrated the best in interior design by transforming a luxury Manhattan home into an extraordinary exhibition of fine furnishings, art, and technology. This year marks the landmark 50th anniversary, with the Show House set in a 9,000-square-

foot, six-level townhouse in Greenwich Village at 20 West 12th Street. The historic 1900 residence boasts 13-foot ceilings, seven wood-burning fireplaces, eight bedrooms, nine bathrooms, and a private garden, retaining much of its original architectural character, including an Otis elevator.

ART

Whitney Staff Art Show

October 9–
November 2
Westbeth Gallery
155 Bank St
(enter through
courtyard)west-
beth.org

The Whitney Museum's annual Staff Art Show is free and open to the public, and all are welcome!



¡VIVA! BROADWAY AT THE WHITNEY
Friday, October 17 • 6 pm
Floor 3, Theater
Whitney Museum of American Art
99 Gansevoort Street
whitney.org

In celebration of Hispanic Heritage Month, enjoy an exclusive pop-up performance by musicians from the critically acclaimed Broadway musical *Buena Vista Social Club* at the Whitney. Stop by the theater to hear the transporting sounds of Cuba brought to life. Admission is FREE!



DQNY30!
THE DRAG QUEENS OF NEW YORK
30TH ANNIVERSARY EXHIBITION
October 16 - November 30
HA/HA

250 Bowery, 2nd Floor
This fall marks the 30th anniversary of the publication of the landmark *The Drag Queens of New York: An Illustrated Field Guide* by Julian Fleisher. DQNY30 draws from Fleisher's original archive, bringing together never-before-seen photographs, taped audio interviews, handwritten notes, correspondence, surveys and more.

CINEMA

A CONVERSATION WITH MICHAEL LEWIS AND NICHOLAS BRITELL

October 15, 7 pm

Cherry Lane Theatre

38 Commerce Street

cherrylanetheatre.org

Bestselling author Michael Lewis and Emmy award winning composer Nicholas Britell discuss the upcoming audiobook *The Big Short: Inside the Doomsday Machine*, followed by a screening of Adam McKay's 2015 film *The Big Short*.

NYC HALLOWEEN FILM FESTIVAL

Friday, October 10

Anthology Film Archives

32 2nd Avenue

An evening of chills and thrills to showcase the creative visions of killer up-and-coming filmmakers.

MUSIC

2025 PROGRESSIVE CHAMBER MUSIC FESTIVAL

October 10, 7 pm - October 11, 10 pm

Greenwich House Music School

46 Barrow Street

greenwichhouse.org

Eclectic music from some of NYC's most creative artists! From classical to modern jazz and all things in between.

RAVI COLTRANE SEXTET

October 28 - November 2

Village Vanguard

178 7th Avenue South

villagevanguard.com

He bears the name of jazz royalty, and he's spent many hours curating, archiving and producing his parents' recordings. But when he picks up his own saxophones, Ravi Coltrane blows an original and distinctly modern strain of jazz.

THEATER

STORIES FOR FUTURE ANCESTORS PART II: OTHER WORLDS

October 9-12

Theater for the New City

155 1st Avenue

theaterforthenewcity.net

Theater work inspired by real and fictional events in outer space presented by aerial performance-based collective Constellation Moving Company.

FIRST WARNING!

October 2 - October 12

Theater for the New City

155 1st Avenue

theaterforthenewcity.net

The play, Strindberg's only comedy, explores his fascination with love, jealousy, and the battle of the sexes through a farcical exploration of a stormy marital quarrel.

THEATER

Gwyneth Goes Skiing

She's the Goop-founding, Door-Sliding, Shakespeare-In-Loving, consciously-uncoupling Hollywood superstar. He's a retired optometrist from Utah. In 2016, they went skiing. On the slopes of Deer Valley, their worlds collided, and so did they - literally. Ouch. Seven years later, in 2023, they went to court. Double ouch.

Join harbingers of queer chaos, Awkward Productions, as they bring their viral hit *Gwyneth Goes Skiing* to NYC, following global acclaim and sold-out runs in London, at the Edinburgh Fringe, and even in Park City, Utah - where the actual trial happened! Starring Linus Karp as Gwyneth Paltrow, Joseph Martin as Terry Sanderson, and featuring original music by Leland, vocals by Darren Criss and Cat Cohen and a special video performance by drag icon Trixie Mattel.



October 9 - November 16
SoHo Playhouse
15 Vandam St.
sohoplayhouse.com



Hudson River Sukkah

October 6-13
9am - 2pm, 4pm - 6pm
Just past Pier 46, Hudson River Park
(at Perry & West St intersection)

The High Holidays in West Village were beautiful and paved the way for a joyous week of Sukkot ahead. A Sukkah (celebratory holiday hut) is a bit of a challenge to come by in this concrete jungle. Fret not though, we've got you covered! We want to introduce you to the Hudson River Sukkah, the first-ever public Sukkah on Hudson River Park. To blend in with the scenic park and West Village backdrop, this intricately designed, one-of-a-kind Sukkah was created by an artist specifically for our community. Come by, say hello, do the Lulav & Etrog shake, grab a drink and to-go holiday activities for kids and share the joy of Sukkot! Think breezy, festive & great holiday vibes.
Sponsored by Chabad West Village



HALLOWEEN EVENTS

WASHINGTON SQUARE PARK
DOG HALLOWEEN

Sunday, October 26
11 am (parade)
12:30 pm (costume contest)
Washington Square Park
Around 5th Ave & 4th St.

Annual pet dog parade and costume contest presented by the Washington Square Park Conservancy;

AN UNHINGED AF HALLOWEEN
EXTRAVAGANZA

Tuesday, October 28
The Parkside Lounge
317 E Houston St
Booze-free "unhinged cocktail party" costume-themed Halloween party with performances, prizes, snacks, and non-alcoholic drinks.

NEW YORK CITY'S 52ND
ANNUAL VILLAGE
HALLOWEEN PARADE
Friday, October 31, 7 pm
Throughout Greenwich Village
Along 6th Avenue from
King Street to W 15th Street

With costumes and music.
2025 theme of "Potluck"

HALLOWEEN RITUAL
AT IDEAL GLASS STUDIOS

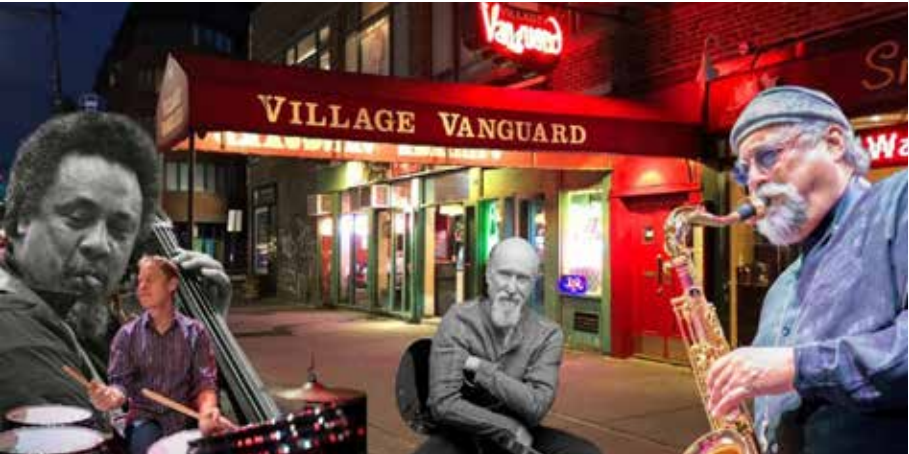
Friday, October 31 • 6 pm
Doors open at 5 pm
Ideal Glass Studios
9 West 8th Street
Right next to the NYC Parade...
Prepare to Haunt or Be Haunted

WALKING TOUR

RadJet's Historic NYC
Jazz Walking Tour

This is a unique jazz walking tour of Greenwich Village with a history lesson hosted by Kaju Roberto, music journalist, pro musician and composer.
Ever since the 1920's to present day, New York City has been the mecca of jazz. Although New Orleans is generally credited as the birthplace of jazz dating to the late 19th and early 20th century, it was here in New York City, the Jazz Capital of the World, where jazz flourished. *The Birth of Cool* was born right here in Greenwich Village, which became a focal point for the evolution and innovation of various jazz styles, including bebop. To this day, NYC continues to boast a thriving jazz scene. The tour meets in the West Village at the historic Village Van-

guard, New York City's oldest operating jazz club, where such greats as Miles Davis, Charlie Parker, Thelonious Monk, Mary Lou Williams, Keith Jarrett, Stan Getz, and the Thad Jones / Mel Lewis Orchestra performed regularly. After a brief history lesson about the world-famous venue and its humble beginnings, the tour makes a stop at one of the nearby Village coffee cafes. The highlight is attending a live jazz concert at one of the historic jazz clubs in Greenwich Village. Don't be surprised if we get up close with some of the greatest jazz musicians in the world. This will definitely be a truly unforgettable experience for all lovers of NYC history and jazz!
For more information, email: radjetmusic@gmail.com



8 Questions Sellers Should Ask Brokers..... Before they Hire One!

COMPASS

The difference
between a successful
sale and a stressful
one starts with
selecting an agent
you can trust.



Price and commission
are important
considerations. But, is
that all?

1. What is your marketing strategy? What steps will you take so I receive the maximum market exposure, hence the maximum price?
2. What is your valuation and pricing strategy for my property? How will you help me price my property so I get the top dollar for it and do not leave money on the table? But in the same time we do not scare most of the buyers away.
3. How will you protect me from the risks of sale not closing with buyers with mortgage contingency in the sales contract?
4. How will you protect me from losing all buyers in the multiple bids situation?
5. Is now the best time to place my property on the market? Why? If not, when is it and why?
6. Please explain in detail the difference in the range and quality of services I should expect from you and your firm? And how is that different if I hire a discount broker?
7. Why do you think you are the best person for this assignment?
8. Is there anything else I should be asking you?



Compass is a licensed real estate broker, licensed to do business as Compass RE in Delaware, Idaho, New Jersey, Pennsylvania and Tennessee, Compass Realty Group in Kansas and Missouri, Compass Carolinas, LLC in South Carolina, and Compass Real Estate in New Hampshire, Maine, Vermont, Washington, DC., Idaho and Wyoming and abides by Equal Housing Opportunity laws.



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