



## TOP TEN ARTS-IN-ED PROGRAMS

Favorite programs among Suffolk school districts for April 2009



<u>Title</u>	<u>Artist / Art Organization</u>	<u>Website</u>	<u>Target Audience</u>
My Heart in a Suitcase	Artpower	<a href="http://www.artspower.org">www.artspower.org</a>	4-8
A Year with Frog and Toad	Broadhollow Players	<a href="http://www.broadhollow.org">www.broadhollow.org</a>	K-12
Cirque du Jour	Cirque Du Jour	<a href="http://www.cirquedujour.com">www.cirquedujour.com</a>	3-6
From Egg to Chick	Cornell Cooperative Extension	<a href="http://www.cce.cornell.edu/suffolk">www.cce.cornell.edu/suffolk</a>	K-6
Poetry Alive!	Poetry Alive!	<a href="http://www.poetryalive.com/">http://www.poetryalive.com/</a>	2-12
Rainforest Butterflies	Rainforest Exploration	<a href="mailto:sfratell@suffolk.lib.ny.us">sfratell@suffolk.lib.ny.us</a>	1-12
June B. Jones	TheatreworksUSA	<a href="http://www.twusa.org">www.twusa.org</a>	K-5
The 19th Century Village	Treasurer of Nassau County		2-7
Let's Look Up	Vanderbilt Museum	<a href="http://www.vanderbiltmuseum.org/">http://www.vanderbiltmuseum.org/</a>	2-7
Forbidden Music: Music of The Holocaust	Westhampton Beach Performing Arts Center	<a href="http://www.whbpac.org">www.whbpac.org</a>	6-12

## DISTRICT STARS

**Super stunts...** Cirque du Jour presented a program with the same title in **Connetquot**, **Half Hollow Hills** and **Sachem**. **Commack** students watched "Chinese Acrobats" from Bureau of Lecturers. National Circus Project gave an "Introductory Circus Residence" in **Lindenhurst**, presented "The Center-Ring Mini Circus" in **Smithtown**, and guided a "Student Circus" in **West Babylon**. **Sachem** students saw a "Silly Circus" with Encore Performing Arts.

**Down on the farm...** **Middle Country** and **Smithtown** students participated in "Fun Square Dancing and Country Western Line Dancing" with Primo Fiore. At Cornell Cooperative Extension, **Middle Country** and **Riverhead** students took a "Farm Tour and Wagon Ride," **Sachem** students followed the process from "Fleece to Fabric," **Lindenhurst**, **Shoreham/Wading River** and **Smithtown** students experienced "From Egg to Chick," and **Lindenhurst** and **Sachem** students learned about "Plants." **Sachem** students also learned about "Planting" at Benner's Farm.

**Musical methods...** **Elwood** students practiced "Classical Strings" with Alla Sherbakov, Susan Lehr, Kageki Nagao, and Laura Mole. Jeanine Ecklund of Broadway Entertainment led "Show Choir Choreography" in **Central Islip**. "The incorporation of dance into show choir is absolutely invaluable," emphasized John Anthony, teacher and choir director. "Jeanine has incorporated a variety of dance styles from ballroom to tap. Our Broadway productions, as well as some of our jazz numbers, have benefited tremendously. Quite honestly, Jeanine Ecklund is the most professional, hardworking, passionate, dedicated person with whom I've worked with." Friends of Big Band Jazz gave a concert with the same name in **Deer Park**. Toby Walker explored the "History of the Blues" in **Smithtown**. **South Huntington** students heard "Making Music From Around the World" with Andrew R. Wasserman. Pine Point Records presented "Rick Charette Performance" in **Middle Country**. Mr. Charette sings "age-appropriate songs related to many topics of interest to children," according to first grade teacher

## **DISTRICT STARS** (continued...)

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Mrs. Murray. Fellow teacher Glynn said, "Rick is an author and songwriter. We use him as an author study and discuss the ways he comes up with new ideas for songs like we do for our writing." **Brentwood** students experienced a "Music Festival" with Festivals of Music. Students from **Comsewogue, East Hampton, Sachem, and West Babylon** participated in music competitions arranged by NYS School Music Association.

**Long Island yesterday...** **Smithtown** students learned about "Long Island and New York during the American Revolution" at Three Village Historical Society. Long Island Museum taught **Elwood** and **Sachem** students about "Long Island Long Ago." **BOCES Outreach House Academic Center** dug into "Long Island Geology" at Cornell Cooperative Extension. At Cold Spring Harbor Whaling Museum, **Lindenhurst** and **Middle Country** students learned about "Whales and Whaling."

**Earth support...** Wildlife Conservation Society made a "Cool Rainforest Connection" in **Sachem**. **Half Hollow Hills** and **Sachem** students saw a production of "Dr. Seuss Goes Green" with Airport Playhouse. Joyce Weldon discussed "Learning About Endangered Species" in **Smithtown**. William Brennan encouraged "Recyclemania" in **Longwood**. **Sachem** students took a "Rainforest Adventure" with JPL Productions. ECSS: Sweetbriar Nature Center introduced "Threatened Species" in **Smithtown** and "Treasures of the Tropical Rainforest" in **Middle Country** and **Smithtown**. **Sachem** students also learned about the "Tropical Rainforest" with Rainforest Exploration.

### **Be a District Star...**

Your school can be part of our newsletter's District Stars section. Please send us a paragraph or two and perhaps a photo about how a recent Arts-In-Ed program impacted student learning and connected with curriculum. We'd like to share your experience with other schools!

## **AIE NEWS**

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### **Daniel Pink on Long Island**

Author of "A Whole New Mind: Why Right-Brainers Will Rule the Future," Daniel H. Pink presented for SAANYS' *21st Century Schools, A Day of Dialogue for School Leaders* on March 20 at the Hyatt Hotel. He continues to inspire education administrators with his thoughts on brain development and 21st century skills. Although a lawyer and speech writer by trade, he has great respect for the value of the arts and how components of arts education help build integral 21st century skills. He opened his talk with a quote from Richard Moniuszko, Deputy Superintendent of Fairfax County Public Schools, "We have to prepare kids for their future, not for our past."

Pink reiterated that a main challenge to the US economy is Asia and Automation – focusing on the sheer numbers of English speakers in Asia who can handle the outsourcing of routine, scripted services. He juxtaposed these to how we currently teach in schools: instead of novelty we have routine;

**Insect insights...** **Sachem** students learned about "Insects: Incredible Creatures" with Long Island Science Center and about "Insects and Bugs II" with JPL Productions. Rainforest Exploration presented "Rainforest Butterflies" in **Lindenhurst, Sachem, West Babylon** and **West Islip**. "Butterflies" lessons were also taught by LI Center for Arts and Sciences to **Commack** students and by Cornell Cooperative Extension to **Patchogue/Medford** students. ECSS: Sweetbriar Nature Center discussed "Butterflies and Moths" with **Sachem** students. Nissequogue Apiaries presented "Mrs. Bee and the Buzz About Bees" in **Smithtown**.

**Holocaust remembered...** **Center Moriches, East Moriches** and **Riverhead** students heard "Forbidden Music: Music of the Holocaust" at Westhampton Beach Performing Arts Center. Theatre Three Productions presented "From the Fire: Voices of the Holocaust" in **Commack, Hauppauge, Middle Country, and Smithtown**. Irving Roth gave "Survivor Testimony and Holocaust History" in **East Islip**. Tenth grade teacher Kerry Jones said her students listened to a "first-hand account of the Holocaust from a survivor. Mr. Roth is living history." **Cold Spring Harbor** and **Elwood** students learned about "Spiritual Resistance During the Holocaust" with Ruth Minsky Sender. **East Islip** students met a "Survivor of the Holocaust" through the Holocaust Memorial and Tolerance Center. "The Diary of Anne Frank" was performed by Broadhollow Players in **Sachem** and by Plaza Theatrical productions in **Mount Sinai** and **Patchogue/Medford**.

instead of nuance, we have right answers; instead of customization, we have standardization.

He closed with redefining the six areas of learning we should be concentrating on while teaching a rigorous curriculum: Design (not just function), Story (not just argument), Symphony (not just focus), Empathy (not just logic), Play (not just seriousness), and Meaning (not just accumulation).

To accomplish this, he suggests that we:

1. Experiment with new metrics
2. Get real about STEM (Science, Tech, Engineering, Math). I editorialize that STEM should be STEAM (adding an "a" for the Arts) so that we can make meaning and purpose for STEM.
3. Promote and defend autonomy
4. Tear down those walls [between disciplines]
5. Infuse arts education throughout the curriculum

Dan Pink's presentation can be accessed at:

<http://profdev.wsbores.org/documents/nyschooladmin.pdf>

## GAO says: School Arts Unaffected by NCLB

A new government report concludes that time spent on art and music curriculum in elementary schools has not been altered because of pressure to teach content measured on standardized testing. "Amid concerns about possible elimination of arts education, the national picture indicates that the vast majority of schools have found a way to preserve their arts education programs," according to the Government Accountability Office (GAO) report.

Specifically, 90% of surveyed elementary teachers indicated that art and music curriculum remained the same during three years starting in 2004-05 and ending in 2006-07. Only 7% reported that arts instruction time had been reduced. Reductions in time spent on arts education were more likely in schools identified as needing improvement and those with higher percentages of low-income and minority students. "This is undoubtedly an area of concern for proponents of arts education, especially those who view arts education as an avenue of equity," stressed Michael Sikes, PhD, Senior Associate for Research and Policy at the Arts Education Partnership, in his analysis of the study.

The study also found that school principals were the ones who resolved issues regarding the time allocated for arts education. Finally, the study findings suggest that changes in state budgets, rather than NCLB mandates, appear to have greatest impact on the amount of instructional time for the arts.

Interestingly, the study was initiated to determine whether NCLB's annual progress report, which grade and compare schools' math and English scores, would deprive students of art and music instruction. However, the GAO says that additional research is needed to determine NCLB's impact. Read report in full at <http://www.gao.gov/new.items/d09286.pdf>

## 21st Century Education: Back to Mastering Knowledge

What do children in the 21st century really need to learn? At the recent International Primary Curriculum Conference held in Geneva, presenters were asked to address this question. In his response, Nicholas Tate, the conference's Director-General, suggested that western education focuses too much on teaching students how to learn and not enough on teaching them knowledge and culture. He believes that the acquisition of knowledge and cultural information is more important now than ever.

Tate prefaced his remarks by saying no one can speak with authority on what the future will hold. "We are currently going through a period of rapid cultural, social, economic, political and technological change. In a world that is constantly being transformed, we are not sure which parts of a fast-disappearing past we wish to transmit or what the emerging future for which we are preparing students is going to be." Consequently, instead of focusing on what the future *may* be like, educators should consider

what the future *ought* to be. In the future, Tate feels young people ought to be flexible and able "to cope with change, to hold onto values that do not change, to be creative, and to be resilient." He wants education to help equip children for that future.

According to Tate, education has traditionally served two general purposes: 1) to transmit culture and 2) to transmit the tools needed to obtain knowledge and understanding. The trouble is, western education seems to have "lost sight of what it wants students to acquire and to become" with the tools its teaching. The result is what educator and critic George Steiner calls "planned amnesia." Tate cited a mid-1990s study that compared attitudes towards education in Russian and American schools. The researchers found that the surveyed Russians valued people who could talk about literature, art and philosophy. While people surveyed in Kentucky said the primary goal of education was not to create respected, educated people, but rather to help people find good jobs and make money.

People feel that "because there is so much knowledge and because it changes so rapidly, all we need to learn is how to learn," explained Tate. However, "lurking behind such views is a failure to recognize that a key purpose of education is to give people knowledge maps and frameworks of the world." Learning "how to learn and how to cope with uncertainty is much more likely if one has the mental confidence and competence which comes from having mastered a body of knowledge and from access to all the cultural information that enables one to begin to understand the society, culture, and economy one find himself." This view, he noted, is in keeping with Howard Gardner's discussion in his latest book, "Five Minds for the Future." Of the five minds—Disciplined; Synthesizing, Creating; Respectful and Ethical—synthesizing requires a firm understanding of a number of disciplines, says Howard.

Tate concluded that the ability to draw from many different sources of knowledge is "more important to the make-up of an educated person [today] than it was when we knew much less about the world and when people were considered more narrowly within particular cultural traditions."

## Music: A Necessity, Not a Luxury

"Music is a basic need of human survival," according to Karl Paulnack, pianist and director of the music division at Boston Conservatory. In an address to the parents of incoming freshman, Paulnack said music "isn't a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds."

According to Paulnack, the Ancient Greeks were the first people to understand how music really works. The Greeks believed that

music and astronomy were two sides of the same coin. Astronomy is the “study of the relationships between observable, permanent, external objects,” while music is the “study of relationships between invisible, internal, hidden objects.” Music finds the “big, invisible moving pieces inside our hearts and souls.” Paulnack used French composer Olivier Messiaen to illustrate his point. Messiaen’s “Quartet for the End of Time” was composed and performed while he was a prisoner in a German concentration camp. “In a place where people are only focused on survival, on bare necessities, the obvious conclusion is that art must be, somehow, essential to life.”

Paulnack also described his experiences after September 11, 2001. He was living in Manhattan at the time. The following morning, sitting at the piano for his daily practice, he thought, “does this even matter?” As that week progressed, he noticed how his fellow New Yorkers were getting by. “The first organized activity

that I saw in New York, that same day, was singing. People sang around firehouses, people sang *We Shall Overcome*. Lots of people sang *America the Beautiful*. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic...The US Military secured the airspace, but recovery was led by the arts and by music in particular.”

A musician is a “therapist for the human soul,” Paulnack contended. Addressing the future professional musicians, he said, “Someday at 8 PM, someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.” He concluded: “As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives.”

### CALL FOR REVIEWS OF RESIDENCY PROGRAMS

Residencies offer some of the most valuable Arts-in-Education experiences, giving students ongoing, sustained learning with artists and specialists in the arts fields. To honor the value of residencies, ESBOCES Arts-in-Ed will highlight these types of experiences in this monthly newsletter. Please send us a few paragraphs, photos (if available, and always w/ releases, please) to help us herald the residencies you are offering your students. Email Carol Brown at [cbrown@esboces.org](mailto:cbrown@esboces.org)

## PROGRAM PROFILES

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### Portrait of a Partnership

In **South Huntington**, a teacher’s experience halfway around the world led to a unique art opportunity for her students. Last summer, Verna Amakawa, an upper level/AP drawing and painting teacher at Walt Whitman High School, took a course taught by portrait artist Ellen Eagle in Tuscany, Italy. Impressed by Eagle’s professionalism and talent, Amakawa arranged for the teaching artist to lead a 4-day portraiture residency in February.

Amakawa and Eagle, who is also a faculty member at the Student Art League in New York City, planned the residency together. In the weeks before Eagle’s arrival, Amakawa prepared her students by teaching them about portraiture and showing them relevant art images. The preparations paid off. “This was an outstanding experience,” exuded Eagle. “The students were curious and focused. They learned very quickly and produced work in which they took great pride.”

On the first day of the residency, Eagle discussed her life as a portraitist and showed digital images of her work and studio. The following morning, students came into class full of energy, ready to create their own portraits using the same materials that Eagle uses. A live model from “Circle of Dance” was enlisted for the residency. According to Eagle, student questions throughout the 4-day process

demonstrated their evolving understanding of form and color. “Several students underwent major shifts in the way they looked at the model between the first day and the last.” Eagle also marveled at the students’ enthusiasm. Students attended additional workshop sessions, not just the ones they were scheduled for, she said.

Amakawa concurs with Eagle’s assessment of the students. Their “focus, joy and struggle in the creative process was amazing,” she stressed. “The individuality and psychological transference in the students’ pastel portraits reveals the depth of the experience.” Amakawa praised Eagle’s teaching skills. “Ellen was able to beautifully step in and relate to the students. Her personality, professionalism, eloquence and lack of ‘ego’ created a non-threatening and harmonious approach to the exiting class environment.”

The admiration was clearly mutual. “Verna Amakawa was a perfect partner,” said Eagle. “She is obviously an extremely insightful teacher. Our combined points of view and experience enhanced each other’s contribution.”

### Save NYSSSA

New York State Summer School for the Arts has been providing talented students with a summer immersion experience in their

## PROGRAM PROFILES *(continued...)*

selected art for 35 years. Headed by NYSED's Mary Daley, this program has flourished, with more than 19,000 students having participated. A few weeks ago, the program was slated to suffer either a 50% funding cut (that would have eliminated 4 of its 8 schools) or total loss of funding. Thanks to all of you who responded to the alerts from the NYS Alliance for Arts Education and forwarded this call for help throughout all of your constituencies.

Your support, along with the thousands of letters that emanated from the student-base that formed several SAVE NYSSSA Facebook sites, has resulted in a minimal cut of 10%, not the devastating 50% or more. So we anticipate that the students selected at the March Long Island Media Arts Show for NYSSSA will have a place to hone their skills this summer.

### Long Island Media Arts Show

Another successful Long Island Media Arts Show (LIMAS) took place on March 27th at Five Towns College. Almost 600 students exhibited videos, computer animations, photography and graphic arts. With their non-exhibiting classmates, the attendance totaled about 1000 students. Again, students learned from Evaluators who carefully considered the artwork for composition and meaning. Students also evaluated each other, while learning about how their art is taught in one of the other 35 high schools registered for the event. Set your calendars for next year's LIMAS on Wednesday, March 17th, 2010 at Five Towns.

For the third year, the Suffolk County Film and Cultural Affairs Office will be showing some of the Best in Show videos at their Third Annual First Exposure event to be held May 17th at Westhampton Beach Performing Arts Center. Some of the videos under consideration are:

Ted Beebe	Mattituck	El Chupacabro Prelude
Rowdy Debias	Kings Park	Flashes
Gabriel Deconte	Sachem East HS	The Masque or the Red Death
Dallas Dodge	Mattituck	PSA
Dylan Ferber	Huntington HS	Tomato Soup
Steve Furbish	Farmingdale HS	Another Change
John Jenng	Huntington HS	The Runaway
Robbie Jung	Patchogue/Medford	Wrong Island Surf
Sam Kun, Stacy Mazzara, Julie Safaty	Hauppauge	The Seventh Sense
John Larufa	Sachem North	Stop Action
Benny Marasa, Cody Rubino	Brookhaven Tech Ctr	Foodbank
Ashley Mercado	Patchogue/Medford	36oz
Sebastian Norgaurd	Huntington HS	Reverse
Justin Pierce	Division Ave. HS	Teddy's Dusty Old Shelf
Devin Rice	Sachem North	Late to School
Nolan Rummel	Kings Park	CYB Trailer
Danielle Staber	Patchogue/Medford	Discovery of Love
Eric Striffler	Eastport-South Manor	The Fizzy Incident
Rob Whitcomb	Ward Melville	Nature

A special thanks to the LIMAS conference committee, especially newcomers Alyson Uttendorfer, Marianne Meade (both from Half Hollow Hills), and Jennifer Beinlich and Carla Loeven (Plainview/Old Bethpage) and their students, along with ESBOCES Arts-in-Ed's Diane Bloxon, Barbara Gillen, Pat Sturm and Rita McDougall.

## MARK YOUR CALENDAR...

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**April 24** is the date set for the Student Theatre Arts Conference. The event will be held at Eastport-South Manor High School.

**May 1** LIASCD presents Eric Jensen (see quote below) "Teaching with the Brain in Mind" at the Melville Marriott, 8:30 AM – 2:30 PM ([www.liascd.org](http://www.liascd.org))

## WEB VIEWS

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### NEA GRANT PROJECTS: APPLY NOW

The National Endowment for the Arts is accepting applications for its *Learning in the Arts for Children and Youth* grant projects. Funding is available for projects that help youngsters acquire knowledge and understanding of and skills in the arts. The deadline for applications is June 11, 2009. To learn more about application requirements, visit <http://www.arts.gov/grants/apply/GAP10/LITA.html>

### WILL ART FLOURISH IN ECONOMIC DOWNTURN?

The worst of times for the economy may be the best of times for the art world, suggests a recent *New York Times* article. Report Holland Cotter follows the rise and fall of the New York art world over the past five decades. He shows how some of the most innovative art contributions have coincided with economic downturns, especially in the 1970s, early 1990s and right after 9/11. To read the article in full, visit <http://www.nytimes.com/2009/02/15/arts/design/15cott.html?pagewanted=1&r=2&sq=holland%20cotter&st=cse&scp=2>

### ART HANDBOOKS FOR PARENTS

The Center for Arts Education in New York City has released handbooks, "Your Child, Your School and the Arts," for parents with children in grades 3-5 and grades 6-8. The handbooks describe the benefits of and need for arts education, promote arts education awareness, and offer tips on how parents can support arts in education at home and at school. The handbook for Grades 3-5 is at <http://www.cae-nyc.org/pages/2008-grades-3-5-parent-guide/> and the handbook for Grades 6-8 is at <http://www.cae-nyc.org/pages/2008-parent-guide-grades-6-8/>

### THE ARTS ARGUMENT NEEDS WORK

In a recent Wall Street Journal opinion piece, writer Greg Sandow suggests there are several flaws in the current argument for why the arts should be supported. Many of the arguments, such as the 'arts generate indirect spending and employment' hold true for lots of groups, he notes. Read the article in full at <http://online.wsj.com/article/SB123491199277603587.htm>

### Quote of Month

"The time has come to take the arts seriously. At a time when higher standards are being thrust on all of us, arts have an even bigger place. Even if one could get higher scores without a basic or integrated arts curriculum, do you really want to live in a world where the best that we have to offer is a high-test score graduate, but a person who can't work with others, be creative and express himself, solve real-world problems, and do it with civility? I would not choose that world: would you?"

- excerpted from *Arts with a Brain* by Eric Jensen

## EDITORS & STAFF:

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### Editors

Susan Neale                      Carol Brown

### Staff

Diane Bloxon, Barbara Gillen, Rita McDougall, Pat Sturm

[www.esboces.org/AIE](http://www.esboces.org/AIE)

Please submit articles and items of interest to

Carol Brown: [cbrown@esboces.org](mailto:cbrown@esboces.org)

631-286-6989 (voice)

631-286-6991 (fax)



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