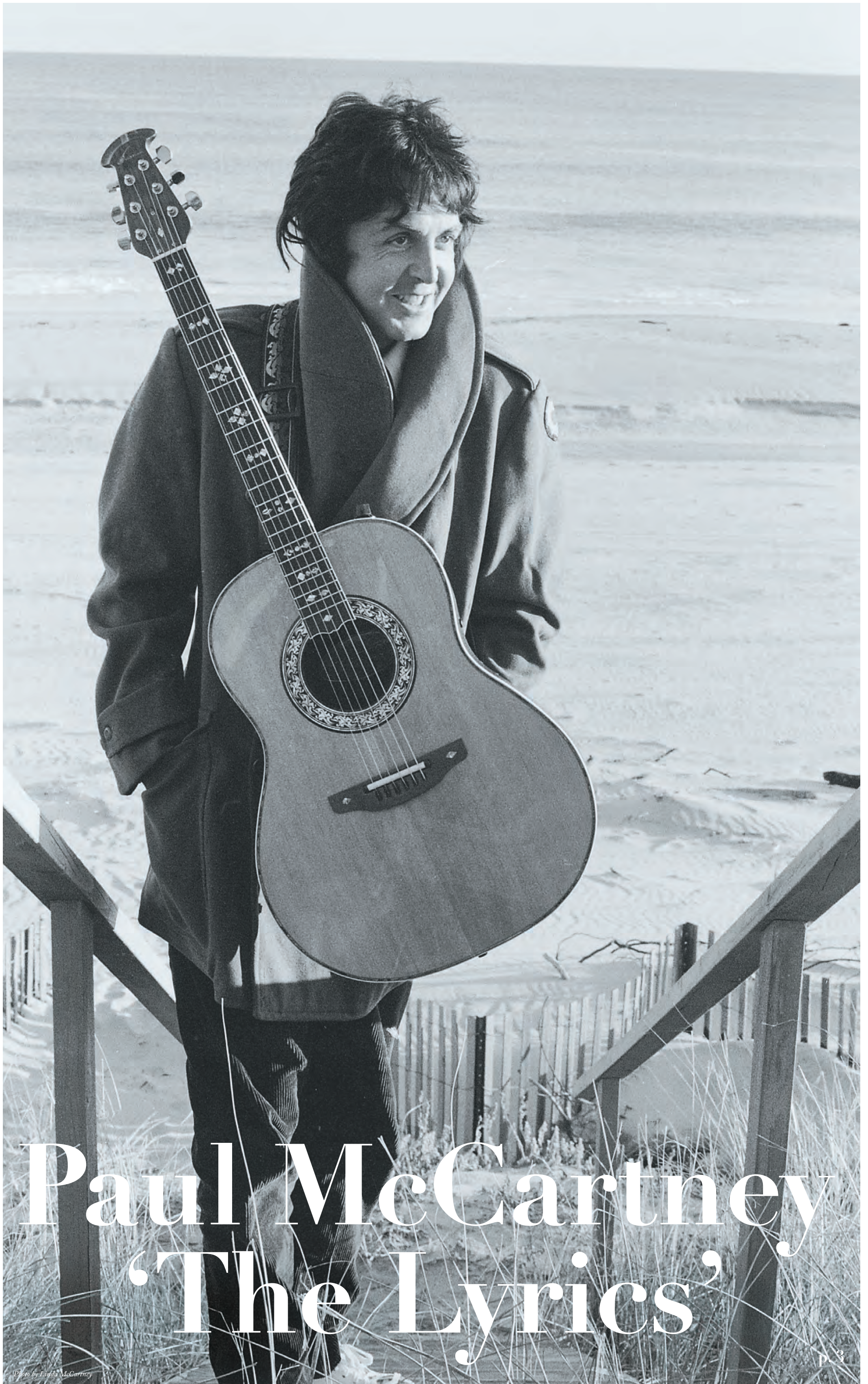


James Lane

— POST —

Holiday 2021

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Paul McCartney
'The Lyrics'

Photo by Linda McCartney

P. 3

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Paul at home in England, 1980. Photo by Linda McCartney

Paul McCartney

‘The Lyrics’

By Jessica Mackin-Cipro

Paul McCartney’s natural instinct at age 14 was to start writing songs, and he’s never stopped. In the 1960s, McCartney changed the world forever as part of The Beatles, co-writing, singing, and playing some of the most legendary songs of all time.

This month, Paul McCartney has released his much-anticipated book “The Lyrics.” In the book the Beatle recounts his life and art by diving into 154 songs from all stages of his lustrous, decade-spanning career.

“The act of writing songs is a unique experience, unlike anything else I know,” said McCartney in the foreword to his new book.

The Beatles began writing songs for their fans, who, at the time, were mostly young girls, like “From me to You” or “Love Me do.” McCartney recalls in “The Lyrics” that, “as we matured, we became aware that we could take songwriting in other directions, often to another level, which meant writing songs for ourselves.”

The book highlights lyrics from 1956 to present, from all stages of Paul’s career with songs including “Blackbird,” “Live and Let Die,” “Hey Jude,” “Band on the Run,” and “Yesterday.” It even includes a set of lyrics to an unrecorded Beatles song “Tell Me Who He Is.” During the writing of the book, the hand-written lyrics were discovered in one of McCartney’s notebooks. They are believed to date back to the early ’60s.

Showcasing many treasures from the musician’s archive, the book — which is edited and introduced by the Pulitzer Prize-winning poet Paul Muldoon — includes hand written lyric sheets, unseen personal photographs (including a handful taken in East Hampton, like the one featured on our cover), drafts, and drawings. Each song is accompanied by a commentary by McCartney, shining a unique light onto his creative process.

“I hope that what I’ve written will show people something about my songs and my life which they haven’t seen before. I’ve tried to say something about how the music happens and what it means to me and I hope what it may mean to others

too,” said McCartney, an 18-time Grammy winner, in a statement.

While there has never been an autobiography by McCartney, “Fans or readers, or even critics, who want to learn more about my life should read my lyrics, which might reveal more than any single book about The Beatles could do,” he shares.

“More often than I can count, I’ve been asked if I would write an autobiography, but the time has never been right. The one thing I’ve always managed to do, whether at home or on the road, is to write new songs,” said McCartney. “I know that some people, when they get to a certain age, like to go to a diary to recall day-to-day events from the past, but I have no such notebooks. What I do have are my songs, hundreds of them, which I’ve learned serve much the same purpose. And these songs span my entire life.”

The book reveals the process and many of the people behind some of the most famous songs of all time, from his earliest compositions through his time with The Beatles and Wings to today.

“Based on conversations I had with Paul McCartney over a five year period, these commentaries are as close to an autobiography as we may ever come. His insights into his own artistic process confirm a notion at which we had but guessed — that Paul McCartney is a major literary figure who draws upon, and extends, the long tradition of poetry in English,” said Muldoon.

“Muldoon is a poet. Like me, he is into words and understands the poetics of words — how the lyrics themselves become their own form of music that can become even more magical when paired with a melody,” wrote McCartney.

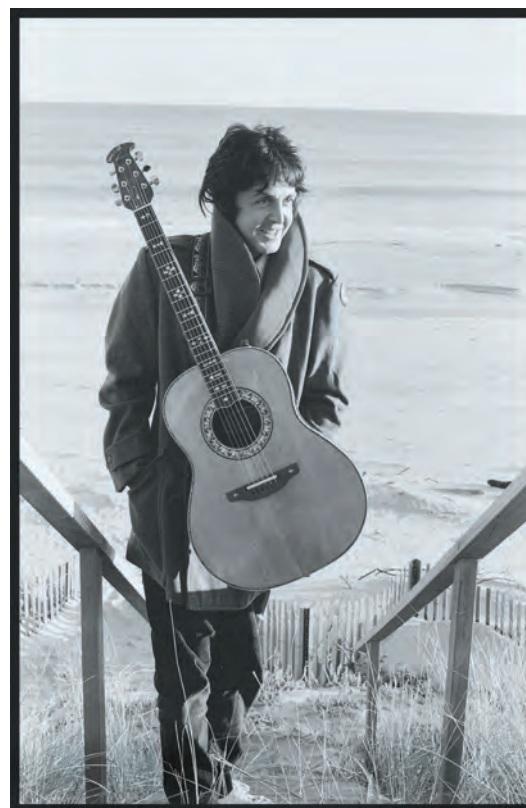
As they were writing the book, McCartney describes that, “Long-dormant memories were stirred up, and new meanings and patterns suddenly emerged.”

“I never thought I would want to analyse these lyrics, many from back in the 1960s and ’70s. Many of them I hadn’t thought about in years, and many I hadn’t played in concert for decades. But with Paul as a sounding

board, it became a challenge — and a very pleasant one — to revisit the songs and pick them apart, to discover patterns that I never knew were there,” McCartney stated.

McCartney, a Hamptons homeowner for decades, was born in Liverpool in 1942. In 1997 Paul McCartney was knighted by Queen Elizabeth for his services to music.

Jump to the more recent, McCartney released the Grammy winner for Best Traditional Pop Vocal Album, “Kisses on the Bottom” (featuring “My Valentine”). He joined forces with Dave Grohl, Krist Novoselic and Pat Smear of Nirvana on “Cut Me Some Slack” from the feature film “Sound City.” He released “Only One,” recorded by Kanye West and McCartney, and “FourFiveSeconds,” a collaboration with Rihanna and



Paul on the beach in East Hampton, 1975. Photo by Linda McCartney

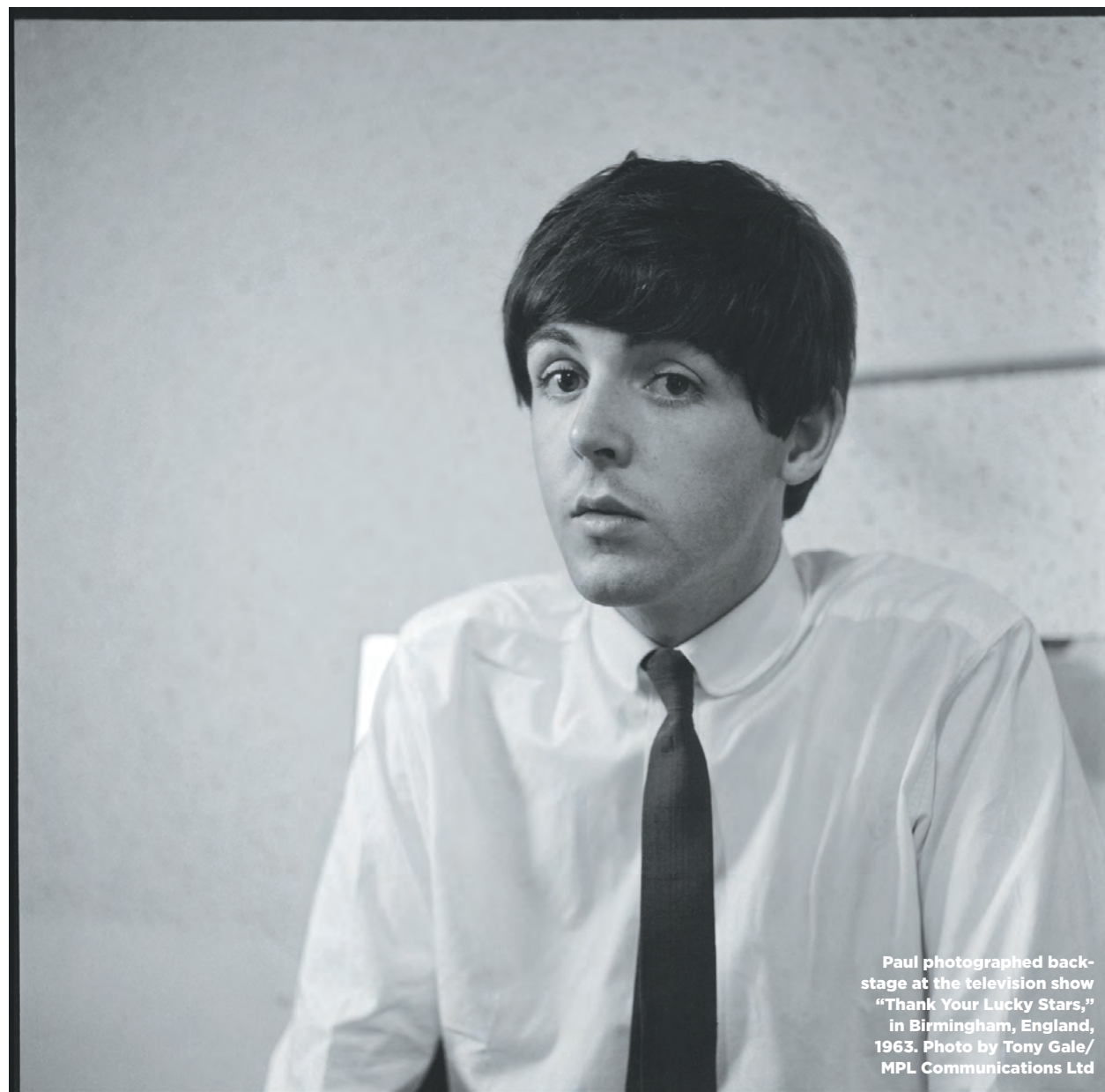


West. In 2016, he was named as the UK’s most successful album artist of all time.

McCartney’s lifelong commitment to charitable work includes decades worth of philanthropic activities for PETA, The Liverpool Institute For Performing Arts, One Voice, The Vegetarian Society, Nordoff Robbins and Adopt-A-Minefield — as well as his participation in historic benefit

concerts including Live Aid in 1985, The Concert for New York City in 2001, Live 8 in 2005 and 12-12-12.

To accompany the new book, the British Library is hosting a free display entitled “Paul McCartney: The Lyrics,” on view through March 13, which will celebrate the songwriter and performer and feature previously unseen lyrics from his personal archive.



Paul photographed backstage at the television show “Thank Your Lucky Stars,” in Birmingham, England, 1963. Photo by Tony Gale/MPL Communications Ltd



Tony Walton

A Career of Creating Wonder

By Nicole Teitler

It's a lifetime in the making, and the makings of a lifetime.

For only the second time in his 60-plus year career and for the first time in U.S., renowned Broadway and film production designer, Tony Walton, will be exhibiting his artwork for sale. The show will be on view at Mark Borghi Gallery in Sag Harbor, from December 10 through February 3.

Some of Walton's work is already in the collection of the Library of Congress, which states on its site: "The range of Walton's styles is as varied as the shows he worked on . . . Designs tell us the time and place, set the mood, and convey the style of a show. Walton is a master of all these things."

Walton is famed for being the man behind the scenes of some of Broadway and cinema's most iconic displays. A name for the generations, his film career soared when Walt Disney hired him directly to help create the magical, Edwardian world of "Mary Poppins." Just like Poppins herself

(played by his then-wife, Julie Andrews), Walton's visions took flight as the costume designer, set designer, and visual consultant for the film.

"Working at the Disney studio was like going to a toy store and playing every morning," Walton fondly recalled. "At that time, Julie and I had a general rule not to work on the same project simultaneously. But our baby, Emma, had just been born. She was with us for the shoot, which was Walt Disney's big selling point about persuading me to come on board for the movie. He said, 'So do you want to be away from your wife and your brand new baby for the very first part of the baby's life?'"

That daughter is Sag Harbor's Emma Walton Hamilton, who co-founded Bay Street Theater, and is now a best-selling author and educator. Walton collaborated with his daughter and ex-wife on a series of children's books — the "Dumpy the Dump Truck" series and "Moussical," which went on to be a theater piece as well.

As with all things Disney touched,

Walton's career became infused with a timeless magic. But beyond the drawing board of the Disney studio, Walton's inventiveness spanned genres. Four years after Poppins, Richard Lester's "Petulia" debuted, another one of Walton's fondest memories. "My astonishing Gen, my present wife, worked on it as Julie Christie's stand-in and driving double, because Julie didn't drive. So I had to dress them identically, which was dealing with more beauty than any living fella should be allowed," he said with a small smile. His wife, Gen LeRoy-Walton, is known locally as the co-author of several of the "Loaves and Fishes" cookbooks, but is also a children's book author of renown and a former cover model.

At 87, Walton's cross-Atlantic career has earned him enough Tony, Oscar, Emmy, BAFTA, and Academy awards and nominations to leave even the most eloquent speaker tongue-tied: Sidney Lumet's "Murder on the Orient Express," with an all-star cast, the film of "The Wiz," with Diana Ross and Michael Jackson, the original Bob Fosse Broadway production of "Pippin," the TV version of "Death of a Salesman" starring Dustin Hoffman and John Malkovich, the sell-out revival of "Guys and Dolls," and Fosse's quasi bio flick, "All That Jazz," which earned Walton the Oscar, and on and on and on.

He is, in a word, classic; setting forth a standard of excellence where his work withstands the years, making him truly one of the most supercalifragilisticexpialidocious talents of time. (He cheekily suggested to Walt

Disney that it be said backwards as well — now part of film history.)

"Like my principle mentors, I've tried hard to never repeat the look of anything I've already designed. So that every production will have its own signature look, and couldn't be mistaken for any other," Walton explained of his work. Just like the different stages of his life, its ebbs and flows, his creativity has continued to evolve throughout the decades. "This is also why I stay thoroughly interested in the process, never revisiting any previous creations."

Through it all, Walton's best-loved production remains "The Real Thing" on Broadway, where he watched the brilliant interaction between Mike Nichols, Tom Stoppard, Jeremy Irons, and Glenn Close on a daily basis. With it came a challenging request from Nichols to keep the "set changes to less than four seconds." And thus a revolving set was invented and patented by Walton, further proof that there's nothing this man can't do.

Back to present day, Walton's exhibition at Borghi is a celebration of the century where around 100 original drawings and paintings of production designs, illustrations, and artworks will all be on view and for sale. It's an opportunity to capture an era in a single frame, and to own a moment in time. The two were connected through Walton's stepdaughter, Bridget LeRoy [managing editor of this publication], and her husband Eric Johnson, who works with the gallery as an art mover.

"Walton's production designs, illustrations and artworks, along with his directing and producing, have

contributed a great deal to the success of the New York theatre scene and to a great deal of popular motion pictures," said Marisa Borghi, who is curating the show. "This exhibition emphasizes the many cultural exchanges between fine art, theatre, and the cinematic arts. The excitement and social impact of Broadway emanates through Walton's art," she said.

Some of the works available include extraordinary original art from some of the productions listed above, but also from Broadway's musical "A Christmas Carol," which ran for 10 years at Madison Square Garden, and costume designs from John Lennon's "In His Own Write," along with "A Funny Thing Happened On the Way to the Forum" (both the film version and the Broadway version), and much more.

But there's always a piece of ourselves we want to pass down through the generations. Something priceless within our hearts that money can't buy. For Walton, while there is countless memorabilia to note, it's the Cherry Tree Lane design from "Mary Poppins," and the autumn woodland setting from the New York City Ballet's production of "Sleeping Beauty" — "Which hangs above our bed," said Walton. It's sure to make their house the envy of all those who enter it, a mystical passage to the intersection of imagination and reality.

When all is said and done, and inevitably sold, there is one thing that Walton hopes each collector, buyer, or admirer will remember. That "this is just one small example of Tony Walton's varieties."

James Lane

POST

Co-Publisher/Editor **Jessica Mackin-Cipro**
Co-Publisher/Marketing Director **Ty Wenzel**
Co-Publisher/SVP of Business Development **Christine Prydatko**
Co-Publisher/Managing Editor **Bridget LeRoy**

Contributors

Zachary Weiss, Nicole Teitler, Heather Buchanan, Joseph Cipro,
James J. Mackin, Jenna Mackin, Amy Kalaczynski,
Lisa Frohlich, Susan Rockefeller,
Nick Norcia, Georgia Warner

Contributing Photographers

Lisa Tamburini, Rob Rich, Irene Tully, Jan Marie Mackin,
Richard Lewin, Jeff Gillis

Advertising

Sheldon Kawer, Chris Beninati

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Editor's Letter

This issue marks one year since we began printing James Lane Post. A lot can change in a year, especially during a global pandemic. We are beyond grateful to everyone who has picked up a copy since we started.

Our goal has always been to support the East End community, the place we love and call home, and to provide an authentic product that reflects the East End as a whole. Looking back, we've been able to grow organically, provide unique programming, and continue to support the East End's nonprofits and cultural institutions that do so much for our community on a daily basis.



In this issue we launch our first stand-alone dining section, while our last issue saw the launch of our travel section, and we continue to provide insightful interviews with design and real estate professionals. Be sure to also check out all of our holiday gift guides.

We hope you enjoy and we wish you and your loved ones a wonderful holiday season.

Sincerely,
Jessica Mackin-Cipro
Editor-in-Chief, James Lane Post



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Hudson's Helping Hands

Creating Inclusive Events For Children

By Jessica Mackin-Cipro

Since its inception in 2020, Hudson's Helping Hands for Autism has been dedicated to providing events designed for every child to enjoy safely and side-by-side. These events include Fall on the Farm at the Green Thumb, Sensory Santa at the Children's Museum of the East End (CMEE), and the Spring Shindig at Corwiths Farmstand.

Founded by Kristen and Augie Teodoro, a mother and father who felt there was a need for more support and inclusion on the East End, and inspired by their son Hudson, their mission has quickly grown into a community effort to provide and foster acceptance and inclusion for children in the local area.

According to the organization, it is estimated that one in every 54 children are now diagnosed as being on the Autism Spectrum and that one in every six children experience a form of developmental delay. It has also been found that inclusion is a vital instrument to foster a culture of respect, acceptance, and belonging amongst all children.

We caught up with Kristen to learn more.

Tell us a little about your background and what brought you to this point.

I grew up on the East End. This has always been my community, my home. For years my husband and I had a growing need and wish that there was something "more" for our family and son on the autism spectrum out here. We often felt alone and isolated. Countless times I had brought my son to festive community events I myself had gone to when I was little and would leave feeling defeated by one thing or another.

Dirty looks from others, meltdowns, our child constantly trying to flee or wander being a small few examples of many that would make our hopes and intentions for the day come crashing down. We knew there could be more: Safe spaces providing the same memorable experiences. Fun summer programs, similar to summer camp, that our kids could safely enjoy just like any other child. I guess you could say we got sick of wishing and hoping for it and finally did something about it ourselves.

What inspired you to start Hudson's Helping Hands?

Our son, Hudson, began receiving services at around 18 months. In the first stages of Hudson's diagnosis, my husband and I had already begun to discuss how there was no real local outreach and support for families with young children on the autism spectrum. We felt alone. As time went by, the need for this sort of support and autism "community" became even more apparent. However, we just had brief chats here and there on what we wished there was for our son and family. We never seriously considered doing it ourselves. Covid-19 was our tipping point I guess you could say. I was tired of watching my son regress at home with virtual learning and lack of in person therapy. More than that — I was tired of logging onto Hudson's school portal just to see other parents complaining about the same things I was seeing happening in my own home. I was done. None of this helped our children. No one was coming up with a solution. I knew my son's teachers and therapists were dying to see their kids and so I figured other special needs teachers and therapists most likely felt the same way. So I had a simple idea. To create a weekly program that would give our children, both



Kristen and Hudson Teodoro. Photo courtesy Hudson's Helping Hands

on and off the spectrum, some structure back. To create a safe place that promotes socializing, respect, acceptance, and learning for all children. I wasn't sure exactly what I was doing but I posted my idea to my social media account @theblockistot and almost immediately Liz from CMEE reached out and offered me their space for our first ever summer program for Hudson's Helping Hands. Other autism foundations helped us with initial funding, teachers, therapists, and local community members happily volunteered their time. It was a beautiful moment and way for our non profit to be founded. Almost like everyone came together for us in agreement that this needed to be done and they were there to help. And so we did it.

What was it like starting an organization during the pandemic?

Challenging! As you can imagine (and recall) there were a lot of restrictions. The amount of people that could attend, mask requirements and mandates, social distancing, etc. But we also saw something beautiful. Community members really came out of the woodwork for us. They saw our challenges and listened to our cry for help. Autism families, families with neurotypical children, business owners, teachers, therapists, and so many individuals that just wanted to help with the movement. Everyone coming together has made it what it is today. We all made it

work. We are all building an inclusive community.

Talk about why inclusion is so important for children on the autism spectrum.

I think it is important for all children. There is a huge benefit for both neuro typical and neuro diverse children alike. Children on the spectrum are just regular children. They have all the same wants and needs, they just digest it and express it "differently." It is important for typical children to see and understand that — to see that they're enjoying this activity just like me, even if they're doing it a little differently. And for children on the spectrum it has been proven how successful inclusive environments can be for them. For them to see and model after what and how "typical" children interact with the environment and people around them.

Talk about the events you have coming up.

Next up is our second annual Sensory Santa Express event we host at CMEE in Bridgehampton. We created this event with special needs children in mind (safety, sound, activities) but wanted to make it something that every child would love to come to and enjoy themselves, together, side-by-side. Last year was a huge success and every child left with a smile on their face. We cannot wait for this year as we have

made it bigger and better! We have a wonderful sensory Santa coming (with an understanding and background with special needs children), two trackless trains that will take our families through a miniature light show we have created, ornament making, holiday sensory activities, food trucks, Christmas carolers, face painting, music, and so much more.

What has the feedback been like since you've started? Any stories that stick out to you?

We have met and connected with so many families since starting this. Each story impacts us in one way or another. It is shocking how little support autism families have out here. How many were, and are, just like us and just wanted to be included or feel supported and accepted. Often the remarks we get from the autism community is that they are just happy to finally have a place where they aren't constantly on their toes. A place where they don't constantly have to apologize or feel like their child's behavior is being judged or observed. They are happy to finally have an accepting, supportive, safe space.

One memorable remark I repeat often was actually made to me last year at our Sensory Santa Express event. A parent of a typical child ran up to me smiling hand-in-hand with her son. She looked at me with such glee and said, "this is so special and so important! I am so happy there are events like this that I can bring my son to, to show and teach him understanding and acceptance, to enjoy and do all the same things together. That it is okay to be different and to always be kind." That sticks with me because it lets me know our intention of creating an inclusive community for our children is being seen and getting done. Our children's futures will be so bright if we continue on this path and our outreach grows.

Tell us about your HHH embroidered beanies?

We create small clothing capsules around the same time of each of our three holiday events. This winter we made embroidered HHH beanies. We are nearly sold out already but our spring event will be here just before you know it. We have a shop on our website that you can access and purchase our newest capsule.

What's next for Hudson's Helping Hands?

Expanding our programs, outreach, and support. We have big goals and dreams of what we can be for our community and autism families. There is a huge, huge deficit for all of these things on the East End and we plan to provide that and more for them!



Kristen and Hudson Teodoro. Photo courtesy Hudson's Helping Hands

A Do Good, Feel Good Holiday On The East End

Here are a few events, markets, and initiatives that give back to non profits on East End this holiday season.

Hamptons Community Outreach

Hamptons Community Outreach works to bridge the opportunity gap experienced by underserved youth, families, seniors and others across the East End. In the spirit of service and kindness, this year the foundation is helping with holiday gift giving. For those who want to participate, an Adopt a Santa Letter program helps get gifts to local children who wrote letters to Santa with their wishlist. You may also give through the Amazon wishlist and join the Teens in Need holiday fundraiser, as the site says, “teens may not believe in Santa but you can help them believe in goodness.” Visit hamptonscommunityoutreach.org.

Torch'd Holiday Shopping Cocktail Party

Join James Lane Post as we toast and celebrate Torch'd Shoppe by Isaac Boots in Wainscott on Saturday, November 27, from 6 to 8 PM, at a holiday shopping cocktail party. Enjoy the store's wonderful brands and vendors including Cesar Galindo, Mindset Wellness, Barollo, NuMe Moods, Fred Segal, goldno. 8, and

more. Earlier in the day, work off that Thanksgiving dinner with Isaac Boots as he hosts his Torch'd workout. A portion of proceeds will benefit East End charities supported by Isaac Boots and Hamptons United.

Lighting of the Vines

Experience the 12th anniversary of Wölffer's lighting of the vines in Sagaponack to benefit The Bridgehampton Child Care & Recreational Center on Saturday, December 4, at 6 PM. Enjoy festive holiday jazz by Vanessa Trouble while indulging in locally sourced hors d'oeuvres, Wölffer wines, mulled wine, and more.

Lifesaver's Fall Cocktail

Flood Sisters Kidney Foundation presents Lifesaver's Fall Cocktail on November 27, from 5 to 7:30 PM at Breakwater Yacht Club in Sag Harbor. There will be music by Lee Kalt, a silent auction, gift bags, and offerings from Mattitaco, Sage and Madison, Golden Pear Café, Dopo La Spiaggia, and more. Register by visiting floodsisterskidneyfnd.org.

LongHouse Reserve: Holiday Gathering

LongHouse Reserve, the sprawling 16-acre nature reserve and sculp-



Photo courtesy Hamptons Community Outreach

ture garden in East Hampton, will host its annual Holiday Gathering on Sunday, November 28, from 1 to 3 PM. Festive music will fill the Pavilion while guests sip on warm apple cider and hard cider, and enjoy freshly baked doughnuts. Horticulturist Holger Winenga will lead guided tours to see the winter blooming witch-hazels and through the Red Garden. The LongHouse Reserve gift shop, INstore, is stocked with holiday presents, and most items marked up to 50 percent off. Admission is free for members and \$15 for the public.

Makers Market At The Church

The Church in Sag Harbor presents its first Makers Market on Saturday, November 27, from 11 AM to 5 PM. Holiday shop while supporting local makers and artisans, and enjoying food trucks and cheer.

Holiday Makers Market

Ecological Culture Initiative's second annual outdoor Holiday Makers

Market will be held on December 3, 4, 10, and 12, from 10 AM to 4 PM at St. Joseph Villa in Hampton Bays. Shop talented artisans selling creative goods.

EHHS Holiday

From Christmas cards to decorated trees and Christmas crackers, many of our best-known Christmas traditions are products of the Victorian era. The East Hampton Historical Society invites the community to discover the origins of many of today's holiday customs, brought to life at Victorian Christmas and Aglow: A Holiday Experience at the Thomas & Mary Nimmo Moran Studio, on Main Street in East Hampton Village. Starting December 1, be transported back to the 19th century at Victorian Christmas, a very special holiday exhibition featuring festive décor, period clothing, antique postcards, beautiful silver, and period toys.

Mind Offline

Mind Offline in Sag Harbor will donate 15 percent of its sales to a

variety of causes during shopping events taking place throughout the month of December. On December 10, the shop will support holistic education with proceeds going to Harbor Waldorf School. On December 11, it's water quality supporting Defend H2O. On December 17, it's support for garden and art with funds going to Madoo Gardens. On December 18, natural landscape supporting Perfect Earth Project and on December 19, environmental film providing support to Hamptons Film. Each shopping event is held from 4 to 6 PM.

Adrienne Landau & LUMBER+Sal

On Saturday, December 4, Sheri Winter Parker will host a special holiday shopping event with Adrienne Landau and LUMBER+Sal at theSTUDIO in Jamesport on Saturday, December 4, from noon to 6 PM. Twenty five percent of all sales will be donated to Stony Brook Eastern Long Island Hospital. Items like jackets, vests, hats, wraps, pottery, art, and more will be available.



Film still from "The Adventures of Saul Bellow," screening Wednesday, December 8, at 7:30 PM at Bay Street Theater.

Hamptons Doc Fest

Hosts 30 Screenings Over Eight Days

Hamptons Doc Fest will present an expanded, live, eight-day festival for its 14th year, with 30 screenings available at two venues in Sag Harbor, December 3 to 10.

It starts at the Sag Harbor Cinema, the weekend of December 3 to 5, with eight films including the Opening Night Film, the presentation of the Human Rights Award, the Pennebaker Career Achievement Award, the Art & Inspiration Award, and in collaboration with Sag Harbor Cinema, the Producer Impact Award and

posthumous Tribute to Diane Weyermann.

The festivities then flow to the Bay Street Theater, December 6 to 10, with 22 films including the Environmental Award, the Young Voices Program for students, two Shorts Programs, and ending with the free Saunders Community Day on Friday, December 10.

Hamptons Doc Fest also offers a virtual component of 11 films the following week, December 11 to 18.

“Returning to the big screens at two iconic venues in Sag Har-

bor is what we hoped for in 2021. And it's happening,” said Jacqui Lofaro, founder and executive director of Hamptons Doc Fest. “We are thrilled to share an exciting and diverse program of films with our documentary fans.”

The opening night film on Friday, December 3, will be director Stig Bjorkman's "Joyce Carol Oates: A Body in the Service of Mind." There will be a Q&A with Bjorkman following the film.

The Pennebaker Career Achievement Award will be given to Dawn

Porter on Saturday, December 4.

The film "Citizen Ashe," directed by Rex Miller and Sam Pollard, will be the recipient of the Doc Fest's Human Rights Award at the screening on Saturday, December 4.

The documentary "Bernstein's Wall" will receive the Doc Fest's Tee & Charles Addams Foundation's Art & Inspiration Award at the screening on Sunday, December 5.

Also on Sunday, December 5, Hamptons Doc Fest and the Sag Harbor Cinema are joining together to recognize the life and work of pro-

ducer Diane Weyermann, who passed away in October. She was to receive the festival's first Producer Impact Award.

This year's recipient of The Andrew Sabin Family Foundation Environmental Award, presented by Andrew Sabin, is "After Antarctica," directed by Tasha Van Zandt.

Offered as part of the Saunders Free Community Day on Friday, December 10, at Bay Street Theater, "Torn," directed by Max Lowe for National Geographic, is the closing night film.

Christian John Wikane

There Ain't No Mountain High Enough

By Bridget LeRoy

Christian John Wikane at Ashford & Simpson's Sugar Bar. Photo by Sekou Luke (Rebel Media)

Imagine a star on the R&B journalism scene; someone who has intimately interviewed everyone from Donna Summer to Dionne Warwick. Someone whose passion for Tina Turner and Ashford & Simpson apparently know no bounds.

For Christian John Wikane, it all started as a kid in East Hampton.

Wikane, a music journalist and essayist, has interviewed more than 500 recording artists, songwriters, and producers, including Sir Paul McCartney, Pete Seeger, Annie Lennox, Maurice White, Carly Simon, and Kenny Gamble and more for PopMatters. He is currently co-producer of the video interview series "Unscripted: Conversations with Christian John Wikane" on YouTube, which features his interviews with legendary artists, and recently contributed to HBO's Emmy-nominated Tina Turner documentary, "TINA," and served as history consultant on "Dionne Warwick: Don't Make Me Over."

This darling dynamo (who, let's just add, had yours truly as his first editor) took time to talk with the James Lane Post.

Tell me about growing up on the East End.

It's where I lived for the first 18 years of my life. I grew up in East Hampton and my grandparents lived in Bridgehampton. The five-mile stretch on Route 27 between those two villages is like a road map of my childhood. After I graduated from East Hampton High School in 1997 and got my Bachelor's from Northeastern University before moving back to New York. I've lived in Hell's Kitchen since 2005.

I've occasionally bridged my professional life in New York with East Hampton. I worked on a year-long concert series with Nona Hendryx that we brought to Guild Hall in September, 2009. I got to know many folks in the local press and reacquainted myself with a lot of people since I hadn't been active in the community for about 12 years. That concert was a special homecoming for me because I interned at Guild Hall for two summers during

high school — those experiences could fill a book!

How did your passion for music get started?

The answer to this question could answer so many questions about my life — "Ain't No Mountain High Enough." Ashford & Simpson's production of that song for Diana Ross is the first song I remember hearing. I was two years old and found my mother's copy of the 45 single. I put it on the record player.

What came out of those speakers — the strings, the heavenly choir, Diana's speaking voice, the musical climax — revealed to me the transformative power of music, though of course I didn't think of it in those terms at that age. I was simply transfixed by the sound, and how the purple Motown label spun around on the record player.

I wanted to keep experiencing the sensation that "Ain't No Mountain High Enough" gave me, so I made my way through my parents' and my sister's record collections. I was fascinated by the album covers, the label artwork, and the endless variety of sounds. I just absorbed all of it, whether it was Dionne Warwick, The Beatles, or Fleetwood Mac.

As a child, my favorite place in the world was Long Island Sound on Main Street. Walking into that record shop was like walking into Oz. I was fascinated by how album covers were displayed in the window. They seemed to float in the air.

I remember Christmas '83, when my sister and I each got Michael Jackson's "Thriller." My sister also got the "Flashdance" soundtrack, which I quickly adopted for myself. I mean, Donna Summer and Kim Carnes and Irene Cara and Laura Branigan on the same album? You couldn't tear me away from that soundtrack.

There was something about "Casey Kasem's American Top 40" that was especially thrilling. I think it was the way he introduced each song. The way I remember it is he'd talk about the artist and give clues about what he was going to play, then you'd hear the intro to the song, and realize

"Ah! Cyndi Lauper's 'Time After Time' is number one this week!" It sounds simple and straightforward but, as a young boy, I was awestruck by all of that.

How did you break into the music journalism business?

A lifetime of listening to music, plus reading music encyclopedias, Billboard chart books, and artist biographies, prepared me for interviewing artists and writing about music. Looking back, it's impressive how BookHampton was always well-stocked with music books. From the age of seven, I started building up a library of resource and archival material that I still reference to this day.

I completed an independent study as an undergraduate where I focused on the music industry's sidelining of Black female artists who recorded rock music, specifically between 1975-1985. I focused on Nona Hendryx, Grace Jones, Tina Turner, and Donna Summer, who was the first artist to ever win a Grammy for "Best Rock Vocal Performance, Female" for "Hot Stuff." Taking a chance, I mailed an interview request to Donna's office. She said yes!

I've interviewed more than 500 artists over the years, but Donna Summer was the first artist I interviewed and it all goes back to that independent study. The interview was truly meaningful for me because we focused on "The Wanderer" (1980), which was the first record I remember experiencing as an album versus a 45 single. It's my favorite album of all time.

Within two weeks of moving to New York in September 2004, I attended my first industry event, which was an induction ceremony for the Dance Music Hall of Fame. I hardly had any credentials but interviewing Donna Summer held a lot of weight since she was among the inductees. During my first year in New York, I worked with lifeBEAT's Hearts & Voices program, which brought musicians to hospitals and facilities that provided support and services for patients with AIDS.

How exactly did Pop-

Matters came about?

The editors Sarah Zupko and Karen Zarker were looking for writers. I submitted a "test" review for Diana Ross' jazz album "Blue" (2006), which had just been released, and they actually gave it the lead spot on the website. Within a year, I started interviewing artists for PopMatters. One of the first in-person interviews I did was with Paul McCartney when he released "Memory Almost Full" (2007).

The funny thing is, I'd actually met Paul McCartney a few times during high school when I worked on Day-ton Farm. He'd come to the farm stand to buy flowers. Linda joined him a couple of times. Even though I was a big fan of his, especially the Wings years, I remember the only question I asked when I helped him at the farm stand was "What was it like to be onstage with Tina Turner?" At that point in my life, Paul was the only person I'd met who'd had any interaction with Tina. I just had to know more!

Why your focus on R&B?

Because R&B is elemental in who I am. At two years old, I knew nothing about distinctions between musical genres, but I knew what I liked. In searching for the feeling that "Ain't No Mountain High Enough" gave me, I found myself gravitating toward music that was heavy on rhythm, drama, or a combination of both. The Trammps' "Disco Inferno" couldn't have been more exciting to two-year-old Christian.

In fact, as I think about the chronology of how I discovered certain songs, "Disco Inferno" is probably what sparked my lifelong love of disco. Of course, R&B is the foundation of disco, which is far more varied and artistic than it's given credit for.

You seem to concentrate on talking to musicians of color, especially women. Do you feel like it's your calling to be a conduit for their histories?

My calling is to be true to myself, first and foremost. My truth is that

I wouldn't be who I am without the voices of Diana Ross, Donna Summer, and Tina Turner. They're the foundation of my passion for music because their songs, specifically, had a visceral impact on me as a young boy. If I'm a writer, and I have the platform to tell stories, then I'm going to do everything I can to give back what each of them, and countless other artists, have given me as a listener.

What was it about Tina Turner that drew you to her?

I'm not sure if five-year-old me knew this but, at a subconscious level, I think it was her strength. I remember walking into Long Island Sound the summer before kindergarten and seeing the cover of "Private Dancer." That photo mesmerized me. I found out that the woman on the cover sang "What's Love Got to Do With It," which was all over the radio that summer. Tina's voice was unlike any other voice that I'd heard, so she opened up another channel in my soul. This was even before I saw the video for the song, which really blew my mind. I wanted to hang out with Tina and all the dancers in the video. I wanted a denim jacket because Tina wore a denim jacket.

What she projected in her whole look and sound crystallized a kind of confidence that's inspired me ever since. I even quoted her book I, Tina in my eighth grade commencement speech, which amused my classmates, but I was very serious about how much of an inspirational force she'd already been in my life by that point.

Tell us about your recent experiences with HBO.

I contributed archival material to HBO's documentary about Tina Turner, "TINA." You can imagine what a thrill that was for me. Back in 2009, I'd written a feature for PopMatters that celebrated the 25th anniversary of "Private Dancer." One of the people I interviewed for the article, John Carter (who just went by the name Carter), had signed Tina to Capitol Records in 1982 and also produced a couple of tracks on "Private Dancer."



Ruth Pointer and Christian John Wikane. Photo by Sekou Luke (Rebel Media)

He told me a story about how Capitol's new regime came in and threatened to drop Tina from the label. One of the executives peppered his tirade with racist, sexist, ageist epithets directed towards Tina, though she wasn't in the room. Carter begged the executive to keep Tina on the label's roster and the response was basically "Okay, but we're not going to give you anything to complete this album." And of course that album became "Private Dancer."

I don't think that story had ever been on the record before, at least the full story, but I included it in my article. Carter was grateful that he could tell the truth of what Tina had faced — and conquered — at her own record company, which made her success even more vindicating.

Ten years later, a producer named Ben Piner, who was working with the production company that partnered with HBO on Tina's documentary, contacted me and asked if they could license the audio from my interview with Carter. Sadly, he'd passed away a couple of years after our interview so the tape I had was apparently the only tape that existed of him telling this story. Every frame of film counts in a documentary and I was surprised that the directors of "TINA" included those 45 seconds of Carter telling me the story over the phone ... and even included my stunned responses as he was talking!

At the beginning of 2021, I had no idea that the documentary was going to premiere in March, but it just so happened that I'd begun work on a new Tina Turner feature in January. This time, I spoke to the video directors, choreographers, and dancers behind the four videos Tina made for "Private Dancer." My article marked the first time all the directors had been brought together to discuss their work, so I was grateful they had so many insights to share. It was published just a couple of weeks before the documentary aired in March. The more I live, the more I see how the universe is aligned.

Tell us about your recent experiences with Dionne Warwick.

Oh, it's been such a privilege to spend time with Ms. Warwick. She's another artist whose voice threads through my earliest memories of music. I remember my mother heard "Heartbreaker" on the radio and we got the 45 single of that song. This was 1982. I then made the connection that the woman who sang

"Heartbreaker" was the same woman on all of these albums in my parents' record collection.

Fast forward 34 years. I got the opportunity to write liner notes for a CD re-issue of Dionne's Heartbreaker album. Even better, I interviewed Dionne, producer Barry Gibb, who co-wrote the songs with his brothers, and Clive Davis, who paired Dionne with Barry. Four years later — 2016 — I'm standing with Ms. Warwick in the wings at the Apollo Theater where I'm just about to interview her and Melba Moore. We hear Apollo Education Director Shirley Taylor mention the "Heartbreaker" album during her opening remarks. Ms. Warwick turns to me and silently applauds in gratitude for what I'd written for the re-issue. That night is absolutely one of the highlights of my life.

What are some of your other finest moments?

Having the opportunity to interview Nona Hendryx (Labelle), Ruth Pointer (The Pointer Sisters), Kathy Sledge (Sister Sledge), and Rochelle Fleming (First Choice) onstage at the Apollo was a complete manifestation of my love and passion for music, especially with artists that helped shape who I am, as well as what I'd already achieved as a journalist.

As a writer, I'd say my breakthrough piece was writing a 50,000-word oral history celebrating the 35th anniversary of Casablanca Records back in 2009. I interviewed more than 50 artists and former executives from the label, including Donna Summer, members of Parliament-Funkadelic, Brooklyn Dreams, and Village People, and even KISS's manager. Actually one of the biggest thrills from that project was interviewing the man who illustrated Casablanca's logo since that's what captured my imagination at two years old when I'd play the 45 single of "Y.M.C.A." by Village People.

If I never wrote another article, that piece would have been an appropriate swan song but it actually opened up a whole new realm of writing for me — liner notes! Record companies paid attention to that oral history, especially since some of them were in the process of re-releasing Casablanca albums at that time, and a few of them hired me to write liner notes for those re-issues.

Learn more at www.christianjohnwikane.com.



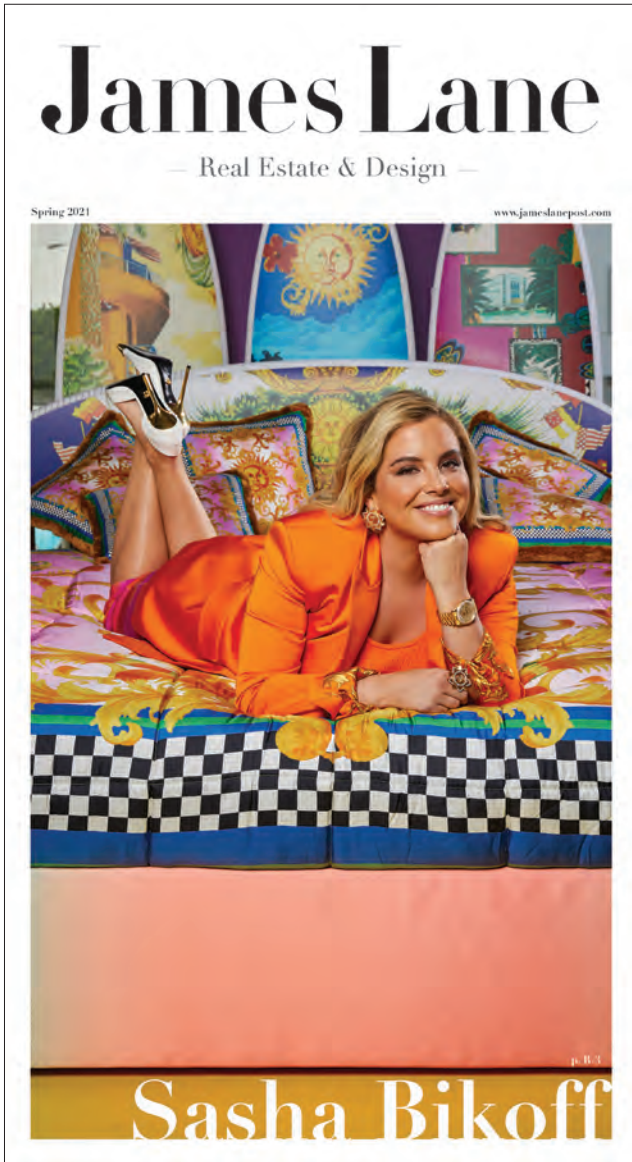
Oscar winner Jon Batiste and Christian John Wikane. Photo by Sekou Luke (Rebel Media)



Valerie Simpson and Christian John Wikane at Ashford & Simpson's Sugar Bar. Photo by Sekou Luke (Rebel Media)



Dionne Warwick and Christian John Wikane. Photo by Sekou Luke (Rebel Media)



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i-tri

Light The Way Night Walk

i-tri kicked off its Giving Day countdown with a community-centric “Light The Way Night Walk” on Wednesday, October 27. It was an inspiring evening where local community members gathered in front of Matriark in Sag Harbor to celebrate the season of giving and learn the many ways they can help local girls shine their light brighter through the organization.

Each community member not only shined their light down Main Street that night, but they also dined at participating restaurants to celebrate the night.

Chief Visionary Officer, Theresa Roden said, “I am so grateful for the amazing support of our community and the generosity of K Pasa and Lulu’s for making our Light the Way – Night Walk such a great success! You could feel the love and the light as i-tri girls and parents joined with i-tri staff,



Photo courtesy i-tri

board, and supporters and lit up the village of Sag Harbor. This year we are asking for donations that will light the way for 200 or more girls to participate in i-tri’s award-winning empowerment program at no charge!”

i-tri focuses on working with

middle-school girls because research shows that the largest drop in self-esteem occurs during early adolescence. Sixty nine percent of elementary school-aged girls reported being “happy the way I am.” That figure plummets to 29 percent for high

school girls, according to the foundation. i-tri girls learn to believe in themselves, and that can change everything.

Along the journey to the finish line of a youth distance triathlon, i-tri girls discover that they are capable,

strong, and brave. They make connections that show them that while they are unique, they’re definitely not alone. Side-by-side, with new friends, i-tri girls learn to go inward to find their own strengths and to help others find theirs.



Kiss & Tell

By Heather Buchanan

The Land of Lost Gloves

I was cozily snuggled up with my partner on the shelf when the light in the closet went on. We saw the face of our lovely lady who reached inside for her full-length, fancy coat. I stretched out my five limbs and hoped she would choose us to go on this trip. Hoorah! She grabbed the coat then us and headed to the front door.

When she stepped outside into the chilly December morning, I gave my partner, Left, a hug, and he said, “See you soon, Right,” and onto her hands we went. Left and I had an easy relationship with each other as we were so alike, cut from the same cloth or leather in this case, a mirror image of each other. We were quite a pair.

The air had a bite to it but we did

our job well and made sure her hands were kept warm. The city was so festive and decorated for the holidays, and Left and I would give a pinky wave to each other as we enjoyed the day’s adventures.

After a while she stopped to get a water from the street vendor and pulled us off. Strangely, however, this time she put Left and I back in different pockets. She never did that. She knows we love to travel together. And now I was in the pocket with just, horrors, a tissue. My discomfort turned to terror when she reached in not for me but the tissue. I felt myself starting to slide out of the silk lining. I tried desperately to hold on but I just kept slipping until I was in free fall. Noooooooo. Then I hit,

hard, on the icy sidewalk. Don’t panic, I thought. She’ll just reach down and fetch me. But she didn’t. She just kept walking. “Left! Help!”

I am a glove. I am not even a hat or a scarf which can survive just fine on its own. No one picks up a single glove or rescues it to give it a new home. I am stuck, on a sidewalk, alone and without value.

“Psssst, Rightie,” I heard so I called out, “Who’s that?” I realized I hadn’t seen him at first because he was hidden underneath the bench. He was not sophisticated like my Left but bold in colored stripes and looked a little worse for the wear, his thumb worn through. “It’s okay, you’re not alone,” he said, adding, “You’re beautiful by the way.”

And as the snow gently fell, we got to know one another and realized how much we actually had in common, this Leftie and me. Despite being totally different materials and designs, his lady wearing “Shake Your \$ Maker” nail polish and mine wearing “Ballet Slippers,” we both loved the first day the leaves started to fall from the trees and dreaded the warmth of spring. We both were thrilled when we got to pet dogs or rub a child’s head. Lying next to each other we looked an unlikely pair.

“Have you been here long?” I asked him. “Yes,” he answered sadly.

“Maybe,” he said, “We could make a go of it together? My Left to your Right?” I gave him a thumbs up and tried to keep the conversation posi-

tive but his voice seemed to get dimmer as the snow got thicker.

My hope had faded with the setting sun when suddenly, I felt a hand reach down and grab me. “Oh, there you are!” my lady said with relief. She lifted me up and put me on her hand and I saw Left glowing with happiness at our reunion. I looked down at my striped friend to wish him good luck but realized that he had gone stiff and lifeless, frozen in the snow.

I silently said a prayer, “May you have a gentle journey, my unlikely friend, to the land of the lost gloves. And there, on this Christmas Eve, find peace.”

kissandtellbb@gmail.com

Process As Destination

The Church, Guild Hall And Works & Process At The Guggenheim present LaunchPAD Pilot

The Church, Guild Hall and Works & Process at the Guggenheim presents LaunchPAD “Process as Destination” pilot, collaborating to nurture region-wide support for creative process and encourage artists and audiences to embrace the artistic process as destination.

This winter, two projects set to premiere at Works & Process at the Guggenheim in 2022 will receive fully funded residencies at The Church, Sag Harbor, including artist fees, devoted rehearsal space, living accommodations, transportation, and healthcare insurance coverage. The Church will host the artists for these

two residencies and provide space in its historic building for rehearsals and all programs. In partnership The Church and Guild Hall are co-organizing community events for younger local artists to interact with these extraordinary groups. In anticipation of their theater renovation, Guild Hall is partnering organiza-

tions to produce off-site programs.

To foster greater understanding for the artistic process, the public is invited to observe open rehearsals, attend community events co-organized by The Church and Guild Hall, and attend in-process presentations and discussions designed to promote appreciation for the complexities of the artistic process.

All programs take place at The Church.

The programs include “Third Bird” with libretto by Isaac Mizrahi, music by Nico Muhly, and choreography by John Heginbotham, happening November 29 to December 5. The next is “New York Is Burning” by Les Ballet Afrik with Omari Wiles happening January 3 to 13.



Les Ballet Afrik at Works & Process at the Guggenheim. Photo by Robert Altman

JLPSnaps



Maggie Gyllenhaal with daughter Ramona (above). Selma Blair (right). Photos by Sonia Moskowitz & Chloe Gifkins



Hamptons Film Festival

The 29th Hamptons International Film Festival, presented by HamptonsFilm, was held in early October.

This year HIFF screened 61 films from 34 countries, with five World premieres, two North American premieres, and five U.S. premieres. Fifty three percent of this year's

films were directed by women, and 36 percent were directed by filmmakers of color.

Attendees of the festival included Don Argott, Alec Baldwin, Bob Balaban, Michael Barker, Susan Bedusa, Clint Bentley, Selma Blair, Dan Cogan, Julie Cohen, Clifton Collins, Jr., Kelcey Edwards, Rachel Fleit, Liz Garbus, Maggie

Gyllenhaal, Matt Heineman, Sheena M. Joyce, Penny Lane, Amanda Lipitz, Kodi Smit-McPhee, Josh O'Connor, Nancy Schafer, Doug Tirola, E. Chai Vasarhelyi, Ari Wegner, Betsy West, Debi Wisch, Joe Wright, Odessa Young, and more.

"Being able to once again experience the power of cin-

ema on a big screen with audiences was incredible and something that was dearly missed within our community," said David Nugent, HamptonsFilm's Artistic Director. "We are so thankful to all of the filmmakers and artists who allowed us to showcase their films."

"We are thrilled to have the

opportunity to bring everyone safely back together this year. It so clearly remains that our community out East loves cinema and we are so glad to be able to share such an incredible slate of films with them," said Anne Chaisson, HamptonsFilm Executive Director. "We are so thankful to all of the staff, volunteers,

sponsors and most of all to the audiences for their continued support. Next up, our 30th anniversary!"

The festival has awarded prizes to filmmakers in cash and goods and services of over \$130,000 each year, with over \$5 million awarded in competition funds and services over the past 29 years.

Halloween On The East End



Little Lucy's 20th annual Halloween Pet Parade was held on Sunday, October 31, in Southampton Village. Guests enjoyed costume awards, food vendors, live music, and much more. Proceeds went to Kent Animal Shelter. Photo by Lisa Tamburini



The Shops at L.V.I.S. (Ladies Village Improvement Society) in East Hampton held a Halloween Open House for neighborhood kids. Photo by Richard Lewin



On Halloween, October 31, LongHouse Reserve in East Hampton invited visitors to come in costume and to celebrate the occasion. Above, Jessica Lasisch and Charlotte Lister. Photo by Richard Lewin

Neo-Tile Club

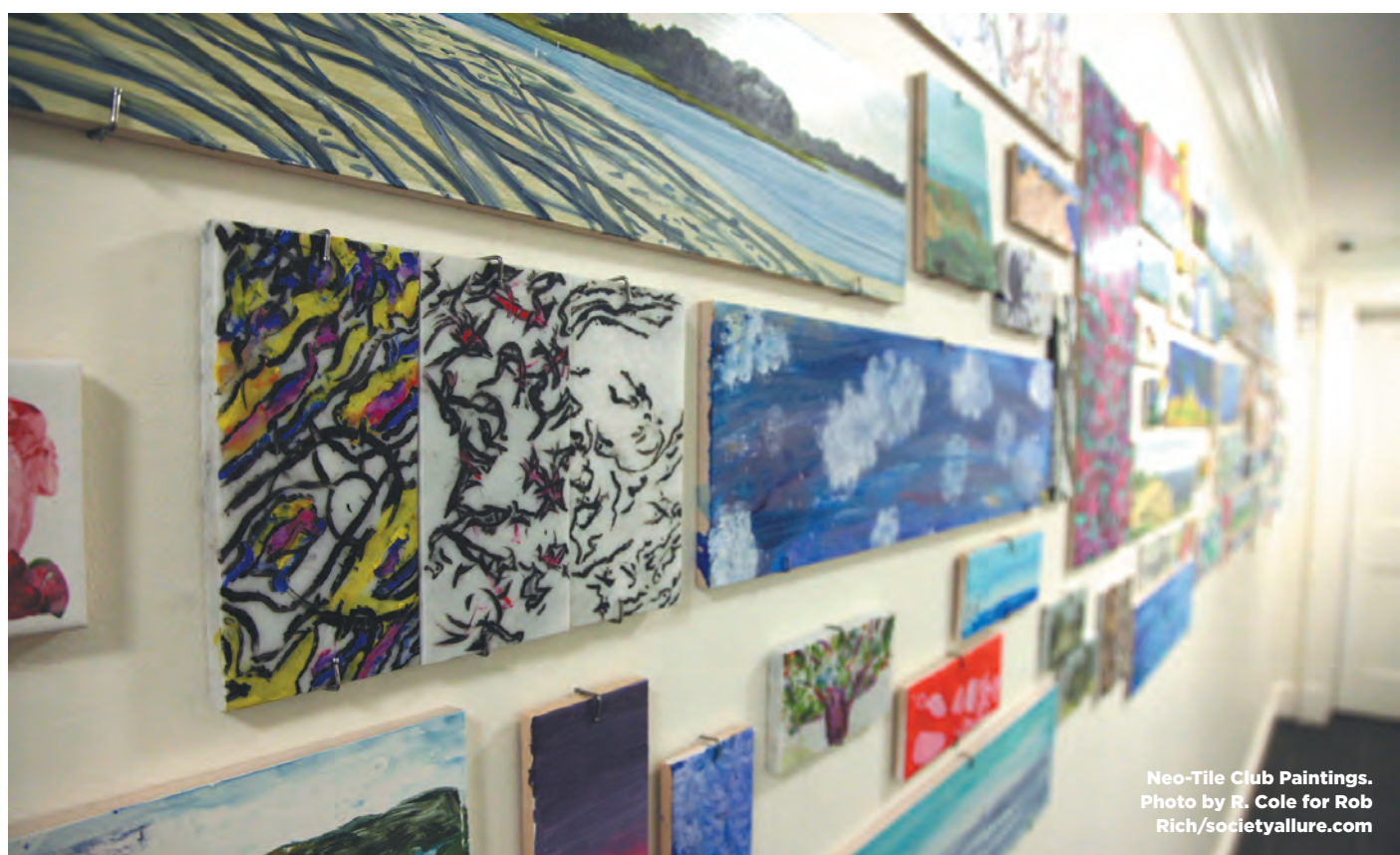
Guild Hall's Exhibit With Artist Scott Bluedorn

The historic Tile Club, founded in 1872, was a group of artists in New York City who met regularly to paint on tile, a popular surface of the coinciding decorative arts movement. Among the artists in the club were William Merritt Chase, Winslow Homer, and architect Stanford White. When the Long Island Railroad expanded to Montauk in the late 1870s, The Tile Club was invited to ride to the easternmost tip of Long Island and paint what they saw, making these western artists some of the first to visit the East End, initiating the long history of art in the area.

Inspired by this club, Scott Bluedorn focused his 2021 Guild Hall Community Artist-in-Residence project on the history, practice, and revitalization of The Tile Club.

Throughout the 2021 summer season, Bluedorn led workshops, some en plein-air, during which ceramic tiles were given to participants along with a demonstration and discussion of the history of the Tile Club. Participants were asked to donate at least one completed tile to the Education Corridor Exhibition. The exhibition and project are in tandem with Guild Hall's current exhibition, "90 Years: Selections from the Permanent Collection" that includes original Tile Club paintings c. 1875.

The Neo-Tile Club Artists work opened October 30 and is on view in the education corridor through January 2. On hand to celebrate the opening installation were Executive Director Andrea Grover, Chief Creative Officer Amy Kirwin, Museum



Neo-Tile Club Paintings. Photo by R. Cole for Rob Rich/societyallure.com

Curator Christina Mossaides Strassfield, Suffolk County Legislator Bridget Fleming, and Guild Hall's Maggie Royce, Kristin Eberstadt, Casey Dalene, DeAnna Dickinson, Anthony Madonna, and Barbara Gibbs.

Neo-Tile Club Artists included Leo A., Sofia Abboud, Labbe Abboud, Pamela Abrahams, Michele Abramsky, Paul Abramsky, Casey Chalem Anderson, Cassandra Bajan, Rachael Barash, Beth Barry, Jim Bergesen, Scott Bluedorn, Ivy Brondo, Jen Brondo, Joe Brondo, Tanessa Cabe, Lisa Claisse, Bonnie Comley, Donna Corvi, Casey Dalene, Barbara Dayton, Elaine Dia, Mare Dianora, Ollie Dianora Brondal, Nova D'Innocenza,

Gina D'Orazio, AG Dugan, Andrew Fetherston, Kurt Ghie, Kimberly Goff, Laurie Hall, Gizella Harte, Janet Jennings, Miren Kova, Frankie Lane, Lenny Lane, Stewart F. Lane, Teresa Lawler, Alexandra Lopez, Setha Low, Sara McLaughlin, Kathleen McLaughlin, Rich Mothes, Jamie Pancella, Mark Perry, Dalton Portella, Luca R., Gabriele T. Raacke, Guilia Ratto, Adrienne Ratto, Tina Ripperger, Nora Ripperger, Caroline Scherr, Andréa Sher, Karen Solimando, Sabina Streeter, Rebecca Sullivan, Sean Sullivan, Deborah Walley, and ZSG.

For more information, visit guildhall.org.



Original Tile Club paintings. Photo by R. Cole for Rob Rich/societyallure.com



Wölffer Estate Vineyard held its 31st Annual Harvest Party on Saturday, October 9, on the expansive lawn overlooking the vineyard, celebrating the hard work of Harvest season. The event included live music, and a bountiful menu created with dishes by Palo Santo, Pizza Luca, and Fresh Flavors, and complimented by Wölffer wines and ciders. There were activities for the whole family with barrel-rolling, a wine-making relay race, grape-stomping, pony rides, bayrides, and more. Photo by Rob Rich/societyallure.com



The works of eight local artists were featured at the barn studio of Mark William Wilson in East Hampton on November 6 and 7. Artists included Wilson, Steve Miller (above), Suzannah Wainhouse, Nick Weber, Darius Yektai, Pipi Deer, and Evan Brownstein. Photo by Richard Lewin



The Animal Rescue Fund of the Hamptons held its annual "Stroll to the Sea" Dog Walk on Saturday, October 9. The event offered a fun, family outing set amidst the beautiful Hamptons fall foliage. The event intended to promote responsible dog ownership and awareness of ARF. Photo by Lisa Tamburini



On Sunday, October 10, the Amagansett Fire Department hosted the annual "Tyler Valcich Memorial Classic Car Show." Parents Mitchell "Mickey" Valcich and Valinda Valcich hold the event each year in memory of their son Tyler. The event was held to raise funds for Tyler Project, which aims to "increase and improve coordination of mental health services and stop cyber bullying for students, young adults, and families in local communities." Above, Joe McDonald, Lisa, Tom and Thea Grecni, Catherine Valcich, Eric, Ally and Jackie Snyder, and "Finn" with a 1962 Willys Jeep. Photo by Richard Lewin



The Parrish Art Museum in Water Mill presents three solo exhibitions of East End artists Peter Campus, Virginia Jaramillo, and John Torreano, which will be on view through February 27. An opening reception was held on Saturday, November 6. Above, Donna Karan and Virginia Jaramillo. Photo by Lisa Tamburini



On Veterans Day, November 11, The Southampton Inn held a special flag ceremony honoring local veterans. Speeches were made by Southampton Town Supervisor Jay Schneiderman and Southampton Village Deputy Mayor Gina Arresta. This was followed by a dinner and cabaret show at Claude's Restaurant, "A Musical Tribute to our Vets," by New York City Broadway and Opera singer Cristina Fontanelli. Photo by Rob Klein



Twenty four artists from local art collective 30 Squared displayed work and competed for three blue ribbons on Saturday, November 6, at The Gardiner Mill Cottage Gallery on James Lane in East Hampton. Hundreds visited the opening reception for the show titled "Mayor's Choice - Selections from Thirty Squared," where East Hampton Village Mayor Jerry Larsen was the guest jurist. Above, Rand Stoll, Terry Wallace. Photo by Richard Lewin



The Church and Sag Harbor Cinema hosted the first annual Un-Gala at The Church with an After Party at the Cinema on Saturday, October 2. The benefit for the two new East End cultural organizations raised close to \$500,000 and was attended by guests who experienced a cocktail party with VR painting and a chance to "be" in seascapes and landscapes created by The Church co-founders Eric Fischl and April Gornik. Gornik (center) is also the Chairperson of Sag Harbor Cinema's Board of Directors. Photo by Michael Heller



On October 14, Montauk Brewing Company released PAWesome IPA, a collaboration with the Animal Rescue Fund of the Hamptons (ARF) for its very special and super limited Ocean Series can release. A portion of the proceeds from the sale of this beer go to support ARF's extraordinary efforts. Above, Shannon and Mia Coppola. Photo by Richard Lewin



To close out Breast Cancer Awareness Month, care packages were given out by a team at Sun River Health, Southampton Village, and Southampton Arts Center, including Southampton Village Trustee Robin Brown, during "It Takes A Village" in front of Southampton Arts Center on Halloween. The busts within SAC's iconic Caesar Garden were lit in pink lights in support of Breast Health Awareness. Candy was also given to trick-or-treaters as they walked by.



Hamptons United and James Lane Post joined a series of Torch'd fitness classes with Isaac Boots to raise money for East End charities at Torch'd Shoppe in Wainscott. Hamptons United is a digital platform that helps users connect with and donate to reputable charities that focus their efforts on the East End, founded by Stacey Kotler. Above, Christine Prydatko, Jessica Mackin-Cipro, Isaac Boots, and Stacey Kotler. Photo by Sam Pezz.



The third annual Springs Chowdah Chowdown was held at Springs Community Church on Saturday, November 6. Customers drove by to pick up lunch for two, prepared by over 20 top local chefs. Proceeds from the sold out event benefited Share the Harvest Farm and Springs Food Pantry. Above, Joe Realmuto of Honest Man Restaurant Group. Photo by Richard Lewin



On Sunday, October 17, Babbette's Restaurant, located at 66 Newtown Lane in East Hampton, a 27-year tradition in the same location, served its delicious healthy offerings for the last time. Owner Barbara Layton and her son and chef Zack Layton toured the tables to say farewell to the patrons. Above, Barbara Layton on Babbette's closing day. Photo by Richard Lewin



Several of the most recognized Peruvian chefs came together on Sunday, September 26, for the celebration of the 10th Anniversary of the Peru to the World Expo — an organization which specializes in promoting Peruvian cuisine, culture, and tourism in United States and world-wide. Photo courtesy Peru to the World Expo



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Hal Zwick
Licensed RE Salesperson
hal.zwick@compass.com
631.678.2460

Jeffrey Sztorc
Licensed RE Salesperson
jeffrey.sztorc@compass.com
631.903.5022

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