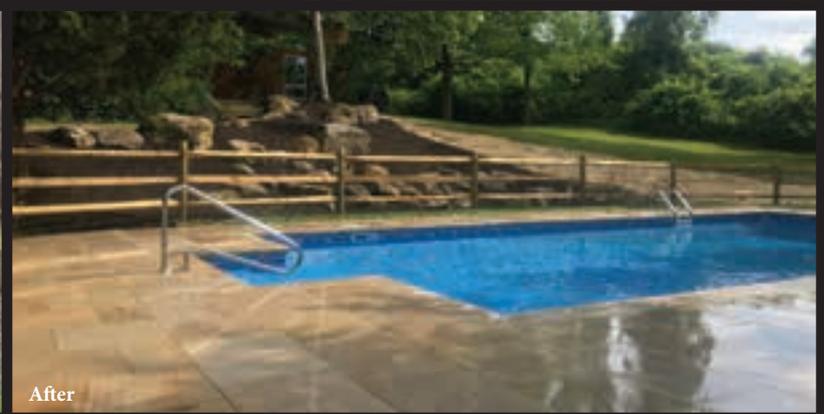


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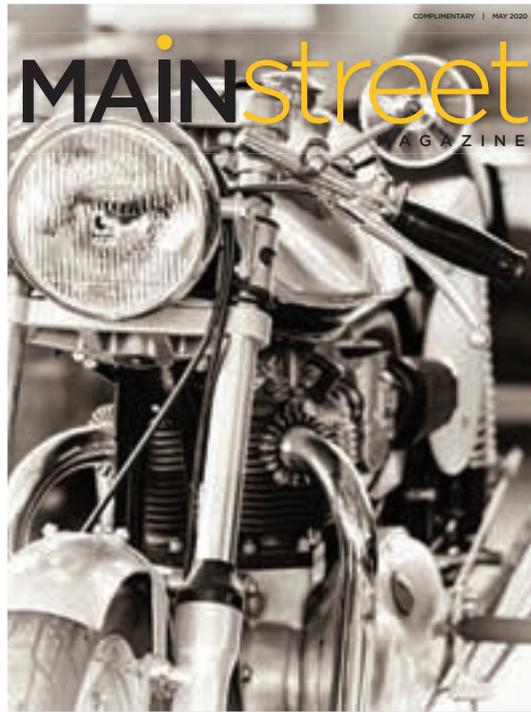
VERY STRANGE TIMES

We've made it to this month of May, but what a scary, stressful, and worrisome last two months we've all endured! COVID-19 overtook life around the world and within a few short weeks and days, we felt how truly connected we all are. As things progressed, and they happened quickly, we saw how immediately affected we were and how impacted we were – just like our neighbors. I hope that as you read this that we are somewhere on the other side (at the time of this writing it is mid-April and we're at the top of the curve right now). I can only hope that we learn something from this.

With all of that said, we here at the magazine were impacted as well, personally and professionally. Some of our staff have health concerns of their own, or have loved ones who are in the "at risk" group, so the stress and fear has been incredible. We've worried about the health of our family and friends. But we were also impacted economically, as were so many of our local business friends. We are a free media source, both in print and online, and the reason that you are able to read this magazine right now is due to the support of our advertisers. And so in the weeks when things were first happening, to the weeks we've all stayed home in quarantine, we here at the magazine have been doing everything that we can to help our advertising partners at this trying time. You may have noticed our shout-outs on social media in "Advertiser Spotlights," and you may have noticed the numerous stories we've published about countless local businesses and what they were doing to cope and adjust during this time. Some of our advertisers were considered "essential" while others were not. But all of them had to adapt to keep their businesses going. With that said, they all still need our support. So if you're able, please help support any and all of our amazing local businesses – even if it's just writing them a Google or Facebook review, or recommending their business to a friend, sharing their social media post, or spending your dollars with them.

But it is now May. And our May issue is always our "Transportation" issue. But it seems strange... our May issue is one of our most popular and it always feels like a kick-off to summer for us. This year, not so much. But we've tried to do what we can, to bring you some positive and interesting stories while highlighting a few different transportation-related folks and businesses in our region. We hope that you enjoy this issue and help spread the joy, while remaining safe and healthy. We are here for you, and if there is anything that we can do, give us a call or write us an email!

– Thorunn Kristjansdottir



MAY 2020

This motorcycle is called a Tri-Ton. It is not a brand but a term for a classic cafe racer of the 60s, particularly in England. The engine is an early 1960s pre-unit Triumph 650cc, but the bike has been modified to 750cc. The frame is an early 1960s Norton Featherbed frame, hence the Tri-Ton. The motorcycle is owned by Svend Lindbaek of Svendale Brewing in Millerton, NY.

Cover photo by
Olivia Valentine Markonic

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An actor's life

The long and winding road



By CB Wismar
info@mainstreetmag.com

There is a freshness every time Allyn Burrows, artistic director of Shakespeare & Company takes to the stage in the crackling moments before the house lights dim, the actors move into place, and with a burst of stage wash, the play begins.

It is Burrows, after all, who welcomes the audience to one of the stages situated in the Berkshires in Lenox, MA, before most performances. He exudes energy, the sincerity of an artist at the peak of his career and a true believer in the ways in which theater changes moods and perceptions. He is often accompanied by his young daughter who has learned her father's patter very well, and will often take some of the important lines about silencing cell phones or noting the position of the "exit" lights, apologizing that the signs are in Latin.

The journey that has led Burrows and his celebrated actor wife, Tamara Hickey and their daughter to Lenox began in Boston where Allyn was reared, the youngest of six children. "I went to Boston University and was really focused on the foreign service. I spent two years in France with that in mind."

"The best laid schemes o' mice an' men gang aft a-gley" – Robert Burns

Along with his foreign service studies, Burrows had taken classes in acting for non-theater majors and found the pursuit rewarding. When a fork appeared in the road, "I spent 18 years in New York," recalls the highly regarded actor and director. Along with a string of Off-Broadway theatrical credits among his television credits are appearances on the *Law and Order* franchise with feature film roles in *The Company Men*, *Julie and Julia*, and *Manchester by the Sea* on his lengthy resume.

But, there was always the theater.

The Bard in the Berkshires

Allyn Burrows first took to the Shakespeare & Company stage in the late 1980s, returning frequently to appear in various productions. He met Tamara when they were both appearing in summer presentations and, when his parents fell ill and Tamara had returned to Boston at the end of the season, he followed.

For seven years, Allyn was founder and artistic director of Actors' Shakespeare Project in Boston. "We mounted productions in a variety of locations including the

Basement of the Garage in Harvard Square, the Armory in Somerville, and the Cathedral of St. Paul," he recalls with the justifiable pride of having created a theatrical company that continues to flourish.

One of the noted directors who responded to Burrow's invitation to direct Actors' Shakespeare Project productions was Tina Packer, herself a globally recognized director and the founding artistic director of Shakespeare & Company. When Packer announced her retirement from the Lenox, MA, company, it was time. Burrows applied for the position. Competing in a field of experienced creatives, he was offered the position and has, since 2016, served as artistic director ... a position which has allowed him to both direct and act, while being the force behind the selection of plays, directors, and company members.

Shakespeare in a van

Shakespeare & Company is art and education. Among the widely acclaimed programs that are offered outside of the Lenox campus is the Northeast Regional Tour of Shakespeare. Allyn, himself, is a

graduate of the perennial roadshow, telling *The New York Times* in a 2019 interview “It’s a grueling, long commitment – A boot camp for 17 weeks and one of the most challenging, most rewarding experiences I would ever have.”

The reach of the educational programs supported goes well beyond the Berkshires. This past winter, the company sent a director to Israel as a “teaching artist.” Burrows recalls that the experience was not only energizing for the company but carried off admirably, thanks to a brilliant translator and the resulting exchanges between teacher and pupil.

Winter play readings, a summer conservatory for aspiring actors, a July 4th celebration featuring a reading of the *Declaration of Independence*, a birthday bash celebrating William Shakespeare’s natal day, seminars conducted by theater legends. The educational outreach of Shakespeare & Company under Allyn Burrows’ artistic direction is filled with opportunities for community engagement.

The positive future

At this writing, the United States is in the clutches of the COVID-19 pandemic. Schools, stores, galleries, museums, and theaters are all shuttered, awaiting the “hoped for” future when the virus can be managed, then contained. The immediate future of the rich cultural performances that dot the landscape in the Litchfield Hills, the Hudson River Valley, and the Berkshires are very much in limbo. Will there be a season?

In a recent open letter to the community and the loyal subscribers and audiences who flock, summer on summer, to Shakespeare &

Company, Allyn Burrows reached back into his deep understanding of the life and times of the Bard of Avon to offer both comfort and hope.

“Shakespeare saw the theatres closed two times in as many years due to the plague, and he subsequently must have viewed the world through the lens of what the epidemic wrought. Ultimately the theatres re-opened and history became the beneficiary of the brilliance that he brought to the stage for many years afterward. Think of how joyous it must have been to gather to enjoy his words brought to life. For now getting together will have to wait. There is serious business at hand to eradicate this scourge and we must all do our part by staying away from each other. What we can do is support each other from afar. We will have information on our upcoming plans for this season for you very soon, and so for now, take care of yourselves. We’re thinking of you. – Allyn”

The labyrinth of love

The invitation is not hollow, by any means. The announced 2020 season was dotted with brilliant plays, esteemed actors, and the prospect of performance after performance that would challenge, elevate, and expand the experiences of the audiences Allyn Burrows would so energetically welcome.

Burrows expends great thought and imagination in arriving at a theme for each Shakespeare & Company season. The 43rd season, originally set to begin in late May was dubbed *The Labyrinth of Love*. In Burrows’ words, “the season is not a reaction to the current environment, but a reflection of it.”

Though articulated months ago, the evaluation is most prophetic. Whether the great mosaic of theatrical productions that wait behind each turn and barrier of that labyrinth come to life in 2020 or must



wait for a following season remains to be seen. Allyn Burrows approaches that reality with a steadfast faith in human potential wrapped in the deeply human sensation of love.

“I’m hopeful for humanity. I’m not ruling out setbacks, but I’m hopeful that somehow we’re going to bridge our divides.”

Up-to-date information about the 2020 season of Shakespeare & Company, the modifications that may be needed to accommodate the current national crisis and, thankfully, insights from artistic director Allyn Burrows can be found at Shakespeare.org.

Are you an artist and interested in being featured in Main Street Magazine? Send a brief bio, artist’s statement, and a link to your work through the arts form on our “arts” page on our website.

Above: Allyn Burrows in *God of Carnage* all at S&Co. Opposite page: Allyn Burrows in *Or*. Images courtesy of Allyn Burrows.

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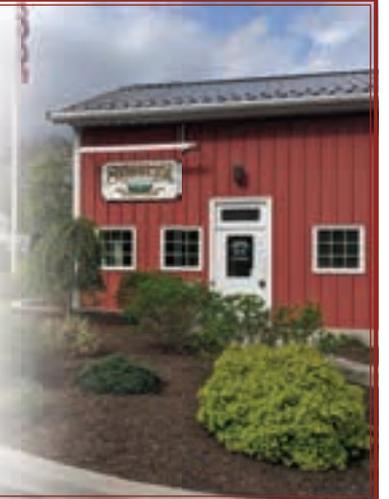
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For Ghent, NY, native **Jillian Gerding**, being a full-time mother of three while training for marathons throughout the year means transportation has become part of her everyday life. “I love being able to watch my children interact everyday. Watching my daughters teach my son how to say things, or how to wave ‘hello’ makes me proud to be raising children who will learn to be inclusive and welcoming of everyone.” As a former social worker, Jillian’s compassion for others has allied with her love of running. “I’m currently training for my sixth half marathon. I also raised over \$500 for a charity called Every Mother Counts in 2017. Their mission is to make health care available and provide means for safe childbirth for pregnant mothers everywhere. I run to create an example of healthy habits for my children and teach them to strive for goals.”



After three years as a school bus driver for the Ravena-Coeymans-Selkirk Central School District, Ravena, NY, resident **Jacob Siciliano** has come to learn that driving students to and from school means much more than simple transportation. “What I enjoy most about driving the bus is being able to be an ear for the kids if and when they need someone to talk to.” Outside of work Jake enjoys spending time his kids while pursuing his lifelong passion. “I am also a filmmaker, so I enjoy doing what it takes to make a film possible. If there’s one message I can impart from my experience in film making and after getting to know so many wonderful kids, it would be to do the best you can and don’t let your dreams and passions die out.”



“Meeting community members is by the best part of my job,” said **Maris Nunes**, the front office coordinator for the Wound Care Center at Sharon Hospital. The Wingdale, NY, resident is ready to answer questions and prepare you for your appointment, all with a bright smile. “Witnessing colleagues treat patients like family, successful healing, and patients leaving with a positive attitude is so inspiring,” she said. To achieve better focus during her work day, she meditates in her free time. She also connects with nature during bike rides through the area’s whimsical landscapes to reset and refresh. “It’s so important to focus on yourself, and getting active through yoga, hiking, and biking are my favorite,” she said. About her team, she says, “the atmosphere is welcoming, and everyone is friendly. I love what I can do as part of this team in a small, close-knit hospital.”



Sam Herrick is the business administrator for Region One School District in Falls Village, CT. After 22 years, Sam has recognized how special it is to work in the region. “I love my job mostly because of the people I work with. There are so many dedicated people in Region One.” Sam has always lived close to this Connecticut community, having grown up in the Berkshires. He has enjoyed raising and spending time with his three children in the naturally beautiful area. One way Sam is able to appreciate this environment is by riding his bicycle. He tries to do this 5-6 times a week, also completing 100 mile rides on the weekends. In doing so, he has been able to adopt a unique perspective of the world alongside good friends. “Riding your bicycle is a great way to go on an adventure and explore an area.”



As a member of the Millerton Police Department, Ancram, NY, native **Eddie Boyles** relishes in the opportunity to serve the same community in which he grew up. “I spent much of my time as a young man in Millerton. As such I remember shopping for school clothes at the old Saperstein’s, going to the movies at The Moviehouse, and eating dinner at Taro’s with my family. I love the family-owned atmosphere that still exists in Millerton to this day.” Eddie continues, “As a police officer we perform many tasks that involve transportation. From investigating accidents to directing traffic around road hazards, much of my job involves just being out in the community and enjoying what Millerton has to offer. If you ever see me or one of me fellow officers, come up and say hi!”



Paul Murphy is the service advisor at Ruge’s Chevrolet in Millbrook, NY. He takes care of all aspects of customers’ vehicle service needs, scheduling, and advising on work to be done. “I have been doing this for 31 years, 15 years with Ruge’s. I love that everyday is different, including the challenges we sometimes run into, and coming up with solutions to customers’ needs.” In Paul’s spare time he enjoys spending time with family and friends. “We enjoy traveling; our favorite spots are New Hampshire, Maine, and the greater New England area.” Spoken like a true life-long native to the Pine Plains area, Paul’s favorite part of living here are the rural and scenic views, and that everyone knows everyone. Speaking of which, “I enjoy my Black Silverado and clean it almost daily. My neighbors will confirm that!”

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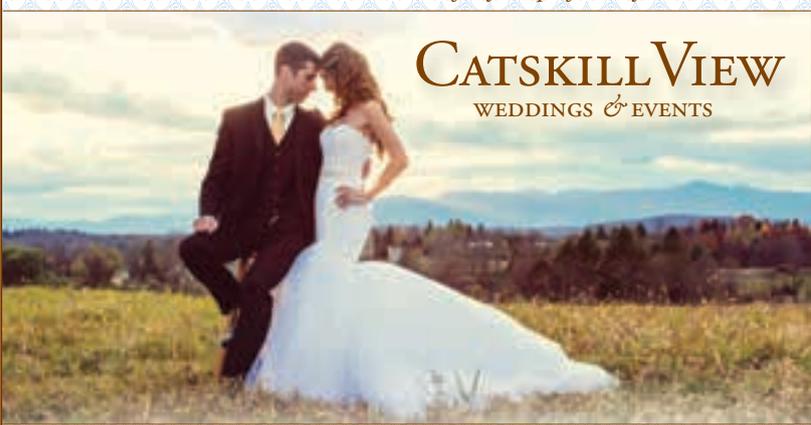


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Horse transport

JUDGE MANNING HORSE TRANSPORTATION, AMENIA, NY

By Christine Bates
info@mainstreetmag.com

When you drive towards the rail trail parking in Amenia, NY, you can't help but notice the Judge Manning horse trailers parked on Mechanic Street. I have always wondered where the horses were coming from or going to. Judge Manning, who founded the business in 1978, shared the history of his 42-year-old business and the specialized world of horse transportation for Main Street's May transportation issue.

What kinds of horses are your passengers? Where are they going?

About 80% of our business is taking show horses to competitions up and down the East Coast. In the fall we drive them down to Florida and they come back here in the spring. This year is a little different. You can't ride horses in New York because of the virus, but you can in Florida so the owners and horses haven't returned yet. This summer won't be a normal year since the April and May horse shows have already been cancelled. We also take horses to airports – Stewart in Newburgh, Newark or JFK so the horses can compete internationally, including in the Olympics. Sometimes we act as a horse ambulance and deliver injured or sick horses safely to our area's large animal

clinics in Rhinebeck and Patterson. Occasionally we have to pick up a llama or an alpaca.

It takes 25 to 28 hours to get to Florida from Amenia. Every rig has two drivers and the horses stay safe in the trailer, each in their own stall, with hay and water. There's a monitor in the cab and cameras in the trailer, so the drivers can watch the horses, and there is GPS on the truck so we always know where they are. Our longest drives are to Calgary, Canada, and Idaho.

How did you get involved transporting horses and starting your own business?

I grew up on Long Island, one of four children, and my family owned a stable so I grew up around horses and then started driving horse vans and charter buses.

In the 1970s, I worked for the company that imported all the animals for Jungle Habitat – rhinos, zebras, and lions. I was also a driver for the Moscow Circus and shipped the soccer-playing bears to major cities in the eastern US.

I worked for Morrissey's Horse Pullman's in Pawling, which specialized in racehorse transportation, before starting my own company in 1978 in North Salem. I got a small bank loan to come up with the cash for a 1977 horse van. That first year in business I had to supplement my income by driving charter buses.

Why did you move your business to Amenia?

We moved because I wanted to have my drivers be able to afford a place to live and have a family life. Housing in North Salem was just too expensive.



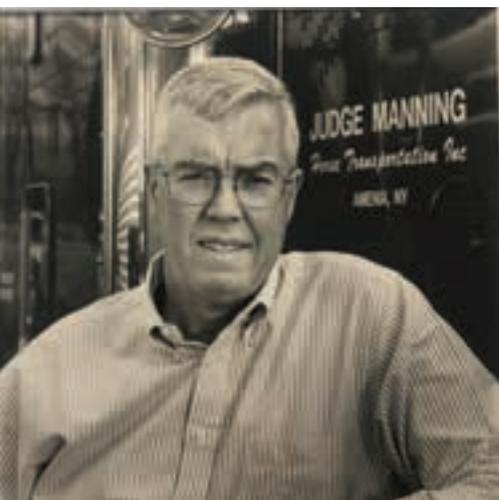
How has the industry changed?

When I first started in 1978 horse transportation was heavily regulated by the federal government with all sorts of licensing requirements. It changed quite a bit under Ronald Reagan when he deregulated the trucking industry and made it possible for smaller carriers to compete.

Today there are a lot more people showing horses and the horse shows are getting bigger and bigger and lasting longer. Special large venues are being built for these events like the one in Saugerties, NY, Manchester, VT, and Wellington, FL. At the same time local shows, like Fitch's Corners, are declining or ending. When I started this business and took horses to Wellington, FL, for the winter shows, the horses would stay in tents and their owners in motels. Today there are stables and mansions on private airfields.

Over the years the equipment we use has become much better and the comfort and wellbeing of the horses has improved. Drivers are drug

Above: Arriving at a show. Judge Manning's pristine equipment is great advertising. Below, left: Judge Manning started his horse carrier business 42 years ago. All photos courtesy of Judge Manning.



Continued on next page ...

tested and electronically monitored. It's better, safer, and cheaper today than it was 40 years ago.

How many trucks do you have? How much do they cost?

Today, we operate seven trucks. We buy Peterbilt tractors that cost about \$170,000 and custom MH Eby trailers, which cost over \$200,000 each.

How do you find customers? Where are they? Is there competition?

Usually it is the horse trainer that makes the decision on what horse transport outfit to use. I've known some of the trainers since they started out as child riders or grooms. We don't advertise in print media at all, but clients see our trailers at shows and we're very active on Facebook. We were very early to build a website.

We rely on happy customers, our record, and even referrals from our competitors. Reputable companies operate as friendly competitors to their mutual benefit. We exchange

horses to suit everyone's schedule and the customer gets better service. All professional operators have well-trained drivers who know horses, and great equipment. If they don't, they are not around long.

There is plenty of competition. There are at least six legal horse transportation services within 20 miles of here and customers do check prices. Our customers come from a 100-mile radius in Fairfield County, CT, Westchester and Dutchess counties in NY.

How much does it cost to ship a horse?

It all depends on the size of the stall space, the destination, and the number of horses in the van. Each horse has their own stall and we can carry from one to ten horses at a time. The cost from NY to Florida can range from \$1,000 to \$2,500, depending on the circumstances.

What is the National Horse Carriers Association?

We are a group of about 35 independently-owned horse transportation companies in the US and



Canada that meet twice a year to improve the standards of the industry. We have educational speakers and demonstrations from specialized equipment manufacturers especially in the security and technology fields. As a group we represent the majority of the licensed professional horse carriers in North America. Members can buy liability insurance at attractive rates through the association – the horses are insured by the owners themselves. Currently I'm a director of the organization.

Are unlicensed truckers a problem?

If the shipment goes well for the horse it's OK, but if there's a problem, the owner has little recourse against an unlicensed, uninsured carrier. A federal license is required to transport a horse and violators do get arrested and the fines can be quite heavy. In the past we have been called to pick up a trailer of horses by the side of the road, because the driver has been pulled over. ●

To learn more about Judge Manning Horse Transportation and all of their services, you can call them at (845) 373-8700 or visit them online at www.judgemanning.com.

Above: A passenger arrives courtesy of Judge Manning Horse Transportation. Below, left: Sometimes other large animals, like these alpacas, have to be transported. All photos courtesy of Judge Manning

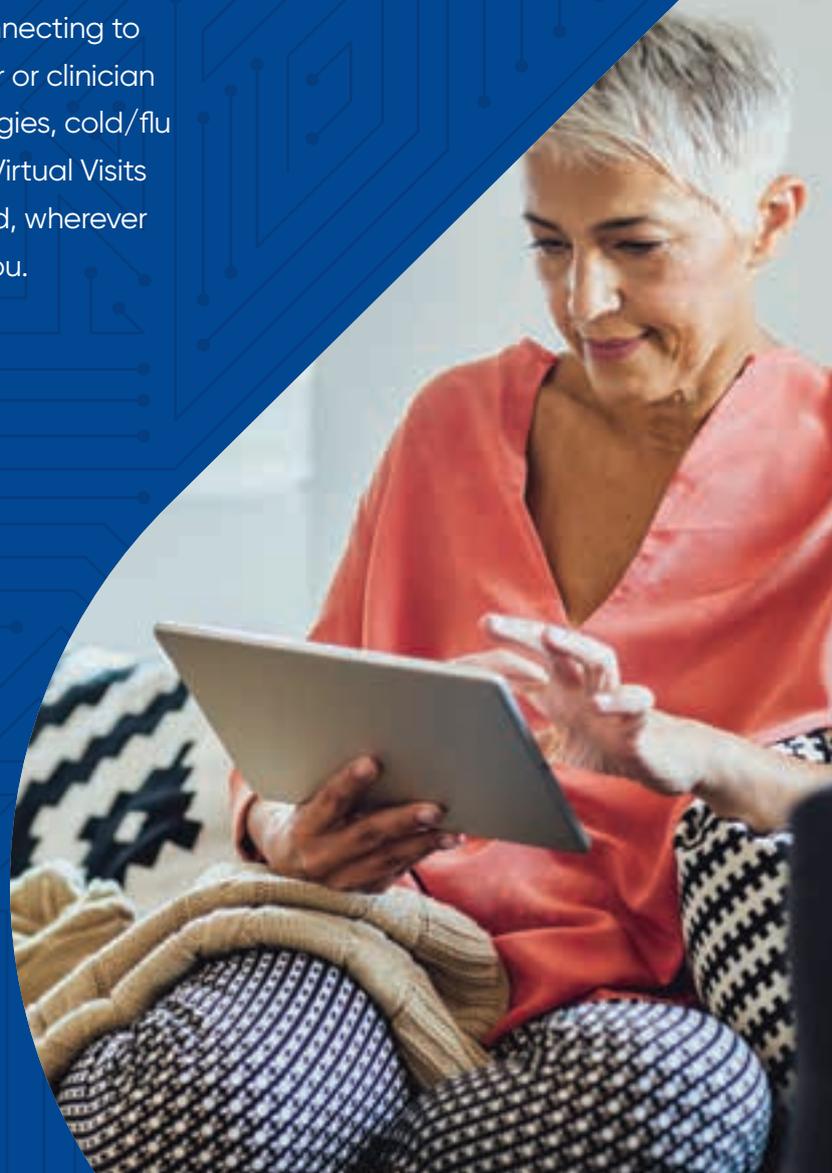


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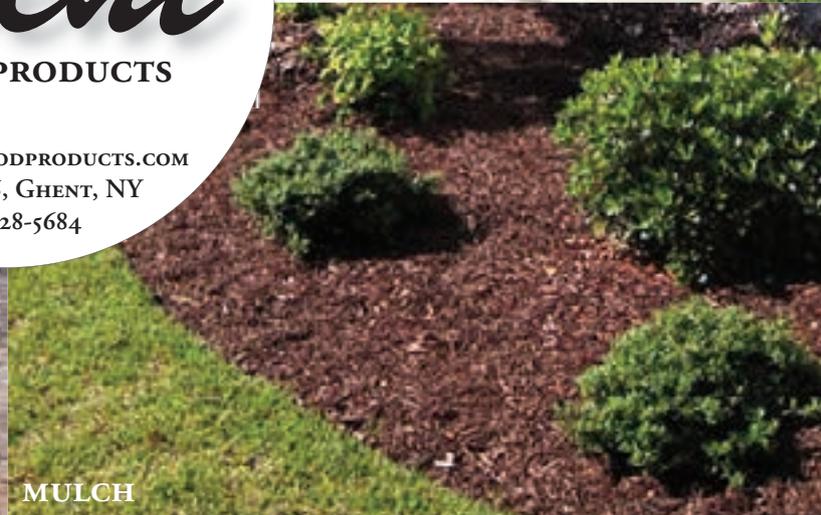
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Hot fudge

PUDDING CAKE

By Jessie Sheehan
info@mainstreetmag.com

Hot fudge pudding cake, for the uninitiated, is a cake that is very much a pudding in disguise. Essentially you create a cake batter and then pour a sweet, cocoa powder concoction over it, before placing it in the oven. While baking, the cake layer absorbs the topping a bit, but not completely, leaving you, after about 30 minutes or so, with a cakey-pudding for scooping into bowls and eating with melty vanilla ice cream.

Ingredients from the pantry

I love this recipe not only because it is delicious, but because you probably have all of the ingredients in your pantry right now. As I write this, many of us (and hopefully all of us) are social distancing, and it has not been easy to find all of the ingredients we need when cooking and baking at the grocery store – not to mention the fact that many of us are trying to cut way back on how many times we actually go to the store...

But I am pretty confident you have the ingredients for this special cake at home (you can substitute milk for the cream and regular cocoa powder for the Dutch process – and use all granulated sugar if you don't have light brown, or vice versa!). And if you don't have them, but venture to the store to buy one or two, I am pretty confident you will find them there – and another good thing about this cake is that it does not call for eggs, as I know some folks have had trouble finding them.

So easy-peasy!

But besides this cake being so fab for these uncertain times, it is also my fave kind of sweet because it is of the simple, easy-peasy variety and I kind of like to think of myself as the queen of easy-peasy sweets...

The cake comes together so speedily – like we're talking less than 5 minutes – and as long as you remembered to preheat your oven, you will literally be eating cake within 40 minutes of craving it, because it is not only suggested that you eat hot fudge pudding cake warm, it is basically required. And I don't know about you, but eating something sweet and chocolate-y, straight from the oven, while isolating at home with my husband and kids, is just about the best way I know to lighten up the occasional gloomy day.

For the bottom layer:

1 cup all-purpose flour
1/4 cup Dutch process cocoa powder
2 tsp baking powder
1/4 tsp salt
1/4 cup butter, melted
3/4 cup light brown sugar
1/2 cup granulated sugar
1/2 cup heavy cream
2 tsp pure vanilla extract

For the top layer:

5 tbsp Dutch process cocoa powder
1/2 cup light brown sugar
1 cup hot water

And here's what you'll do:

Preheat the oven to 350°F. Have ready an 8x8x2-inch square pan.

To make the bottom layer of the cake, in a small bowl, whisk together the flour, cocoa powder, baking powder, and salt.



In a large bowl, combine the butter, light brown sugar and the granulated sugar and whisk to combine. Add the cream and vanilla, and whisk again. Add the dry ingredients to the wet, gently whisk to incorporate and transfer the batter to the pan.

To make the top layer, in a small bowl, whisk the light brown sugar, the cocoa powder, and the water. Pour this mixture over the batter in the pan, but do not mix. Bake for about 35 minutes, rotating at the halfway point. The cake is done when it still looks pudding like around the edges, but dryer and more “cake-like” in the middle.

Serve warm with ice cream or a drizzle of heavy cream. ●

Jessie is a baker and cookbook author; you can learn more about her through her website jessiesheehanbakes.com.

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REPURPOSED TRAIN BUILDINGS

By Christine Bates
info@mainstreetmag.com

Ever since dining at the Gandy Dancer restaurant in Ann Arbor, Michigan's train station and then visiting small town stations while running a travelling educational art program, the buildings beside the track have intrigued me. It seemed natural to think about this topic again for Main Street's transportation issue.

Rail lines have been ripped up and train companies have gone out of business, but many of the buildings bordering the tracks are still standing and have been saved and repurposed all over the world. In Europe many have been transformed into museums. The Gare du Musée D'Orsay, which opened in 1900 as the first electrified terminus, became a museum in 1986 housing the world's largest collection of French Impressionist paintings and some of the longest waiting lines. The Hamburger Bahnhof in Berlin built in 1846 was the former terminus of the Hamburg-Berlin Railway and reopened in 1996 as Berlin's lively contemporary art museum.

Conservation

Closer to home, New York's Grand Central Station, the world's largest measured by number of plat-

forms, has replaced long waiting room benches with bustling retail, restaurants, Christmas fairs, and special events. Jackie Kennedy Onassis and the Supreme Court saved Grand Central from demolition in 1978 in the case of *Penn Central Transportation Co. vs. New York City*. Justice Brennan wrote the opinion upholding New York City's Landmark Preservation Law, which was written to protect Grand Central and historic buildings nationally. Landmarked train stations, as well as other endangered historic structures, across the country, were protected from the fate of Penn Station, which was demolished in 1963 to make way for the construction of Madison Square Garden.

Closer to home

But what about the modest rural stations, depots, freight buildings, and other structures along the tracks in our area where rail service has largely stopped? You can find these buildings in almost every hamlet, village or town if you follow the train routes. Today some seem to be sitting in the middle of nowhere like the abandoned Copake railroad building at the intersection of County Route 7A and Route 22.



With over 2,000 feet of road frontage and an open eight acres, it is currently listed for sale at \$49,000. It does need work though...

Some buildings stand empty, like the station in Lakeville owned by the Town of Salisbury, waiting for a new use. Others have completely disappeared, like the train station in the center of Millbrook, but the auxiliary buildings surrounding the station have new uses. Millbrook's former freight depot is now the Merritt Bookstore and the railroad's grand administration building is the home of the Bank of Millbrook.

Resurrected

The citizens of Hopewell Junction revived their own town's train heritage when a group of private citizens formed the Hopewell Depot Restoration Company in 1996 to restore the station destroyed in a blaze set by an arsonist a decade earlier. Sixteen years later, the Hopewell Depot Visitors' Center opened. A history museum followed in 2013, which includes written records, photographs, oral

Above: This railroad station could be yours. It's listed for sale on eight acres for only \$49,000. Below, left: Millerton, NY's original train station (there are two) is now the home of Country Gardeners Florist. Photo courtesy of Country Gardeners Florist.



Continued on next page ...



Above: Previously occupied by a radio station, this Lakeville train station is owned by the Town of Salisbury. Below, right: Stylish coffee roaster and café Depot 6 in West Stockbridge, MA, occupies one of the first train stations in the Berkshires.

histories, and physical artifacts like milk bottles from the Borden's milk plant, which was located next to the station.

By 2016 a replica of the 1892 Interlocking Tower S-196 was added. This resurrected train station has become a tourist and educational destination in Dutchess County, especially for train buffs, and the pride of the town.

Now homes and restaurants

Some stations along the milk run to New York City have been transformed into private homes, like 396 Sharon Station Road, which sold, already renovated, to weekenders in 2011 for \$660,000. The New York Central built the 2,500 square foot station with 13' ceilings in 1875. The space of many old stations like this one can have an appealing loft-like feel and railroad platforms make great decks.

With visible locations in the heart of town and lots of parking spaces, old stations especially lend themselves to a new life as a restaurant. In fact, before the advent of the dining car, restaurants were an important feature of large train stations like the newly restored depot in Canaan, CT.

The Housatonic Railroad arrived in Canaan in the center of North Canaan in 1841 and a grand union station was built in 1872. Passenger

service was discontinued in 1971 and when freight service shut down in 1974 the station was closed. FYI a union station is where two or more separate railway companies share tracks and facilities.

After the Gothic-style station was damaged by fire in 2001, local citizens raised funds and secured a two million dollar plus grant to create a railroad museum and retail shops. Great Falls Brewery now operates a taproom in one wing. As one Canaan resident said, "So great to see the old railroad station renovated and occupied by a local business." And best of all, a train rumbles by every once in a while.

Depot Six in West Stockbridge, MA, is a stellar example of a transformed train station, allegedly the oldest in the Berkshires, now operating as a coffee roaster and café, store, and gallery. On Friday nights it's a community place with guitar, backgammon, chess, and long communal tables. While Canaan's Union Depot was a historic renovation, Depot Six gave its station a modern makeover with a cool vibe, but its railroad ancestry is very apparent.

From the Matanuska Valley Colony Community Center in Palmer, AK, to the Radisson Lackawanna Station Hotel in Scranton, PA, to the farmer's market in Beacon in Southern Dutchess County, train stations have regained their status as vibrant centers of their communities. As you travel around, see whether you can find them. They may be hiding in a lumber yard or have turned into a charming florist shop. Perhaps an underused one will catch your eye and give you an idea to start a new business. The key to preserving old buildings is to find new uses for them. •

Christine Bates is a real estate agent with William Pitt Sotheby's International in Salisbury, CT. She is one of Main Street's founding writers and has delved into real estate topics since Main Street's first issue.



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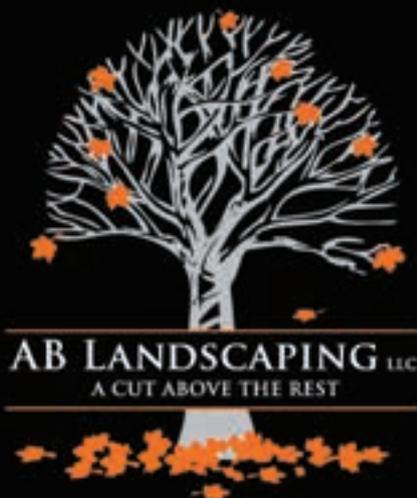


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A historical hobby

DRIVEN BY
RESTORATION

By Griffin Cooper
griffin@mainstreetmag.com

When one conjures up images of the American vintage car collection, often what comes to mind rings similar to the history of American automotive ambition. The rebellious muscle of the Pontiac GTO of the mid 1960s, the captivating design of the elusive C6 Chevy Corvette, the wanton desire for simpler times evoked by the Packard Caribbean, or the emulation of American ingenuity found in Ford's Model-T.

It is decidedly less often that one imagines the ungodly roar of a German Panther tank rumbling without trepidation through the fields of northern Poland, or Ford's utilitarian canvas top Jeep bursting from the back of a Higgins boat as its ramp splashed down on the beaches of Normandy.

History however, breeds a wealth of human interest, and for those looking for a window into America's military past, collecting its wartime vehicles has become a culture unto its own. "Our country has produced many vehicles that deserve to be iconized," says Bill Kish, a software engineer from Millerton, NY, who has turned his passion for discovering how things work toward the restoration of American-made military vehicles, "and not just those you would typically find in a car collector's garage or on the tracks at Lime Rock Park in Salisbury, CT."

Respect for the Greatest Generation

Indeed, it seems the hobby of collecting military vehicles has evolved from passion to pastime in America, spawning a massive collecting niche culture in recent years. Despite the dawning of a new era of 21st century collectors keen on the operational military vehicles from campaigns during the Vietnam War and even Operation Desert Storm, the vast majority of interest is still paid with respect for the Greatest Generation and the sacrifices made in saving most of Europe from

fascism. As result, World War II-era vehicles have found themselves among the most expensive for both collectors and traders, with some being valued north of \$350,000.

For his part, Bill's journey into the world of antique military vehicle collection and restoration mirrors the spirit of the vehicles themselves, a spirit based on utility and function. "I first developed an interest in military Jeeps when I was in high school. There was a rumor floating around – more folklore really – that you could buy government surplus Jeeps for only \$50. People believed that there were government shipyards full of these vehicles and that they were being practically given away."

Based on this rumor, and the intriguing possibility that a then sixteen year old could possibly attain the much longed for independence of driving for a mere \$50, Bill investigated further. "Of course, much to my dismay, the rumors were false. However I've always been interested in mechanics. I have always loved the notion of trying to take things apart and put them back together, and in the 1980s it was still possible to find these vehicles rusted out somewhere in a farmer's field and make deals with the farmers to get them off the property. As a result, I began fixing up and selling these vehicles in order to improve my own skills."

Over the years, Bill has discovered that the dichotomy between the cultures of collecting classic American cars and their military counterparts is less about passion and more about function, "We go to the same extremes the Corvette guys go to," says Bill with a knowing chortle, "but instead of looking for chrome plating and white wall tires, military vehicles are strictly utilitarian. What you see is what you get and I have found that the beauty is in the utility." Bill

Continued on next page ...



Above: 1945 Ford M20 Light Armored Car. These were used for scout/recon purposes and had a crew of 6. Photos courtesy of Bill Kish.

currently owns a 1952 Korean War pickup, 1945 Armored Personnel Carrier, and is putting the finishing touches on a 1942 Ford Jeep.

Understanding the history

Like many collectors, Bill also understands the unique nature of the history that each vintage piece of antique machinery represents. “I feel like I have gained a deeper connection with our history, particularly in regards to World War II. Mostly, the entire process of owning one of these pieces, and being a part of the collector culture as a whole has given me an appreciation for the history of the war. Truthfully being a collector of these vehicles means understanding that the interesting combination of both the passion that exists for mechanics as well as a vehicle’s history because you will never really know which battles these vehicles were involved in, nor the drivers themselves. The most fascinating aspects then are found in the detail of each vehicle. This usually means pouring over photos, manuals, and any piece of documentation you can get your hands on.”

Though inherently, vehicles used in military operations during World War II saw action all over the world, the best restoration candidates are generally found in the US because in Europe, after the war, everything was consumed. After the war, many of the Allied governments in Europe instituted rebuild programs where military cars and vehicles were stripped down and put back together, as result, many

of the original vehicle parts no longer matched. “I think the American-made vehicles are more popular because parts are less expensive,” says Bill. “Collectors are focused on a wide variety of vehicles and axis equipment was often intricate and complex. We focused so much on production during and after the war and into the 1950s that the vehicles were simpler. The German vehicle design for example was undeniably advanced for the time, almost unmatched, but they couldn’t be produced in numbers and that’s part of the reason the Allies were able to overcome the enemy’s superior technology.”

Growing communities

Today, Mr. Kish is a part of a growing community of fellow collectors who find themselves enamored with the aesthetics of military vehicles, and fascinated by the backdrop to history they represent. Bill joined the largest international historic military vehicle group, the Military Vehicle Preservation Association (MVPA) in 1982, which includes approximately 8,000 members and nearly 100 affiliate groups in the United States and around the world. Bill attended his first convention in 1985 in Lowell, MA.

Originally, a splinter group of the MVPA, known as the Military Vehicle Collectors Club or MVCC, held its first international convention in Kansas City, MO, in 1976, an annual event held ever since in different locations. Vehicle judging began at the



Above: Chassis, engine and running gear of Bill’s ‘42 Ford GPW. Below, left: Bill’s 1952 M42 Dodge radio command truck. Photos courtesy of Bill Kish.

1978 convention and continues today as part of the MVPA with an increasing number of high-level restorations, preserved originals, and motorpool representations displayed. Today, the core mission of the MVPA remains to promote, preserve, restore, share, and enjoy historic military transport with other enthusiasts and the general public. For Bill, the camaraderie of common interest has led him to the massive conventions every year. “Basically, the end result of my journey through this niche world is that I have made contacts and friendships with fellow crazy people and have had the unbelievable opportunity to work on vehicles I have come to adore for their differences rather than popularity.”

With the help of the American Legion in Salisbury, CT, Bill has driven his vehicles in the annual Memorial Day Parade and hopes to finish his restorative work on his 1942 Ford Jeep this coming summer. “I’ve discovered a variety of new skills I never thought I would have thanks to the process of restoring these vehicles from metal work, to different variations of mechanical work necessary to properly get these vehicles looking and functioning the way they once did.”

Enzo Ferrari once said that “the only good sports car America ever made was the Jeep.” And just like the ambition of the collectors themselves, the honest integrity of the hardworking men and women that live in our area, and the sacrifices made by so many to preserve future generations, the beauty of these unique antique vehicles can be found in the stories they tell, and the purposes they served honorably. ●



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Roads: Going from here to there

By Peter Vermilyea
info@mainstreetmag.com

It's a phenomenon most have encountered. The first light snowfall of the winter season fails to accumulate on our modern roadways, but the perceptive driver notes a white dusting that outlines an ancient roadbed in the adjoining woods. Nor is this the only extant vestige of a prior century's transportation system. Mile markers stand as stone monoliths on the outskirts of towns, while hitching posts and carriage steps are still found around village greens.

Roads, then and now

The presence of these artifacts should not be surprising. In 2019-20, the State of Connecticut will spend more money on transportation than on any other item in its budget. It was no different in earlier times. In fact, the remoteness of colonial Litchfield County led its residents to place a premium on establishing and maintaining roadways that would provide connections to the outside world, allowing for the exchange of news and goods and services. Thus it was that at the first town meeting in the newly-established hamlet of Cornwall a vote was taken to build roads, at tremendous cost, to Kent and Litchfield, with the townspeople further specifying that the road was to be at least six rods wide. But in a world where danger – in the form of the

unknown – lurked behind every tree, this was a small price to pay for the peace of mind brought by a pathway to a neighboring town.

Much of Litchfield County's current road network was in place by 1850 built upon Native American trails, roads built by towns in their earliest days, or late 18th or early 19th-century turnpikes. Our oldest roads are those that follow old Indian paths. Native Americans had less need for roads, as they did not – until the coming of Europeans – travel by horse or use large wagons or carts. The traditional Indian practice of burning underbrush to allow edible plants to grow also served to clear the forests for foot travel. The most popular routes became worn paths. Among these was the Paugusset Path, which connected the Berkshires with the Long Island Sound. We recognize it as Route 7 today.

These paths made travel for the groups of settlers pushing into the northwest hills extraordinarily difficult and slow. Historian G. H. Hollister described such a passage in 1858:

“Over mountains, through swamps, across rivers, fording or upon rafts, with the compass to point out their irregular way, slowly they moved westward; now in the open space of the forest, where the sun looked in; now under the shade of the old trees; now struggling through the entanglement of bushes and vines – driving their flocks and herds before them – the strong supporting the weak, the old caring for the young, with hearts cheerful as the month, slowly they moved on.”

Town ways and county roads

Braving these elements, the settlers made their way to their land claims, erected temporary shelters and began clearing land for farming and livestock. Then they turned their attention to roads. There were two



Above: Toll houses, like this in Norfolk, were a common sight along turnpikes. The companies that ran these roads were allowed to operate two tolls along the turnpike. (Photo from Frederic James Wood, *The Turnpikes of New England*, 1919). Below, left: Mile markers were common sites on early turnpikes. This mile marker, erected by Jedediah Strong in 1787, still stands in front of Litchfield Bancorp, along Route 202 in Litchfield. (Photo courtesy of the Litchfield Historical Society).

basic types of roads in the Connecticut colony. The first were known as town ways and served an intra-town purpose. These could be private, running, for example, from a farmer's home to his woodlot. They could also be public, connecting several farms to a grist mill. The second were county roads, which extended beyond the settled areas of a town and connected a town or settlement with a neighboring community.

In the county's earliest days, little regard was given to future growth when laying out roads. Rather, they were built on an as-needed basis, and townspeople could appear before the selectmen to request a new road. When a new road was constructed through a farmer's property, he was entitled to compensation and an appeal to the General Court of the Colony was possible for those who objected to the rate given by the town. And should the town reject the request by a farmer for a road to connect his fields to the rest of the town, that farmer could appeal to the General Assembly, which could force the town to build the road.

To call these pathways “roads” is to risk comparing them to modern thoroughfares. Rather, the earliest roads

in the county were simply cleared swaths. Trees were felled, but stumps and boulders were left in the ground. There were few tools available to road crews beyond shovels, axes, and an iron disk that served as a primitive road grader. This was pulled by a team of four or six oxen, with men following behind shoveling dirt to the center in an attempt to cover obstacles and create a crown. This usually didn't last long, as the more a road was used, the more likely the center was to become lower than the sides, creating what is often called a “sunken road.” Brooks and creeks often flowed through the roads, especially in the springtime.

To combat these impediments, roads were designed to be very wide. The roads of Litchfield illustrate this point. Middle Street, now known as Gallows Lane, was an amazing twenty-eight rods (462 feet) wide, providing plenty of space for travelers to transport their livestock or avoid the remaining stumps or boulders. In some places it is easy for 21st-century explorers to see the remnants of these old, significantly wider, roads. Along North and South Streets in Litchfield, for example, the hitching posts and

Continued on next page ...



carriage steps of the 18th and 19th centuries remain, set back considerable distances from the modern roads, but at the edge of earlier roadways.

The men who built the roads

As there were no sophisticated tools for road making, neither were there professional road crews. Ordinary townfolk did the work. As early as 1638, well before any Litchfield County town was established, the Connecticut General Assembly mandated that all able-bodied men in town (later defined as men between 16 and 60) work for at least one day a year to “keep highways in use.” In 1650, the number of days worked on the roads was increased to two per male resident. However, not only was it possible to buy a substitute to work in one’s place, but the fines for failure to work on the roads were so small as to encourage men to neglect their duties. Some Litchfield County towns – Thomaston, for example – solved this problem by hiring their poor to work on the roads.

The worst roads in America

The number of stones, frequency of frost heaves and unpredictable weather, and the wear on the roads caused by the transportation of iron gave northwestern Connecticut’s thoroughfares a reputation as among the worst in the American colonies. Dr. Samuel Holten, who traveled from Boston to Philadelphia in June of 1778 reported that the roads between Hartford and Litchfield were “very bad,” but that those between Litchfield and the New York line were the “worst he ever saw.” Especially problematic for the small towns of Litchfield County were bridges, which were particularly expensive. To fund bridges, towns sought permission to hold lotteries, traded land for labor, and even, in some cases, granted the right to charge a toll in perpetuity to individuals who would build bridges. (This last scenario later proved to be a major headache for towns, which had to buy back those rights at high costs).

And bridges had remarkably short shelf lives, lasting on average only seven to ten years. By covering a bridge, however, its lifespan could be doubled.

The Revolutionary War forced Connecticut to reorganize its transportation network, as it could no longer rely upon the British merchant fleet to transport its goods. New roadways were needed, but with the state in debt and unwilling – in the wake of the Revolution – to tax its residents for new roads, innovative thinking was required. The solution was a network of privately-built roads known as turnpikes. Between 1795 and 1853, 121 turnpikes were chartered in the state. Corporations, formed for the express purpose of building a roadway, would apply to the state for a charter. If the state agreed that there was a need for the proposed road, it would grant its approval, oversee the drafting of a route, and instruct the impacted towns to purchase the land. The turnpike company was responsible for constructing the road and any larger bridges; the towns were on the hook for smaller bridges. In exchange, the company was given the right to operate two tolls per road and collect up to a 12% return on its investment. (An additional type of early road, the shun pike, was commonly built to whisk travelers around these tolls). To guard against price gouging, if any company collected more, its road would revert to public control.

Many vestiges of the turnpike system remain. The companies – or even some individuals – often placed mile markers alongside the turnpike. Jedediah Strong of Litchfield placed one along the Litchfield-New Milford Turnpike (now Route 202) in 1787. It still stands in front of what is now



Above: Many of Connecticut’s 19th-century turnpikes live on as state highways. Others, however, as visible only as abandoned roadbeds in the woods. (Source: Wood, *The Turnpikes of New England*, 1919.)

Litchfield Bancorp. A notable mile marker stands along Route 6 in Woodbury, with a marker proclaiming it to be the “Benjamin Franklin Mile Stone.” (While there is no clear connection to the Founding Father, he was the nation’s first Postmaster General, and the roads certainly helped with mail service). Signposts were erected at the junction of two turnpikes to provide directions to travelers. Excellent examples remain in Harwinton and Milton.

The Straits- and Greenwoods Turnpikes

In the 1790s it was fashionable to construct turnpikes according to the French style of the time, which called for long, straight and wide roads, with as few turns as possible. These roads consequently encountered more steep grades and water crossings. The Straits Turnpike, which ran from New Haven to Canaan, is a good example of such a road. Drivers able to steal a quick glance will notice the amount of work road crews had to do to cross streams and ravines to construct a road that runs almost due north-northwest.

Still, width and straightness could only do so much to ease the difficulties of travel. More noteworthy is that there was not a major innovation in transportation between the time of Julius Caesar and George Washing-

ton, two thousand years later. While the stagecoach may have provided some style and luxury in the form of glass windows and leather seats, it did nothing to speed up the journey. A twenty-four mile stage ride from Litchfield to Sharon took fourteen hours. Horses needed to be changed every ten miles, a fact that led to the large number of taverns that dotted the turnpikes. All travelers were dependent upon their horses, a fact commemorated by the monument on Bentley Road in Harwinton, where the Catlin family used a spring-fed trough to establish an early rest area.

The Greenwoods Turnpike, which ran from New Hartford to Winsted to Norfolk before continuing on to the Massachusetts border, was one of the most successful turnpikes in state history. It was built between 1798 and 1799 at a cost of \$19,500, or \$815 per mile. The roadway paid dividends for seventy years. This, however, was an exception as over 80% of Connecticut’s turnpikes operated with little to no return on investment. When they failed, the roadways, per their charters, reverted to state control.

While Connecticut’s last private roadway ceased operations in 1897, these turnpikes, along with the old Native American trails and town roads, laid the foundation for the road system we know today. ●

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AUTOSPORT: *High-performance service for your car*

By Mary B. O'Neill, Ph.D.
info@mainstreetmag.com

I know some things. I know a lot about a few things and a little about a lot of things. Then there are the things I know nothing about—at all. In that last category, I put cars.

This ignorance about cars, especially as a woman, has likely resulted in being quoted higher prices or being sold on unnecessary repairs. While I'm talking to the repair person my Spidey-sense is always up, yet I nod at their advice, sign off on repairs, and pay the bill.

Gender and lack of knowledge are proven factors in higher auto repair charges. A 2013 study from Northwestern University's Kellogg School of Management showed that women were on average quoted \$20 more than men who showed a similar lack of knowledge. The solution: educate yourself about the market rate for repairs and demonstrate that knowledge. But that research takes time that I don't have right now.

I've found an easier way. I take my car to Autosport in Sharon, CT, where I can let me guard down, trust what I'm being told is needed for my car, and leave feeling like a valued customer.

Here for the long haul

Autosport has been a fixture on Main Street in Sharon, CT, since 1979. While its roots are in supporting the racing community, today Autosport services and repairs all European and domestic cars and light pick-up trucks.

In January 2020, Tommy Gomez, Autosport's veteran mechanic of 40 years, bought the business from founder Doug Hobby after a three-year transition period. This smooth shifting of gears has maintained Autosport's emphasis on service and quality for the next leg of its journey.

A boy and his car

Gomez started at Autosport as part of the Housatonic Valley Regional High School work-study program and has

maintained his youthful enthusiasm for anything on four wheels. Back then, "I was a gearhead and into racing. I owned a '69 Camaro and I came to Autosport because of its racing ties."

All cars are created equal

Meticulous attention to the service and repair of high-performance vehicles and their discerning owners has remained part of the Autosport culture. This means my Toyota minivan and I get the same treatment as the Porsche and its owner in the neighboring bay.

That commitment to quality and service also translates to the Autosport team. "We've had no mechanic turnover in the past ten years. Eric, Kurt, and I handle diagnostics and mechanical repairs. Though now I'm shifting to more customer interaction and supervision. Tod is our service writer and manager of 32 years," describes Gomez. Even though his role is changing, you can't keep him out from under a car hood where he is in his element.

It's Tod who you'll get on the phone to book your service or repair. Hearing his gravelly voice when I've got a sick car immediately lowers my blood pressure. He somehow manages to squeeze my car in when the tire warning light is on and we're leaving on vacation the next day. He sees Autosport as a place where "everyone — mechanic and customer — is treated fairly. Tommy's easygoing and wants everyone to be happy."

Gomez believes in going the extra mile for his customers. "We make every effort if someone's in a jam, broke down, or stranded to do our best to get them on the road again. I want every customer to have a pleasant experience and feel safe behind the wheel."

You mean the time you actually came to my driveway to check the wheel of my Subaru that screeched like a dying animal? That wasn't spe-



Above: Tommy Gomez working on an Audi All Road at Autosport in Sharon, CT. Image courtesy of Autosport.

cial treatment because I'm your favorite customer? Gomez chuckles, "Sorry Mary, we'd do that kind of house call for any customer. We help out anyone who needs it. Our customers' safety and trust are our first priorities and they make it all worth it."

It's this trust that as a woman, I really appreciate. At Autosport, I'm not talked down to. When I ask a question, Tommy or Tod takes the time to answer it, and I feel like they are always weighing safety and value when they give me my repair options — without the \$20 female premium.

Cool toys

While maintaining its ability to service fast cars, Gomez is proud to say, "We have some of the best equipment in the area that benefits all makes of cars, not just those on the higher end." Gomez is proud of his Hunter tire changer, which he considers the finest on the market and he just invested in a new front alignment machine.

Autosport also has the technology to do factory Original Equipment Manufacturer (O.E.M.) reflashing for General Motors, BMW, Audi, Volkswagen, and Volvo. As a car leaves one of these factories, specifications

are programmed into its upwards of 25 modules that control different functions.

Gomez aspires to be as environmentally conscious as possible in his shop. All the waste oil drained out of vehicles is used to heat his office and repair facility. Tires, cardboard, and antifreeze are recycled as well and he's looking for additional ways to increase efficiency and reduce his business's footprint.

Autosport has a proven track record in the community. Over the years it has evolved from a performance racing and high-end car shop to one that will service and repair the cars most of us drive every day, and they've done this without sacrificing their commitment to quality, precision, and customer satisfaction. Take them for a test drive, let them show you what they can do.

And in case you're curious, Gomez drives a 1996 Volvo 850, but he's in the market for his dream car — it's still a 1969 Camaro, like the one he drove in high school. •

Autosport is located at 130 North Main Street in Sharon, CT. You can also call them at (860) 364-5722.



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Flying High

This summer the Old Rhinebeck Aerodrome soars into its 62nd season

By Regina Molaro
info@mainstreetmag.com

Decades after its initial debut, the Old Rhinebeck Aerodrome museum and airfield continues to lure aviation enthusiasts, history buffs, veterans, and families alike.

Every summer crowds flock to the active airfield in Rhinebeck, NY, to catch the spectacular weekend air shows and browse the museum's extraordinary collection of vintage aircraft, which date back to 1900 to 1937.

Aviation enthusiast

The late Cole Palen was the pilot, aircraft preservationist, and founder of the Old Rhinebeck Aerodrome. The Pennsylvania native spent much of his childhood in Dutchess County on his family's chicken farm in Red Oak Mills. As a young boy, he developed a passion for aviation. A fan of Charles Lindbergh, he devoted some of his leisure time to building model airplanes.

After high school, Palen was drafted into the United States Army and served in World War II. Upon returning home from his European tour, the aviation enthusiast enrolled in the Roosevelt Aviation School in Roosevelt Field, Long Island. After completing a one-year program, he simultaneously earned his pilot's license and aircraft mechanic's license.

As Roosevelt Field was preparing to shutter for the 1956 debut of the Roosevelt Field shopping mall, everything – from equipment to aircraft – had to be removed from the premises. One of the airplane hangars housed several aircraft from the World War I era. All of the aircraft were put up for auction.



After learning that the Smithsonian Institution acquired several aircraft, Palen bid his life savings for the remaining lot. After winning the bid, he had one month to remove the aircraft from Roosevelt Field. "Legend has it that he towed them up to Dutchess County one by one," says Stew Sommerville, airshow and events manager at Old Rhinebeck Aerodrome.

Fueled solely by his keen interest in all things aviation, Palen initially had no intention of establishing a museum. He simply needed a place to house his new collection of vintage aircraft.

Evolution of the museum and airshows

"An abandoned farm in Red Hook was being offered at a very reasonable price because there was an unsolved murder on the property," reveals Sommerville. After purchasing the land in the early 50s, Palen used his own two hands to hack the runway out. He used his expertise in mechanics to ready the planes for flight.

Once the planes were spotted soaring the Dutchess County skies, people started showing up at the airfield. It wasn't long before Palen

started hosting air shows as a means of entertainment. "He didn't charge admission, but he placed a top-hat on the wing and accepted donations," says Sommerville.

After witnessing the success of the initial air shows, Palen created a schedule. Shows were held on the last Sunday of the month. Sommerville mentions that interest in aviation began to escalate during the 1960s after cartoonist Charles Schulz unveiled his Snoopy and the Red Baron comic strip. Clad in a flying cap, goggles and scarf, the adventurous pup took to the skies atop his doghouse, which he envisioned as a soaring biplane.

In 1993, the Rhinebeck Aerodrome Museum was established as a 501 (c) (3) non-profit organization. Its mission is to continue Palen's legacy in preserving, restoring, and flying the aircraft of the Pioneer, WWI, and Golden Ages of Aviation. Today the Old Rhinebeck Aerodrome boasts one of the finest

Above: The Old Rhinebeck Aerodrome is proud to have the world's most accurate reproduction of Lindbergh's Spirit of St. Louis, which was built by Ken Cassens – a mechanic and pilot at Old Rhinebeck Aerodrome. Photo Aerodrome volunteer David Trost.

Continued on next page ...



Above: 1909 Bleriot XI. Below, right: An original 1917 JN4h Curtiss Jenny. Photos: Aerodrome volunteer David Trost.

collections of antique aircraft worldwide. One of the highlights is an original 1909 Bleriot XI – the oldest flying aircraft in the United States and the second oldest in the world.

Before Palen acquired the Bleriot XII, it was housed in a barn in New England. “Someone heard about it and told Palen where it was located, so Palen purchased it,” says Sommerville.

The museum collection, which is open from May through October, includes 50 to 60 static planes, 14 to 15 aircraft, which fly in the airshows, and 20 antique automobiles and motorcycles. Nearly all the vintage vehicles are in working order.

“We have WWI-related ephemera, helmets, and goggles – everything related to the early days of aviation,” reveals Sommerville. Palen was active with the museum until his passing in 1993. Throughout today, the staff and volunteers at Old Rhinebeck Aerodrome continue to support Palen’s initial vision.

The museum boasts three key groups. Its Pioneer aircraft hail from the period from 1903 to WWI. There’s also the aircraft from the Lindbergh era. These date back to the time when Charles Lindbergh completed his first solo flight across the Atlantic Ocean when he flew the Spirit of St. Louis from New York to Paris.

The Old Rhinebeck Aerodrome is proud to have the world’s most accurate reproduction of Lindbergh’s Spirit of St. Louis, which was built by Ken Cassens – a mechanic and pilot at Old Rhinebeck Aerodrome.

Cassens has thousands of hours of flight. He pilots the plane in the Saturday air shows.

A reproduction of the Fokker Dr.1, which is also known as the Fokker Triplane, is another museum highlight. The Fokker Dr.1 gained notoriety during WWI. It was the aircraft that fighter pilot Manfred von Richthofen, aka the “Red Baron” – claimed his last 19 victories in. He also died in a Fokker Dr.1. “Of the 250 that were built, only a few of these planes survived. All of them were lost during the bombing of Europe during WWII,” says Sommerville.

Over the years, Palen utilized his mechanic skills to fix the aircraft of yesteryear. Upon his passing, he donated several of the original WWI aircraft that he restored to the National Museum of the US Air Force, the Canada Aviation and Space Museum, and the Smithsonian National Air and Space Museum.

Air shows

The Old Rhinebeck Aerodrome continues to carry on Palen’s air shows. The Saturday History of Flight show highlights the Pioneer era and Golden Age of Aviation in

the 20s and 30s. The Sunday show, which was created by Palen many years ago, is a WWI dog fight complete with a hero, heroine, villainous Black Baron, a bit of pyrotechnics, and a WWI tank.

“It’s all great fun. We’ve had thoughts about changing the show, but when we do something different, fans always let us know,” says Sommerville.

As Old Rhinebeck Aerodrome heads into its 62 season, its team is scurrying to bring back the heyday of the late 1970s to 1990. “Our demographics are aging and there are seismic shifts going on, so we are trying to build our attendance. We are doing what we must to attract younger audiences and cultivate the next generation of enthusiasts,” reveals Sommerville. A youth program provides kids with hands-on experience and education about the early days of aviation when the planes were made of wood and fabric.

The season for biplane rides kicks off June 20 and runs through October 18. The 15-minute flights travel around the Hudson Valley area. This season will unveil a new premium lighthouse and mansion tour. (Note: Due to uncertainty with the COVID-19 situation, please check the website for updates). ●

To learn more about the Old Rhinebeck Aerodrome, you can call them at (845) 752-3200 or visit them online at www.olderhinebeck.org.



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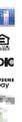


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ALL RISE

JUSTICE CATHERINE REDLICH SERVES HONORABLY IN AND OUT OF THE COURTROOM

By Griffin Cooper
griffin@mainstreetmag.com

The phrase ‘Truth and Justice’ has lost some of its luster in today’s lexicon, more a pop culture artifact evocative of a titular comic book hero or a serial crime drama than the foundation of our American legal system. In the year 2020, the once-canonized notion seems to be even further mired in cynicism – with more than a few justifications – in a world of social media barrage and divisive discourse. Still, the embers of that notion remain alive in many of our local town courts, the gateways to New York’s court system.

Catherine Redlich, Ancram, NY’s elected Town Justice, embodies the belief that truth and justice remain at the heart of the judicial system, and are achieved less by swinging her gavel and more by making clear to those who appear before her that justice will be delivered even-handedly and with compassion. Ms. Redlich sat down for a quick chat detailing her journey to the Hudson Valley, her extensive experience in criminal law, and how she and her husband have teamed together to facilitate changes in New York’s foster care system.

How did you wind up attending law school and going into criminal law? Am I correct that it was not a common career path for women when you were in college?

I actually set out to work in book publishing after finishing my master’s degree in English literature at the University of Michigan. I have always loved to write and probably knew from the time I was in third grade that my career path would involve writing. My first job was as a writer for Ford Motor Company. I authored a book for Ford called *Car Buying Made Easier*, which still makes me laugh because my ignorance about cars is unparalleled. Twice I have driven someone else’s car home from

a parking garage in NYC without noticing – I just took the keys from the attendant and set off.

After Ford I worked for a publishing company in Boston, and then did a stint as a ghostwriter for some academic authors. But in the back of my mind was a conversation I had had with an undergraduate English professor who called me in after class and said I should consider law school. This was probably around 1970, and I didn’t know of any women who went to law school, much less any women lawyers. Not to mention I had terrible anxiety about public speaking and being called on in class, so when the movie *Paper Chase* came out in 1973, that scared the wits out of me.

Still, I had come to realize that any upward path in publishing meant getting away from what initially attracted me ... working directly with language and authors. I wasn’t interested in the business end of publishing. So I started to explore law school and was lucky enough to be accepted at Harvard. At that time, the number of women at Harvard Law School was still quite small, less than a fifth of the class were women, and criminal law was not a career that Ivy League law schools promoted or trained you for. But I went on to clerk for a wonderful federal judge in the Southern District of New York for two years, and it was while there that I became interested in complex criminal litigation. It combined all my passions – fascinating personal stories, the psychology of what motivates people, complex constitutional issues, and helping clients at a time of crisis in their lives. Plus persuasive writing skills were crucial.

Has there been a significant change in the culture of criminal defense since the time you graduated from Harvard and passed the bar in 1983 versus the present?

Yes, definitely. Back then, white-collar crime was a specialty of only a few boutique firms in New York City. It



Above: Justice Catherine Redlich with Ancram’s bucolic pastures behind her. Photo: Rob Horwitz.

was many years before it became a sort of glamorous line of work, and former federal prosecutors, some of whom would have turned up their noses at criminal defense, began flooding the big firms seeking to do criminal work. And big firms embraced the work because more sophisticated investigations and prosecutions were being launched by the US Attorney’s Office, and the targets – often financial firms and large corporations – could afford to pay for representation. I eventually co-founded my own firm so that I could continue to represent individual clients versus corporations or entities.

Another big change is that, when I started out, there were virtually no women partners at criminal firms, and hardly any female federal judges. I became the first woman partner at my firm. Interestingly, as a young

Continued on next page ...

lawyer observing my male colleagues, I came to believe that women were particularly well-suited to the defense profession. Most of us didn't feel it necessary to pound our fists on the table when meeting with a prosecutor, and our adversaries didn't need to be our enemies. If the government begins to dislike you personally, that will invariably spill over adversely onto your client. I also think women are naturally good listeners and can develop a level of trust with clients that leads to a better understanding of the circumstances of a case, and the ability to portray that individual to prosecutors and judges in a nuanced light. I should add that I have always respected prosecutors and viewed them as the other side of an equation essential to a fair criminal justice system. If you have smart, compassionate and ethical people on both the prosecution and the defense side, the outcome is likely to be a correct one. Not always of course!

In 1986, along with your husband Rob Horwitz, you founded the Redlich Horwitz Foundation (RHF). Since then, the foundation has supported initiatives in a wide variety of areas, from education to drug policy. Can you tell me a little bit about the inception of RHF and how the foundation has focused its efforts today?

Sure. We set up the foundation when we were first married to support various not-for-profit organizations working in areas of interest to us, but we were a bit scattershot in our giving, not to mention we had limited financial wherewithal. Over the years, as the foundation grew in size, we realized that to have a significant impact,

we needed to focus our resources on one area of interest and become sort of experts in that field. I completely credit my husband with that realization and the strategic know-how to move forward.

We hired an executive director and began to look closely at problem areas in New York (where we had now moved). Foster care policy and practice rose to the top of our list. At that time, we were stunned to learn that New York State was 48th out of 50 states in time to permanence—meaning the length of time a child spends in the foster care system before being adopted or reunified with its birth family. We also learned that far too many children wind up in residential care facilities rather than in foster homes, and that children often age out of the foster care system with no adult connections. It is not an exaggeration to say that every child who experiences the foster care system invariably suffers trauma that impacts them for the rest of their lives.

The Foundation now works with grantees in 24 upstate counties as well as in NYC. It also holds annual convenings for foster care professionals, and publishes on pertinent topics. Rob and I are both licensed foster parents in Columbia County. During the current pandemic, my hat is way off to child welfare professionals who are working tirelessly and innovatively to keep foster kids safe and connected to their families in this crisis.

How did you find your way to the Hudson Valley and become involved with local organizations like the Ancram Opera House?

We always knew we would move to a more rural area. I grew up in Illinois and spent my summers in Wisconsin farmland, so this area felt immediately familiar to me. And my husband, who started out as a bicycle frame builder, was thrilled at the prospect of riding his bike for miles without seeing any cars. So as soon as our youngest was reaching the end of high school, we sold our house in a New Jersey suburb and built a home for our family in Ancramdale. We have lived here for ten years.

It is easy in this community to become involved if you want to. I have enjoyed working with the Roe-Jan library, serving on the board of the wonderful Ancram Opera House whose mission is to build community through storytelling, editing the Ancram Town News, and participating on various town committees. There are so many dedicated, skilled, and generous people in Ancram that I am always learning from. When I was knocking on doors while running for judge, people often took the time to show me something – their collection of clocks, their backyard beehives, their vegetable garden – and I would benefit from their knowledge.

How would you contrast your experience working in private practice to holding the position of Justice in a town court?

Wow! There are so many ways to answer that. Being an advocate for a client is quite different from being a jurist whose role is to be completely unbiased. I try to get that message out to people – a judge's political or social views should never be a barometer of their fitness to be on the bench. When I was campaigning, I would be asked questions like, "Do you believe in abortion rights?" or "Do you believe in gun rights?" I would explain that the important question is: "Do you believe in the rule of law?" In other words, do you believe that laws must be fairly applied and enforced by competent, independent judges who are able to set aside their personal views. I am actually sorry that town judges have to run for office as part of a political party, because it sends a confusing message to voters as to a judge's role, which is not to carry out the mandate or platform of any political party.

My legal background has been enormously helpful to me as a town judge, especially in criminal matters

and procedure, but I had to get up to speed on civil matters that come before a town court, such as eviction proceedings, small claims, and traffic offenses. I am also fortunate that my co-judge, the Hon. George Wittlinger, Sr., has been on the bench for twenty years and has been a generous resource. I have spent most of my career in federal courts, some in NYS state courts, but town courts are unique in a number of ways. First, most individuals appear unrepresented, so I have made it my practice to speak at the beginning of court night to explain the procedures, inform non-English-speaking individuals that we can provide an interpreter, advise people of the right to counsel, and just generally make folks feel comfortable in a situation that might be intimidating. Second, the town court is probably most people's first encounter with the justice system, so I try to always be mindful that I am responsible for their first impression. I want everyone who appears in our court to feel that they were treated fairly, respectfully, and that, whatever the outcome, it was just one. •

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A road by any other name

By Ian Strever
info@mainstreetmag.com

At the risk of sounding like Andy Rooney, I'll ask the question: "D'ya ever wonder about roads?" Most of us spend a lot of time in our cars, which means we spend a lot of time on roads, although most of that time is probably spent daydreaming or belting out Journey lyrics. But roads are half of the transportation equation, so it's worth considering what makes for a good one.

As an avid road cyclist, I have a much more intimate relationship with roads. I feel every crack, examine every kind of road surface, and bond with every curve. A good road is above all, safe, meaning it is well-paved and free of potholes and ideally, traffic. Beyond that, however, there is the question of aesthetics.



What's in a road?

The Finnish scholar Yrjö Sepänmaa provides a thoughtful starting point: "A road is an aesthetic object with its own characteristics: straights, curves, cambers, rises, and falls. Related to this is its environment: villages and towns, farms, forests, and lake views." In the Platonic sense, the word "road" conjures images of windy rural byways with trees and fences; we don't think of the Cross Bronx Expressway, although that, too, is a road. They both serve the same purpose of transportation, yet a road like Route 7 that wends its way along the Housatonic, skirting precipitous hills and state forests, transports us in another way entirely, immersing us in the ecstasy of traveling, when the landscape, the road, the vehicle, and the traveler become an integrated, moving work of art.

There are great works of art, and there are failures. If the best roads transport us in body and spirit to other places, then bad ones do not:

sitting in traffic and even focusing on an audiobook or a conversation are instances when a road is immaterial. Those activities are best left to interstate highways and daily commutes, when drivers can afford to drift away from the task at hand and let the miles tick by.

The art of a disappearing road

Great roads not only demand our attention, but they demand our attention by design. The straightaways will be just the right length to gather speed, and the curves spaced perfectly to keep that speed in check. And the best roads achieve that design by leveraging the landscape to position these features in practical and artful ways. Blind turns are one example of how builders can cause the road to disappear, momentarily, forcing the landscape into our field of vision while also demanding our attention as drivers. In that instant, we are consumed by the experience of being on that road: a very zen experience, even surrounded by a ton of plastic, leather, and steel.

One example of this is on Route 7, just below the covered bridge in West Cornwall. The best way to drive this is north-bound, with the river to your right. There, the sheer cliffs allow the narrowest of passages along the Housatonic, at one point forcing the road into a question mark of a turn that cannot be taken at more than 35 or 40 miles an hour. To the right is a postcard-worthy stretch of the river, freckled with fly fishermen and dappled with eddies, and to the left is an exposed rock face and – if you look quickly enough – a waterfall-cleft chasm that empties into the river below. All of this flashes by in the blink of an eye, along with that most picturesque of spans, the covered bridge that is a destination as much as a conveyance.

Continued on next page ...

Above: Smithfield Road is a work of art in and of itself. Even the white lines and fences suggest picture frames.

Ticketed daydreaming

Several roads in the area deserve mention for their scenery alone, though this does not make them great roads. Route 22 along the New York border offers an unobstructed view of the South Taconics, and one could daydream from Hillsdale to Millerton at seventy miles an hour in a fifty mile-per-hour zone. (By “one” I mean “I,” and by “could” I mean “did,” with the speeding ticket to prove it).

Sepänmaa suggests a compact calculus for evaluating a road: “Three things are required for a good road: economy, safety, and beauty,” and this stretch of highway indulges in beauty at the expense of safety. It is too easy to go fast, and too enticing to stare at the hills.

More balanced examples can be found on Salmon Kill Road in Salisbury, CT. Entered from the south through a chicane, it crosses its namesake stream and traces the base of Smith Hill beneath a canopy of hardwoods before emerging to a spectacular view of Mt. Riga to the north. The view is more of a backdrop to the hay fields and farm there, a suggestion of the mountains that lie beyond it and perhaps a taste of what is to be seen farther to the north in the Berkshires and Vermont.

That quality of suggestiveness – even flirtation – is essential in good roads. The best roads reveal their secrets incrementally, tantalizing drivers with what is around the next bend. Smithfield Road (Route

83) in New York glides through horse country along gentle curves and shallow rises and falls, always leaving room for both imagination and engagement. Although country roads like it are born out of necessity, it’s hard to imagine how one might improve upon Smithfield Road for sheer enjoyment. In addition to the elegance of the road itself, the roadside architecture attains an ornamental quality found in well-appointed rooms. The feng shui of barns, lines of trees, and pastures is so perfect as to seem designed that way.

Gradients

There are lots of great views in the area, particularly along the ridge of Winchell Mountain in NY, where the Taconics and Catskills define the vista. But Routes 44 and 199, the major thoroughfares in the area, rely on steeper grades to traverse the hills, leading to dramatic changes in speed and some emergency braking that isn’t necessary on more serene roads such as Smithfield and Bean River that run parallel to the hills, where drivers can modulate their speed almost exclusively through provident use of the accelerator.

Cyclists also appreciate more forgiving road gradients, but there is some variance between what makes for a great cycling road and what makes for a great drive. New York State is particularly frugal in its apportionment of road shoulders, with less than a foot allocated on some roads, but from behind



a steering wheel that same frugality achieves a decorative effect that provides a white border to the road. Horse fencing, hedgerows, and trees accomplish the same thing, much like a tasteful picture frame can compliment a work of art.

Roads in the Berkshires are less economical in the sense that many of them have nowhere to go and are in no hurry to get there. Main Road in East Lee enters the fairy tale world of the southeast Berkshires, beginning with Santarella, a house straight out of central casting for the Shire and sufficiently hidden by trees to be a surprise to drivers rolling through Tyringham Valley. The road plunges into the heart of this little hamlet where one can pick up Monterey Road to enter some of the quietest towns in the state: namely, Otis, Monterey, Sandisfield, and New Marlborough. Routes 23, 57, and 183 meander around the hills there, all scoring low on Sepänmaa’s economy scale for their dalliance with any commercial destinations, but high for their safety and beauty.

There are many more good roads in the area, and this is not a comprehensive guide to great drives, but an invitation to think more considerately about the way you get somewhere, even if that’s nowhere. Whether you adopt Sepänmaa’s terms or your own, roads are worth thinking about. ●

Above: Some roads offer such spectacular views that it can be a safety risk; just pull over and enjoy the view for a minute. Below, left: Well-designed roads keep you guessing about what’s around the next bend.





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WKZE-FM 98.1

Celebrating musical diversity

By CB Wismar
info@mainstreetmag.com

The very nature of radio broadcasting in the United States has gone through what Shakespeare termed a “sea change” in the 100 years since KDKA in Pittsburgh, PA, took to the airwaves on November 2, 1920 to announce that Warren G. Harding had defeated James D. Cox in the presidential election. Harding won in a landslide. The few residents of western Pennsylvania and neighboring Ohio who had receivers found that out the night before America’s daily newspapers carried the news.

Radio had the advantage of being instant, filling its broadcast area with “free” information. The revolution had begun.

AM, then FM ... satellite channels then streaming services across the internet. Some things about radio programming have change over the past 100 years while others – the fundamental services of information and entertainment – have doggedly remained the same.

A radio station for Salisbury, Connecticut

It took a full 66 years between that first broadcast on KDKA and the granting of an FM broadcast license for station WKZE -FM assigned to Salisbury, CT. There was a “day-time” license in place for an AM station, but the addition of an FM license changed the radio landscape in western Connecticut, southern Massachusetts, and western New York.

Ownership changes, format re-alignments, locating the right place for the station transmitter, and finally placing the broadcast studios in Red Hook, NY, are all mile markers on the road to what is, today the station that reaches across the Mid-Hudson Valley to portions of the southern Berkshires and the Litchfield Hills. WKZE-FM, 98.1 ... “the home of musical diversity.”

A family affair

WKZE-FM’s broadcast format is, at the very least, an eclectic presentation of carefully curated music that spans a rich variety of genres, a refreshing consciousness of the communities the station serves, and the local businesses that comprise its advertising roster. All of those elements are flavored with a justifiably earned measure of pride.

Station owners Will and Barb Stanley came to the “Album Adult Alternative” formatted station after years of being fully immersed in New England radio. From Hanover, NH, and White River Junction, VT, down the Connecticut River Valley to Northampton, MA, they have been “radio people” working together for over three decades. The owner/operators have a very clearly focused approach to broadcasting. “We are musicians at heart,” offers Will Stanley. “We hire people for the station who are truly engaged in music, and we make them into radio people. It makes a big difference.”

A fine example of that transition is Rick Schneider who hosts the Monday through Friday 6 to 10am *Up and Running Morning Show* and serves as the station’s Music Director. A trained vocalist, Rick appeared with several bands in the Hudson Valley, developed an affinity for engineering, mixing and recording the bands that appeared in local venues, then made the jump. “I was serving as the announcer



for Thursday sessions that were being broadcast across the valley,” he remembers. “One day, the local station made the off-handed suggestion that I ought to think about being on air. I tried it. It stuck. And, here I am.” Since 2007, Schneider has been on air and is responsible for the fascinating mix of music that fills the WKZE-FM day.

Blurring the decades

“I assemble all of the playlists, finding connections between genres that range from jazz and world music to folk, rock, and classic American Songbook offerings.” The station welcomes what Schneider terms “thoughtful” suggestions from the listening audience, many of whom are regular listeners and respond to the “musical diversity” that has become the hallmark of the station.

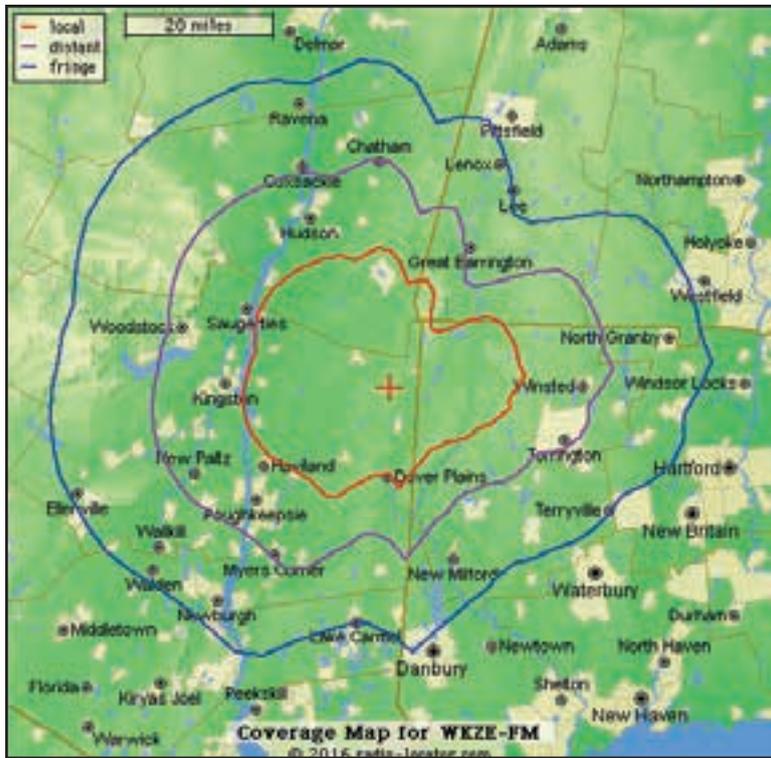
From the deli counter to the control room

Afternoon drive time host Will Baylies remembers the energizing moments when his radio career began. “I was a PoliSci major at Bard College,” the production director of the station recalls. “When I was a

Above: Will Baylies, radio host. Below, left: Rick Schneider, music director. All photos courtesy of WKZE.



Continued on next page ...



Above: WKZE coverage area. Below, right: Will Stanley, one of WKZE's owners. All photos courtesy of WKZE.

junior, the college station, WXBC, went on the air and it was truly student run – with all that term implies. Folks wouldn't show up for on-air shifts. The station would go dark for a while. It was as undisciplined as it could be." Undisciplined except for Will Baylies. "I had a weekly show on Friday night from midnight to 2am. I always showed up. It was energizing."

College behind him, Baylies, a California native, decided to stay in the area and found work at a local deli. With his keen sense of music history and appreciation of music of all genres, he met the Stanleys across the deli counter. Casual conversations led to an appreciation of both the dedication and the eagerness to learn projected by the young man from Bard College. "I started out as an intern – just learning the techniques and tricks I've been on-air since 2004."

Gone are the days when a radio signal went only as far as the transmitter could send the radio waves. WKZE-FM streams its signal, live, on its website ... a fact that allows Will's father, who now lives in

Oregon, to keep up with his son on a regular basis. "We know the community – the businesses – the farmers. And now, so does my dad."

Local means local

While the radio programming services that fill the nationwide appetite for country, classic rock, Gospel, urban contemporary, and the other mass market formats attract national advertisers, WKZE-FM is a true local voice and respected force. Advertisers are businesses that dot the Hudson Valley and neighboring communities in Massachusetts and Connecticut. Not only do many of the advertisers voice their own commercials, but the station gives them additional time to do station identification spots throughout the day. John and Cindy, familiar voices on the air from their spots promoting their store, North Elm Home in Millerton, NY, summed up their attachment to the local station: "WKZE is the hometown voice we need more than ever! They are a comforting radio station keeping us all in touch."

Several years ago, a sponsor came to the studio to voice his own commercial. Will Stanley heard the resonant tones of a local business owner and was pleasantly surprised. "He was a dead ringer for Karl Cassell, the legendary NPR voice that was a national fixture on *Morning Edition* for years." Stanley asked him to voice the legal station identification that plays at the top of every hour, and those who remember Cassell's resonant voice are still fooled every time it airs. Since the rules adopted by the Federal Communications Commission allow stations to place their studios within a 25 mile radius of the city of license, the hourly signature acknowledges

both. "This is WKZE-FM, 98.1. Salisbury ... Red Hook."

Reaching out

With a deep affinity to music and the performing arts, the Stanleys have ensured that entertainment opportunities in local venues are promoted on a regular basis through their Arts Calendar feature. Whether it's the weekend concerts at Infinity Hall in Norfolk, CT, or the next scheduled performance at the Bardavon in Poughkeepsie, NY, or what's happening at Daryl's House in Pawling, NY, the schedules are promoted and attendance encouraged, often with on-air ticket giveaways.

The activities on the many non-profit organizations that dot the area are equally featured, provided as part of the Community Bulletin Board announcements that highlight the fundraising activities that are eager for attendees.

Through the seasons, through times of national emergency, through the economic, physical and social challenges that have beset the country, the enduring role of radio stations has kept audiences informed and entertained. WKZE-FM is a singular example of that service, lifting the spirits of its listeners by consistently "celebrating musical diversity." •

WKZE-FM is at 98.1 MHz on the radio. Online, the station information and streaming service can be accessed at 981kze.com.



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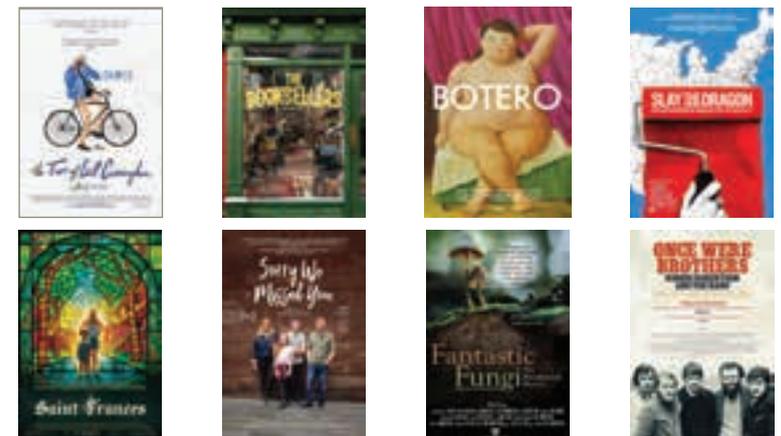
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The importance of a safe and clean car

As I sit down to write this month's automotive advice column, we have entered into a time of major changes in our lives as well as our driving habits. With the mandatory closing of businesses and schools across our area, many people are traveling a lot less than they normally do. Our auto repair shop is still open but our focus remains on health and safety. As usual, we need our cars for daily living, and so keeping your car in good working shape is important as well as keeping it clean and disinfected. Here at the shop we offer an extensive car disinfecting service. As you know, we drive other people's cars every day, and keeping our workers and customers safe is a top priority. When it comes to cleaning your own car on days spent at home, washing your hands repeatedly and cleaning and disinfecting high-touch surfaces are two of the best ways to defend against the spread of most viruses. If you are in the habit of transporting others in your vehicle, you should clean frequently-touched surfaces including the steering wheel, door handles, shift lever, any buttons or touch screens, wiper and turn signal stalks, passenger and driver door armrests, grab handles, and seat adjusters to ensure a safe and passenger-friendly atmosphere. Stay healthy and safe.



(518) 398-5360
3 Factory Lane, Pine Plains, NY

Factory Lane Auto Repair

Why you should exercise your car:

Cars, especially older cars, need to move. By keeping them active it will ensure a longer and healthier life. Just like our bodies, a body in motion tends to stay in motions – and likewise, a car in motion will stay in motion.

A few things that you can do to help your car stay "active" include:

1. Check all of your fluids.
2. Starting your car and making sure to bring it up to operating temperature. It's not enough to just start it, let it run for a minute and then shut it off. You'll need to start it and let all aspects of the motor reach operating temperature.
3. The next thing you'll want to do is look down at your gauges and be sure that everything is in the "normal zone."
4. Take your car for a ride. By so doing you are exercising rear end components, break components, and the transmission – to name a few. Hoses and seals can become frail and brittle with no use.
5. On your drive, after you have concluded that the drivetrain is working properly, you can then check things like turning on the A/C, fan motors, moving where the air blows – all of these small aspects of a car have moving parts of their own. Some of them work off of cables, vacuums, and / or electronically.
6. And of course make sure to keep your car up-to-date with being serviced and inspected. And while you're out, top off your tank with some good-quality fuel. And if you plan on storing it for a length of time, add some fuel stabilizer as well.

(917) 715 0624
6050 Route 22 in Millerton, NY
www.precisionautostorage.com





Countryside Concierge & Detailing

Specializing in personal and corporate transport, detailing, and concierge. Hillsdale, NY. (518) 567-5761. countrysidecarservice.com

Starting in February of 2012, Countryside Concierge & Detailing in Hillsdale, NY, recognized the critical need for ground transportation for people in the upper Hudson Valley. In the eight years since, Countryside has broached over one million miles when tallying all the vehicles and destinations they have happily driven residents and visitors. Countryside provides a wealth of services for folks looking to experience the beloved scenery of the Hudson Valley, or who are simply in need of getting from one place to another. From chauffeured car services, to ferrying groups via chartered buses, Countryside has transported as many as 300 people from over 18 locations to a wedding venue and back. Countryside also transports cars across the country, including several to Florida. They currently provide mobile detailing service across Columbia, Dutchess, and Berkshire counties. Recently however, Countryside has been seeking expansion and are working on opening a hand car wash and detail in Copake, NY. Whether you are a second homeowner who is seeking a dependable car service for guests, or a local business looking for a quality car and concierge service, Countryside is ready. The entire team at Countryside are knowledgeable, experienced vehicle operators, and are familiar with the NYC area and the Tri-state area of eastern NY, western MA and CT.



Land Works Excavating, Inc.

If excavation is in your future, then Land Works should be too! Pawling, NY. (845) 855-3037. landworks-excavating.com

Steven Webster, owner/operator, has worked in the field of excavation from the time he left high school in 1979. In 1986, he decided it was time to venture out on his own. Throughout the entire process, and behind the scenes, his future wife Lisa handled all the bookkeeping and financial duties and continues to do so today on an even larger scale. In 1995, the Websters' dreams were finally realized when they incorporated the business, giving birth to Land Works Excavating, Inc. They provide high quality residential and commercial excavation, land clearing and grading, foundation services, drainage work, septic system services, driveway installations and repairs, infrastructure related projects, riding arenas, utility work, underground tank removals, culvert repairs and small bridge work as well as a variety of other excavation work in NY and CT. The team at Land Works provide hard work, expertise, and professionalism on every project – large or small. They have many repeat customers as well who call year after year. Past, present, and future projects include contractual obligations and working relationships with several municipalities and townships, including the Army Corp of Engineers as well as the New York State program for Parks and Recreation.



Kinderhook Toyota

Family-owned and operated since 1966 offering cars of the highest quality. Route 9H, Ghent, NY. (518) 822-9911. kinderhooktoyota.com

Built on the spirit of ambition and a fortuitous meeting with representatives of the iconic Japanese automaker, Kinderhook Toyota in Ghent, NY, was established in 1966 and has been family-owned and operated ever since. The story of Kinderhook Toyota actually began in the late 1930s when a man by the name of Carl Fischer asked his son-in-law Ed Habeck Sr. if he would be interested in working as a temporary mechanic at his automotive dealership in Kinderhook NY. In 1951, Ed took over the dealership from Carl and created Kinderhook Sales Incorporated, a corporate name that remains to this day. In the spring of 1966, Ed had heard rumblings of a new Japanese brand called Toyota and that they were looking to add automotive franchises along the east coast of America. He travelled to New York City to meet two men from the burgeoning company and, after initially second guessing a potential partnership, the two men convinced Ed to drive their new Toyota pick-up truck all the way home upstate. Ed quickly fell in love with the truck and it wasn't long before he decided to enter a franchise agreement with Toyota and, after a firm handshake agreement, the beloved Kinderhook Toyota of today was born. Despite the decades of time and automotive evolution, Kinderhook Toyota remains the same family-run dealership and automotive shop that every small business owner aspires to emulate. In 2009, Ed Jr. and his wife Brinder moved to its new and current location in Ghent, NY.



Berkshire Auto Spa

Versatile cleaning and auto detailing from an experienced group of car enthusiasts. 1663 Hewins Street, Ashley Falls, MA. (413) 229-2902

For nearly three decades Jonathan Peck has taken his passion for automobiles 3,000 miles across the country from the sunny coasts of San Diego, CA, to the maple-laden forests of Ashley Falls in Western Massachusetts. Peck's love for working on cars began in 1992 and his subsequent cross-country journey has only fueled his passion for seeing how an intricate car detailing can leaving customers feeling refreshed and rejuvenated. "There's nothing that can compare to the feeling I get knowing I have made someone happier than when I see a customer getting into a clean car." As owner of the Berkshire Auto Spa in Ashley Falls, Jonathan and his team serve both Berkshire and Litchfield counties as well as the entire Northwest Corner. After traveling thousands of miles to set up shop in our area, Jonathan looks forward to, "continuing to grow and meet new people as well as customers." Jonathan is happy to consider all of his customers friends and family, "I am working hard to keep The Spa and all the vehicles we service as sanitary and safe as possible. I am looking forward to hearing from everyone – and if I can be of any assistance please don't hesitate to call. Right now, when we are all 'distanced,' the most important thing is to stay in touch."

experts on hand for investment advice



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**"we're available to
provide guidance
and trusted advice
to all investors."**



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