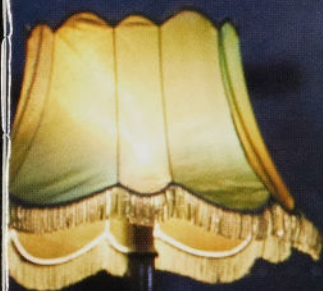


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globalFEST 2010

> Webster Hall's world music mash-up

BY SARAH SHANOK – Legendary landmark Webster Hall continues its long tradition of serving as a multifaceted gathering place for diverging opinions and breeding ground for cultural fusions, hosting *globalFEST 2010*, showcasing world music talents on the verge of blowing up on the international scene.

Begun in 2004, *globalFEST* exposed audiences to diverse musical cultures, countering the xenophobic aftermath of 9/11 when many foreign musicians found difficulties breaking into Western markets, or even entering the U.S.

And yet demand grows. Originally held at The Public Theater, sold-out crowds required more room. At the better suited Webster Hall, festival directors Isabel Soffer (World Music Institute), Bill Bragin (Acidophilus: Live and Active Culture), and Shanta Thake (Joe's Pub at the Public Theater) present twelve established and relatively unknown, unique artists on three distinct stages; a large two-level music hall, a smaller cabaret venue, and a standing room only dancehall with bar.

After Obama's election, the 7th installment of the festival holds even more significance. Says Bragin, "The U.S. is being re-embraced by the world. There is a reinvigorated interest in artists trying to connect with the U.S. market." Conveniently, fans and industry reps—in town for the simultaneously scheduled Association for Performing Arts Festival—are eager for unadulterated world beats.

globalFEST 2010 features the U.S. debuts of Alif Naaba's jazz tinged Moaga mixes from his native Burkina Faso, a Europop blend of Daft Punk, Taco and Pink, Namgar's "Siberian shaman rock," essentially an Eastern folk-fusion of 80s band Men at Work, and saucy, sultry Pan-Asian lounge jazz from Nguyễn Lê's Saiyuki. There's also Argentine down tempo club beats from Federico Aubele and the Cornerstones; and La Ecelencia's 70s style Nuyorican salsa.

> **January 10; 7pm at Webster Hall, 125 E. 11th St. For more information, visit www.globalfest-ny.org.**

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presents

KNEEHIGH THEATRE NOËL COWARD'S BRIEF ENCOUNTER

Adapted and Directed by **EMMA RICE**

Originally produced by

DAVID PUGH & DAFYDD ROGERS
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Scenic and Costume Designer **Neil Murray**

Lighting Designer **Malcolm Rippeth**

Projection Designers **Gemma Carrington, Jon Driscoll**

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Brief Encounter

THE CAST

Laura	Hannah Yelland
Alec	Tristan Sturrock
Fred.....	Joseph Alessi
Beryl	Dorothy Atkinson
Myrtle	Annette McLaughlin
Stanley	Stuart McLoughlin
Albert.....	Joseph Alessi
Musicians	Eddie Jay, Adam Pleeth
Bill/Ensemble	Daniel Canham

PRODUCTION STAFF

Production Manager	Dominic Fraser
Deputy Production Manager	Cath Bates
Wardrobe and Wigs	Nicola Webley
Video Programmer	Steve Parkinson
Sound Engineer	Andy Graham
Company Stage Manager	Stephanie Curtis
Deputy Stage Manager	Karen Habens
Assistant Stage Manager	Kelly Shaffer
Lighting Board Operator	Christopher Heilman
Video Technician/Follow Spot Operator	Anh Dang
Fly Operator	Jason Loughlin
Sound Technician/Fly Operator	Raky Sastri
Wardrobe	Elizabeth Sargent, Stephanie Sleeper

Special Thanks to Rhonda Barkow, Physical Therapist; Arthur Chedville from Harmonycity; Lisa Christmas; Janet D. Clancy from Shhhh Salvage Projects; Lorraine DeName from Corcoran Realty; Jean Furukawa; Anne Valentino, Victor Seastone and Joe DiNardo from ETC.

Emma Rice would like to say thanks to the original cast who helped to create this production: Naomi Frederick, Andy Williams, Tamzin Griffin, Amanda Lawrence, Alex Vann, and Pete Judge—and special love and gratitude to Ian Ross, Milo Twomey, Beverly Rudd and Mike Shepherd.

Sound & Video Equipment supplied by Sound Associates, Inc.; Lighting Equipment supplied by Hudson Sound & Light, LLC; Bridge Automation supplied by Showman Fabricators, Inc.; EOS Lighting Console generously loaned by Electronic Theater Controls

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Director's Note

I LOVE ROMANCE.

I ALSO LOVE FOLK TALES.

Brief Encounter has surprisingly embraced both these passions.

In *Still Life*, later to become *Brief Encounter*, Noël Coward wrote a play about an affair. Not a sordid affair but a love affair between two married people. An impossible affair, a painful affair, an unacceptable affair. It is written with such empathy, such observation, and such tender agony. This man knew what he was writing about. Imagine being gay in the 1930s and you begin to understand *Brief Encounter*. Imagine the impossibility of expressing the most fundamental of human needs and emotions. Imagine the enforced shame, lies and deceit. Imagine the frustration, imagine the loss, and imagine the anger. Each of these emotions is delicately and Britishly traced through the meetings of our lovers. They experience a micro marriage, a relationship from beginning to end in a few short hours – and how many of us cannot relate to this careful and painful liaison? Not many, I'm sure. Can many of us go through a lifetime without meeting someone and feeling a spark of recognition that we shouldn't, an attraction that goes beyond the physical? And what a terrible world it would be if our emotions and spirits and psyches were amputated at the altar. And here is where real life ends and folk tales begin. In the language of stories, we are able to examine the bargains that human beings make. We see how we bargain our own needs, the needs of the self, for various reasons. These reasons will be familiar to us all: the fear of being alone or of being excluded from 'normal' life. In the language of folk stories the price of this bargain is often physical. A part of the body is chopped off – a hand (*The Handless Maiden*) or feet (*The Red Shoes*). We literally cut a part of ourselves off in order to conform or to be accepted. In *Brief Encounter*, both our lovers have chopped off part of themselves. It is delicately referred to, but Laura talks of swimming wild and free and of playing the piano. Both of these are forms of personal expression – not pleasing anyone but exploring the deep waters of the soul. Alec turns into a child when he talks of his passions, and fears that Laura will be bored. These are people trapped by the bargains that they have freely made – they have bargained their inner lives for stability, family and love. Oh yes, love. I don't for a moment believe that their marriages are all bad or that they are in any way victims. Presumably, their respective partners are as trapped by their own bargains and by the rules of society as Alec and Laura are. None of us are victims, but we can review

the bargains we make and escape in a profound way. I have been reading many Selkie stories whilst making this piece. In these stories, a fisherman falls in love with a Selkie – or Seal Woman – whom he sees dancing on the rocks having slipped out of her sealskin. She too, falls for him. He takes her home and hides her skin. He cares for her and she for him; they have children and live a life of contentment. One day, she finds her old skin in a cupboard. She washes and dresses the children, kisses them goodbye puts on her sealskin and dives back into the sea. She never returns but sometimes the children will see a beautiful seal swimming far out at sea. This teaches us about our true self. No matter how much we try to repress our feelings or how much we wish to conform, our true self will always emerge. There can be no happily ever after until this true self, or nature has been accepted and embraced. In the language of folk tales, in order to find one's true self, it is often vital that there is a near death experience before our heroes and heroines can begin to heal and to re-form. In *Sleeping Beauty* and *Snow White* our heroines are unconscious, almost dead, for long periods of time. In *Brief Encounter* our lovers also die spiritually when they part. 'I never want to feel anything again,' say Laura. This deep depression is an essential part of the process of change. It is something to be endured, understood and then moved away from. The end of the affair is not the end of hope or of love. It is part of the process of change. Alec will travel and see the world in a wider context. Laura will have to re-imagine herself, not just as a 'respectable wife and mother' but as a person in her own right. My hope is that, like the Seal Woman, Alec and Laura escape. Not with each other in some idealistic romantic way but an escape provoked by the profound and personal awakening they felt when they met. We humans are fearful by nature – it is often somebody else who provides the catalyst for change but they are not the cause. Change can only happen from within. After our story ends, I like to think that our lovers will change. I imagine that Alec will make a real difference in Africa and find an expanse of spirit that seems untouchable in our story. I hope and dream that Laura will take up the piano again and perform on the world's greatest and most awe-inspiring stages. As I write this, I wonder if these are, in fact, my dreams? That is the power of a great and enduring story; we can all own it and feel it and find something of ourselves in it.



Emma Rice, Director

Artists

JOSEPH ALESSI (Albert/Fred) trained at The London Academy of Music and Dramatic Art. His theater credits include West End productions of *The Drowsy Chaperone*, *The Postman Always Rings Twice*, *Jackie*, *Laughter on the 23rd Floor*, and *Animal Crackers* (2000 Olivier Award nomination); *The Tempest*, *Julius Caesar*, *Antony and Cleopatra*, and *The Comedy of Errors* (Royal Shakespeare Company); *The Play What I Wrote* (national tour); *The Ilo Passion* (Almeida Theatre); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *The Front Page*, *The Accrington Pals*, *Tovarich*, *Henry VIII*, and *Arsenic and Old Lace* (Chichester Festival Theatre); *The Taming of the Shrew*, *Much Ado about Nothing*, *A View from the Bridge*, *Romeo and Juliet*, and *Animal Crackers* (Royal Exchange Theatre); *Light* (Complicite); and *The Colour of Justice* (The Tricycle Theatre). Television credits include *God on Trial*, *Revelations*, *Holby City*, *In a Land of Plenty*, *History Files*, *Wing and a Prayer*, *Kavanagh QC*, *Spywatch*, *Pie in the Sky*, *99-1*, *The Chief*, *Minder*, and *All in the Game*. Film credits include *The Other Woman*, *Family Business*, *Bridget Jones's Diary*, *London Kills Me*, *The Institute Benjamenta*, and *Chaplin*.

DOROTHY ATKINSON (Beryl) Theatre credits include: *Brief Encounter* (Haymarket Cinema/Kneehigh), *A Matter of Life and Death* (The National Theatre/Kneehigh), *Epitaph for George Dillon* (Comedy Theatre London), *Two Weeks with the Queen* (National Theatre), *Beauty and the Beast*, *The Lion the Witch and the Wardrobe* (Royal Shakespeare Company), *Just Between Ourselves* (Theatre Royal Northampton), *Eden End*, *Inconceivable*, *The Daughter in Law*, (West Yorkshire Playhouse) *Wild Honey*, *Fool to*

Yourself, *A Doll's House*, *The Boy Who Fell into a Book*, *Cheap and Cheerful* (with Alan Ayckbourn at The Stephen Joseph Theatre), *Great Big Radio Show* (Buxton Opera House), *Up and Under* (Hull Truck), *Rosie Blitz*, *The Four Friends* (Polka Theatre) *Abigail's Party* (International Tour) *The Wizard of Oz* (Italian Tour), and National tours of *On The Town*, *The Boyfriend*, *Babes in Arms*, *News Revue* (Canal Café Theatre). Television Credits: *Victoria Wood's Midlife Christmas*, *Casualty 1909*, *Sunshine*, *May Contain Nuts*, *Peep Show*, *Skins*, *Housewife 49*, *Innocence Project*, *Bodies*, *No Angels*, *Life Begins*, *Murder City*, *Every Time I Look at you*, *Murder In Mind*, *Holby City*, *Heartbeat*, *EastEnders*, *Peak Practice*, *London's Burning*. Film Credits: *Chatroom*, *Jessie Bond* in *Mike Leigh's Topsy Turvy*, *All or Nothing*, *Look at Me I'm Beautiful*, *The Night is Young*, *The Final Curtain*, *Keep the Aspidistra Flying*, *Roads*. Radio Credits: *Modern Art to Suburbia*, *Teen Lurve*, *Hymns Uproarious*.

DANIEL CANHAM (Bill/Ensemble) trained at the University of Exeter. His performing credits include *The Rite of Spring* with Fabulous Beast Dance Theatre and the English National Opera, *To Be Straight with You* for DV8 Physical Theatre, *A Matter of Life and Death* for the National Theatre and Kneehigh Theatre, *Tristan and Yseult* and *The Bacchae* for Kneehigh Theatre, the title role in *Faust* for Punchdrunk and the National Theatre, *Mother Savage* for Travelling Light Theatre Company and *West of Nowhere*, a site-specific piece he co-created with Laura Dannequin for Theatre Bristol's Why Do You Practice On The Outside? Festival and Bristol Old Vic's Mayfest.

Artists

EDDY JAY (Musician) performed in Kneehigh Theatre's *Tristan & Yseult* (2005 Spoleto Festival USA, 2006 Sydney Festival) and *Brief Encounter* (London West End 2008). Jay was born into a family of musicians and started playing accordion for weddings with his family ceilidh band at the age of eight. He has performed with Yehudi Menuhin's *Live Music Now*, a charitable organization that sets up concerts in the community for the development of young professional musicians in the United Kingdom. Jay performs and records in a multitude of styles with a diverse range of artists, including Kneehigh violinist Fiona Barrow, French vocalist Nathalie Nahai, prodigious harmonica player Will Pound, and the gypsy jazz ensemble Cordes en Bleues. Details can be found on Jay's website, www.edwardjay.co.uk. He has been involved in many recordings for EMI, including his brother Matthew Jay's songs (currently used by Bose in its most recent promotion). Jay has also written and produced his own music for television and film under the KPM label.

ANNETTE MCLAUGHLIN (Myrtle) Annette has just finished workshopping *Matilda*, a new production for the Royal Shakespeare Company directed by Matthew Warchus. She trained at the London Studio Centre and with Scott Williams in the Meisner Technique. Theater Credits include *Brief Encounter* (UK Tour and A.C.T San Francisco) *Velma Kelly* in *Chicago* (five times in the West End and 10th anniversary), *Erma* in Trevor Nunn's production of *Anything Goes* (National Theatre and West End); *Jaquetta* in Trevor Nunn's *Love's Labour's Lost* (National Theatre) *Mema* in Peter Hall's production of *Lenny*, *Betty* in *Damn Yankees* (with Jerry Lewis), *Babette* in Disney's *Beauty and*

the Beast, *Tess* in *Crazy for You*, and *A Handful of Keys* (All West End); *Lady Capulet* in *Romeo and Juliet*, *Titania* and *Helena* in *A Midsummer Night's Dream*, *Lady Percy* in *Henry IV, Part 1*, and *Tracey Lord* in *High Society* (Regent's Park Open Air Theatre); *Singin' in the Rain* (National Theatre, West Yorkshire Playhouse); *The Women* (The Old Vic); *The Vagina Monologues* (UK Tour) *Catherine* in *Tomorrow Morning* (New End Theatre); *Queen Anne* in *5/11*, and *Hedy La Rue* in *How to Succeed in Business without Really Trying* (TMA award nomination) (Chichester Festival Theatre); *Lola* in *Imagine This* (Theatre Royal Plymouth); *Bakers wife* in *Into the Woods* (Derby Playhouse); *Peter Pan* (Theatre Royal Norwich); *Handmaidens of Death* and *What the Women Did* (Southwark Playhouse); *Amanda* in Alan Ayckbourn's *Dreams from a Summerhouse* (Newbury Watermill Theatre); *Louissette* in *The Feydeau Farce Horse and Carriage* and *Andy* in *Stepping Out* (West Yorkshire Playhouse); *Godspell* (Haymarket Theatre Basingstoke); and the opening of the Welsh Millennium Centre in Cardiff. Television and film credits include *Heartbeat*, *The Frank Skinner Show*, *Legionnaire*, *Lunar IV*, and *Law & Order UK*. Cast Albums include *Anything Goes* and *Tommorrow Morning*. Annette is also one half of a female comedy duo called *Fair Do's*.

STUART MCLOUGHLIN (Stanley) trained at the Royal Welsh College of Music and Drama. His theater credits include *A Matter of Life and Death* and *Coram Boy* (National Theatre), *Brief Encounter* (Kneehigh Theatre), and numerous productions at the Bristol Old Vic, including *Suspension*, *The Odyssey* (also tour, Lyric Hammersmith), *Life Story*, *The Wizard of Oz* (Hiss + Boo Theatre Company), *Up the Feeder*,

Artists

Down the 'Mouth and Back Again (Princes Wharf, Bristol), *Pericles, Prince of Tyre*, and *Two Planks and a Passion*. Film and television credits include *Dagenham Girls*, *Elizabeth: The Golden Age*, *Clone* (title role), *Little Dorrit*, *Trevor Island*, and *Waking the Dead*.

ADAM PLEETH (Musician) started playing trumpet and piano at an early age, picking up other instruments as he went along. He studied music at Bristol University and spent a few years touring internationally with the band Babyhead. He started working with Kneehigh Theatre in January 2008, performing in the West End run of *Brief Encounter* until November 2008 and in the U.K. tour until July 2009. He has worked with music for television, vocally tutored actors for film, taught piano and trumpet, composed for many ensembles, and performed with different groups at such events and venues as New York fashion week, Radio 1 Maida Vale sessions, Radio 2 with Charles Hazlewood, the Glastonbury Festival's Jazz World stage, and session work for chart-topping bands.

TRISTAN STURROCK (Alec) Tristan has performed with Kneehigh for over twenty years. His work with the company includes most recently, *Brief Encounter* in the West End; *A Matter of Life and Death*; *The Riot* at the National Theatre; *Tristan and Yseult* (the National Theatre, Sydney and USA); and *The King of Prussia* at the Donmar Warehouse. Also for Kneehigh: *Tregeagle*, *Ship of Fools*, *Peer Gynt*, *The Ashmaid*, *Danger My Ally*, *Windfall*. Other theatre includes *The Mysteries* and *The Spanish Tragedy* for the RSC; *As You Like It* (Royal Exchange); *The Beaux Stratagem* and *Dolls Heart* (Bristol Old Vic); *Edward II* and *Blue*

Remembered Hills (Sheffield Crucible); *Salome* (Riverside Studios); *Jerusalem Syndrome* and *The Station* (Soho Theatre). He is currently developing his one man show *Frankenspine*. Television: *Doc Martin*, *Rescue Me*, *The New Adventures of Robin Hood*. Film: *Saving Grace*, *The Queen*, *Garrow's Law*.

HANNAH YELLAND (Laura) includes among her theater credits Kate Nickleby in *The Life and Adventures of Nicholas Nickleby Parts I and II* (Chichester Festival Theatre, U.K. tour; Gielgud, West End, Princess of Wales Toronto); Daisy in *Daisy Pulls It Off* (Lyric, West End); Nora Helmer in *A Doll's House* (Abbey Theatre, Dublin); Vivie Warren in *Mrs. Warren's Profession* (directed by Peter Hall); Jan in *Bedroom Farce* (No. 1 tour, Kenneth H. Wax Ltd./Nick Brooke Ltd.); Marie-Jo Simenon in *Murder in Paris*, Hero in *Beatrice et Benedict* (The Barbican Centre); Jacqueline Maingot in *French without Tears* (English Touring Theatre); and Marion de Saint Vaury in *The Linden Tree* (Orange Tree Theatre, Richmond). Television credits include *Dalziel and Pascoe*, *Bodies II*, *Holby City*, *Ahead of the Class*, *Ultimate Force*, *Doctors*, *Heartbeat*, *Danielle Cable*, *The Project*, *Swallow*, *Dinotopia* (Hallmark), *Micawber*, *Poirot*, *The Bill*, *The Secret*, and *A Touch of Frost*.

Creative Team

EMMA RICE (Adaptor/Director) is the Joint Artistic Director of Kneehigh Theatre. She has directed for Kneehigh *Pandora's Box* (coproduced with Northern Stage), *Wild Bride* (The Shamans, Budapest), *The Red Shoes* (2002 Theatrical Management Association [TMA] Theatre Award for Best Director), *The Wooden Frock* (2004 TMA Theatre Award nomination for Best Touring Production), *The Bacchae* (2005 TMA Theatre Award for Best Touring Production), *Tristan & Yseult*, *Nights at the Circus* (Lyric Hammersmith production in association with Kneehigh Theatre), *Cymbeline* (in association with the Royal Shakespeare Company for The Complete Works festival), *A Matter of Life and Death* (Royal National Theatre production in association with Kneehigh Theatre), *Rapunzel* (in association with Battersea Arts Centre), *Brief Encounter* (UK Tour, winner of TMA Best Touring Production 2009 and West End; a David Pugh and Dafydd Rogers Production in association with Kneehigh Theatre), and *Don John* (in association with the Royal Shakespeare Company and Bristol Old Vic). Rice was nominated for the 2009 Olivier Award for Best Director for *Brief Encounter*.

NEIL MURRAY (Scenic and Costume Designer) is associate director and designer at Northern Stage. Since 1992 his directing/designing credits with the company have included *The Threepenny Opera*, *Carmen*, *They Shoot Horses Don't They?*, *Thérèse Raquin*, *The Tiger's Bride*, *The Bloody Chamber*, *Pandora's Box* (codirected with Emma Rice), *Great Expectations*, *Kaput*, *Cinzano and Smirnova's Birthday*, *The Swan*, *Homage to Catalonia* (coproduced with West Yorkshire Playhouse, Teatre Romea, and MC 93 Bobigny). Other recent credits include designs for the Betty Nansen Theatre, Copenhagen;

Nottingham Playhouse; the Royal Lyceum Theatre, Edinburgh; the Edinburgh Festival; ballet LORENT; the National Theatre of Scotland; and the Royal Shakespeare Company; as well as realization of Tilda Swinton and John Byrne's installation, *Belsayland*, part of *Picture House* at Belsay Hall, and *Brief Encounter* for Kneehigh Theatre. His work is presented in the design books *Make SPACE!*, *Time + Space*, and *Collaborators*. His design for *Homage to Catalonia* was included in the U.K. national exhibition at the Prague Quadrennial of Scenography 2007. His design for *Brief Encounter* won the *Evening Standard* and Critics Circle awards and was nominated for the Olivier Award for Best Design.

MALCOLM RIPPETH (Lighting Designer) has worked with Kneehigh Theatre since 2002, lighting *Don John* (also at the Spoleto Festival, USA), *Cymbeline*, *Nights at the Circus*, *The Bacchae*, *Antigone at Hell's Mouth*, and *Pandora's Box*. Other theater credits include *Calendar Girls* (West End and UK tour); *His Dark Materials* (Birmingham Repertory Theatre); *The Winslow Boy* (UK Tour); *Edward Gant's Amazing Feats of Loneliness* and *Faustus* (Headlong Theatre UK Tour); *Jack and the Beanstalk* (Lyric Hammersmith, London); *The Grouch* and *Homage to Catalonia* (West Yorkshire Playhouse); *Mother Courage* and *Hamlet* (English Touring Theatre); *The Bloody Chamber* (Northern Stage Newcastle); *Cyrano de Bergerac* (Bristol Old Vic); *Confessions of a Justified Sinner* and *Copenhagen* (Royal Lyceum Theatre, Edinburgh); and *Tutti Frutti* (National Theatre of Scotland). Forthcoming productions include *Dark Side of Buffoon* (Belgrade Theatre, Coventry) and *Spur of the Moment* at London's Royal Court. Opera,

Creative Team

musical, and dance work includes *Carmen Jones* (Royal Festival Hall), *The Philosophers' Stone* (Garsington Opera), and numerous productions for ballet LORENT, most recently *La Nuit Intime*, *Designer Body* and *Angelmoth*. He won the 2009 Whatsonstage Theatregoers' Choice Award for Best Lighting Designer for his work on *Six Characters in Search of an Author* and *Brief Encounter*.

JON DRISCOLL (Projection Designer) includes among his theater credits West End productions of *Frost/Nixon* (also Broadway), *ENRON*, *The Last Cigarette*, *Complicit*, *Dirty Dancing* (also U.S. tour), *Dance of Death*, *On the Third Day*, *Jerry Springer: The Opera*, *Our House*, *Heroes*, *Up for Grabs*, *Life after George*, *Glorious!*, *When Harry Met Sally*, and *Eurydice*. Other theater credits include *All's Well That Ends Well*, *The Observer*, *Gethsemane*, *Her Naked Skin*, *Fram*, *A Matter of Life and Death*, and *The Reporter* (National Theatre); *Midnight's Children* (Royal Shakespeare Company); *The Lightning Play* and *Whistling Psyche* (Almeida Theatre); tours of *Rebecca*, *God and Stephen Hawking*, and *Bloody Sunday: Scenes from the Saville Inquiry*. Opera credits include *The Magic Flute* (Grange Park Opera); *A Midsummer Night's Dream* (Royal Opera House); and *Genoveva* (Opera North). Dance work includes projects for Birmingham Royal Ballet and Angika Dance Company. Cinematography credits include *Acts of Kindness*, *Last Rumba in Rochdale*, *Dim Sum: A Little Bit of Heart*, Natascha Sohl's *Forgive Me*, and Reactor's *Feeling the Love*. Driscoll was nominated for the 2009 Olivier Award for Best Design for *Brief Encounter*.

GEMMA CARRINGTON (Projection Designer) studied animation at the National Film and Television

School (NFTS) and at Norwich School of Art and Design. Her theater design credits include *Second Breath* (Institute of Contemporary Arts, London); *A Matter of Life and Death*, *Gethsemane*, and *All's Well That Ends Well* (National Theatre) and *Brief Encounter* (U.K. tour, West End). She is also the associate designer for *Dirty Dancing* in London, Utrecht, Chicago, and Berlin and for *Fram* and *Her Naked Skin* at the National Theatre. Her credits as a filmmaker include *Coming Home* and *George Street* at the NFTS and two animated documentaries for Channel 4, *Obsessively Compulsive* and *The Circle*. Carrington was nominated for the 2009 Olivier Award for Best Design for *Brief Encounter*.

STU BARKER (Original Music) has worked as a composer, musical director, and musician with Kneehigh Theatre for 15 years. Shows he coproduced as composer/musical director include *A Matter of Life and Death* and *Tristan & Yseult* (National Theatre), *Cymbeline* and *Don John* (Royal Shakespeare Company), *The Bacchae* and *The Wooden Frock* (West Yorkshire Playhouse), *Nights at the Circus* and *The Red Shoes* (Lyric Hammersmith), *Rapunzel* (Battersea Arts Centre), and *Pandora's Box* (Northern Stage). Other theater credits include *The Odyssey* (Bristol Old Vic, Lyric Hammersmith), *Aladdin* and *Clown* (Bristol Old Vic), *Absurdia* (West End), *Murderer Hope of Womankind* (Contact Theatre), *Cloudland* and *The Stones* (Travelling Light Theatre Company), *A Strange Event* and *The Flood* (Horse + Bamboo Theatre), and *As Far As I Can See* and *Sapling Song* (National Trust Theatre).

Creative Team

SIMON BAKER (Sound Designer) graduated from the Guildhall School of Music and Drama in 1992. Since then (and even before then) he has worked and experienced almost every corner of the theater sound industry. He has served time in the sound departments of the Royal Shakespeare Company and the National Theatre, where he held the post of sound supervisor. In 1999 he joined the British sound design and rental company Autograph, for which he was associate/FX sound designer on *The Witches of Eastwick*, *Chitty Chitty Bang Bang* (West End, Broadway), *Mary Poppins*, numerous productions of *Cats*, and *Spamalot*. His most recent sound design credits include *Boeing-Boeing* (London, Broadway; 2007 Tony Award nomination for Best Sound), *The Lord of the Rings* (Toronto, London; 2008 Olivier Award nomination for Best Sound), *I Am Shakespeare* (U.K. tour, Chichester Festival Theatre), *God of Carnage* and *Our House* (U.K. tour), *Brief Encounter* (Kneehigh Theatre; 2009 Olivier Award nomination for Best Sound), *The Norman Conquests* (Old Vic), *Complicit* (Old Vic), and *Don John* (Kneehigh Theatre, Royal Shakespeare Company).

SAM JONES (Casting Director) was until recently head of casting for the Royal Shakespeare Company. Her extensive theater credits also include *After Mrs. Rochester*, *Brontë*, *Gone to Earth*, *Jane Eyre*, and *Mine* (Shared Experience); *The Firework Maker's Daughter* and *The Evocation of Papa Mass* (Told by an Idiot); *Nights at the Circus* (Kneehigh Theatre); *Messiah* and *Scenes from an Execution* (Steven Berkoff); *Amazonia*, *Monkey!*, and *Cruel and Tender*, directed by Luc Bondy (Young Vic); *Forty Winks* (Royal Court Theatre); and various productions for Peter Hall, including *The Royal Family*, *Mrs.*

Warren's Profession, *Tantalus*, and *Cuckoos*, as well as the first Bath Festival season. West End productions include *A Day in the Death of Joe Egg*, *Up for Grabs*, *Dinner*, and *Journey's End*. Television work includes *Occupation*, several seasons of *Trial and Retribution*, and *The Commander*, as well as *Above Suspicion* for Lynda La Plante; the multi-awardwinning *Human Cargo* for the Canadian Broadcasting Corporation; and several drama documentaries for Blast! Films, including *The Year London Blew Up*.

SIMON HARVEY (Assistant Director) is an actor, director, and producer based in Cornwall. He has worked for Kneehigh Theatre as a performer in *Wagstaffe the Wind-Up Boy*, *Journey to the Centre of the Earth*, and *Tristan & Yseult* and as assistant director on *Cymbeline* and *Rapunzel*. He is also the artistic director of o-region, a film and theater production company. He directed the touring show *Laughing Gas*, by Nick Darke and Carl Grose, and produced the low-budget feature film *The Midnight Drives*. He recently produced and performed in the touring production of *Superstition Mountain*, by Carl Grose.

PAUL CREWES (Producer for Kneehigh Theatre) has produced for Kneehigh *The Bacchae* (U.K. tour), *The Wooden Frock* (U.K. tour), *Cymbeline* (Royal Shakespeare Company, U.K. tour, South America), *Rapunzel* (Battersea Arts Centre, U.K. tour, New York), and *Don John* (U.K. tour, Spoleto Festival USA). He is currently working on *Hansel & Gretel*, a new Kneehigh production for 2009–10. Other producing credits include working for Metal with Jude Kelly on projects including the Olympic

Creative Team

bid for 2012 and as producer (until July 2004) at the West Yorkshire Playhouse, Leeds, where he set up more than 40 productions. Crews has also coproduced commercial tours and West End transfers and has his own company, which produced *Doorman* (2005 U.K. tour). In 2007, he became associate producer for The Lowry, producing *King Cotton* that year and *Fireflies* and *Beyond the Frontline* in 2009.

MICHAEL MUSHALLA (General Manager for U.S. Tour) is a producer and artist manager based in New York City. His company, Double M Arts & Events, LLC, represents the Mark Morris Dance Group, the National Theatre of Scotland, The Baseball Music Project, The John Cage Trust at Bard College, composers Mikel Rouse and Cynthia Hopkins, Lone Twin, Heiner Goebbels/Théâtre Vidy-Lausanne, The TEAM, and Kneehigh Theatre. Prior to founding Double M in 1999, he served as vice president and member of the board of directors of Columbia Artists Management Inc.

DAVID PUGH & DAFYDD ROGERS (Original Producer) first produced Yasmina Reza's *Art*, which became the most successful play in London of the last 25 years while winning every major award, including the Tony Award for Best Play. They then produced *The Play What I Wrote*, directed by Kenneth Branagh, which won the Olivier Award for Best Comedy and a Tony Award nomination for Best Special Theatrical Event. Their production of Tom Stoppard's adaptation of *Heroes* opened in the West End in 2005 and won the Olivier Award for Best Comedy. Pugh and Rogers then produced one of the most successful productions ever in the West End, *Equus*, which starred Richard Griffiths and Daniel Radcliffe. They have since produced Christopher Hampton's

adaptation of Reza's *God of Carnage* in the West End where it won the Olivier Award and on Broadway where it won the Tony Award. David & Dafydd also produced Kneehigh Theatre's production of Noel Coward's *Brief Encounter*, which played for more than 350 performances in London's West End and is currently touring America. Their production of Tim's Firth *Calendar Girls* is currently a hit in London's West End.

CINeworld (Original Coproducer) was founded by Chief Executive Steve Wiener as Cine UK Ltd. in 1995. Fifteen months later the company launched its first cinema, a 12-screen complex in Stevenage, Hertfordshire, and it has since become the fastest expanding exhibitor in the United Kingdom. In 2004, Cine-UK Ltd. was purchased by the Blackstone Group, and two months later they acquired UGC's operations in the United Kingdom and Ireland. In May 2007, Cineworld announced an initial public offering, and Cineworld Group plc became the first cinema chain ever to be quoted on the London Stock Exchange. Today, Cineworld is one of the leading cinema groups in the United Kingdom in terms of sites, screens, and admissions, with a portfolio of 75 sites and 775 screens. All but two sites are in the United Kingdom. Last year Cineworld had five of the nine highest-grossing cinemas in the United Kingdom, including numbers one and two. Cineworld puts its success down to its distinct culture in such areas as film programming, customer service, construction, clean, safe environments, excellent business relationships, and a senior executive team with a passion for the industry.

Noël Coward

Born in Teddington, Middlesex, on December 16, 1899, Noël Coward began his theater career as a child actor at the age of 11. By 16 he had played his first adult role in *Charley's Aunt* and written the music and lyrics to his first song, "Forbidden Fruit," and by 20 he had begun writing plays and revues, in most of which he fully intended to star. Coward's breakthrough came in 1924 with *The Vortex*, a play that was shocking for its time in its portrayal of adultery and drug addiction; the play and its young author became a sensation on both sides of the Atlantic. Three major hits soon followed—*Hay Fever* and *Fallen Angels* (both 1925) and *Easy Virtue* (1926)—and his successes continued well into the 1930s, with *Bitter Sweet* (1929), *Private Lives* (1930), *Cavalcade* (1931), and *Design for Living* (1933). The year 1936 saw one of Coward's most ambitious ventures—*Tonight at 8:30*, a series of nine one act plays in which he and Gertrude Lawrence (his closest friend since childhood and favorite stage partner) played all the leads. Several of the plays were subsequently filmed, none more effectively than *Still Life*, which Coward adapted into *Brief Encounter*. He considered *Still Life* "the most mature play of the whole series," later observing, "I am fond of both the play and the film with, as usual, a slight bias in favour of the former. It is well written, economical, and well constructed: the characters, I think, are true and I can say now, reading it with detachment after so many years, that I am proud to have written it." Between *Still Life* and *Brief Encounter*, however, came World War II. Coward was sent to Paris to open a bureau of propaganda, and then to neutral America to assess opinion. Before the outbreak of war he had been recruited by the British Foreign Office to perform intelligence work: technically, he was a spy. While his own countrymen were unaware of his activities, the Germans certainly were not. Their "Black List" had Coward's name near the top. Had they won the war, he would have been shot. *Brief Encounter* was released in Britain in 1945. Starring then relatively unknown stage actress Celia Johnson and Trevor Howard and featuring a soundtrack selected by

Coward, the film was Coward's fourth and final collaboration with director David Lean (with whom he had codirected the Academy Award-winning 1942 film *In Which We Serve*, also authored by and starring Coward, and who had directed film versions of *This Happy Breed* [1944] and *Blithe Spirit* [1945]). Shooting of *Brief Encounter* took place at night in Carnforth Station in the northwest of England, believed to be sufficiently far enough away from Britain's populous southeast to receive advance warning of impending German aerial attack, thus giving the filmmakers time to turn out the filming lights. Although the movie was banned in Ireland for its sympathetic depiction of adultery, it earned Academy Award nominations for Lean and Johnson, shared the 1946 Palme d'Or, and went on to become one of Britain's most celebrated films. After World War II, Coward continued to produce plays and musicals, but found little critical favor in England. America, however, took him into its heart. He turned up in live television broadcasts—*Together with Music* (1955) with Mary Martin, *Blithe Spirit* (1956), and *This Happy Breed* (1956)—and in the late 1950s, he started yet another profitable career, as a cameo actor in such films as *Around the World in 80 Days*, *Our Man in Havana*, *Surprise Package*, *Boom!*, and *The Italian Job*. His theatrical "renaissance," as he called it, began in 1963 with a London revival of *Private Lives* and an invitation to direct *Hay Fever* at the National Theatre, the first production there by a living playwright. Coward's final appearance as an actor was in his own *Suite in Three Keys* (1966). By this time his health was beginning to fail, and he was not well enough to take the play to what he had hoped would be a triumphant Broadway farewell. In 1970 Coward finally received a long-deserved knighthood ("You must call me Sir Noël now," he instructed his friends). In 1973 he died peacefully in Jamaica.

Biography courtesy the Noël Coward estate. If you have an interest in Noël Coward—his plays, music, and writing—contact The Noël Coward Society at cowardusa@nyc.rr.com.

About Kneehigh Theatre

KNEEHIGH THEATRE (Producer) is acknowledged as a defining theatrical force in the United Kingdom. With Cornwall as its physical and spiritual home, Kneehigh draws inspiration from the county's landscapes, history, people, and culture. Kneehigh's rehearsal base is a National Trust barn on the cliffs near Mevagissey, and its office is in Truro, the administrative center of Cornwall. Kneehigh creates vigorous, popular theater for a broad spectrum of audiences, using a multi-talented group of performers, directors, designers, sculptors, engineers, musicians, and writers. Kneehigh employs a wide range of art forms and media as its "tool kit" to make new and accessible forms of theater. A spontaneous sense of risk and adventure produces extraordinary dramatic results. Themes are universal and local, epic and domestic. Kneehigh now tours throughout the United Kingdom and internationally; in the last fiscal year, 120,000 people across three continents saw Kneehigh performances. Recent Kneehigh Theatre productions include *Tristan & Yseult*, *Nights at the Circus* (a Lyric Hammersmith production in association with Kneehigh Theatre), *Cymbeline* (in association with the Royal Shakespeare Company), *A Matter of Life and Death* (Royal National Theatre production in association with Kneehigh Theatre), *Rapunzel* (in association with Battersea Arts Centre), *Blast! A Cornish Exposé*, and *Don John* (in association with the Royal Shakespeare Company and Bristol Old Vic). For more information visit www.kneehigh.co.uk.

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30 Years of St. Ann's Warehouse



St. Ann's Warehouse is celebrating its 30th Anniversary Season! For 30 years, St. Ann's Warehouse has commissioned, produced, and presented a unique and eclectic body of innovative theatre and concert presentations that meet at the intersection of theatre and rock and roll. Since leaving its original home in the landmark Church of St. Ann and the Holy Trinity, in 2000, the organization has helped vitalize the Brooklyn Waterfront in DUMBO, where St. Ann's Warehouse at 38 Water Street has become one of New York City's most important and compelling live performance destinations.

Through its signature multi-artist concerts and groundbreaking music and theatre collaborations, St. Ann's continues to celebrate the panoramic traditions of American and world cultures, with forays into a variety of contemporary forms, including new commissions and multi-disciplinary theatrical presentations. Among the many acclaimed St. Ann's productions are Lou Reed and John Cale's *Songs for Drella*, Marianne Faithfull's *Seven Deadly Sins*, Artistic Director Susan Feldman's *Band in Berlin*, Charlie Kaufman and the Coen Brothers' *Theater of the New Ear*, The Royal Court Theater's *4:48 Psychosis*, The Wooster Group's *Hamlet*, *The Emperor Jones*, *House/Lights*, *To You, the Birdie*, The Globe Theater's *Measure for Measure*, Gate Theatre London's *Woyzeck*, Antony's *Turning*, *Mabou Mines Dollhouse*, Lou Reed's *Berlin*, Cynthia Hopkins' *Accidental Trilogy*, Les Freres Corbusier's *Hell House*, Druid's *The Walworth Farce*, TR Warszawa's *Macbeth*, and The National Theatre of Scotland's *Black Watch*.

In 2004, founding Artistic Director, Susan Feldman, and St. Ann's Warehouse were awarded the Ross Wetzsteon Award for the development of new work and for "inviting artists to treat their cavernous DUMBO space as both an inspiring laboratory and a sleek venue where its super-informed audience charges the atmosphere with hip vitality."

Photo by Etienne Frossard

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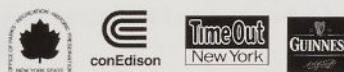
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PARK KWIK: 21 Front Street at Dock Street

PARK KWIK: 66 Front Street at Main Street

PARK KWIK: 55 Washington Street

(Entrance at Adams St. between Front and Water)

Yellow cabs are available along Old Fulton Street, but there are also several car services serving the DUMBO area:

Arecibo Car & Limo Service: 718.783.6465/3030

Cadman Express Car & Limo Service: 718.858.7771

Continental Car Service: 718.499.0909

Eastern Car Service: 718.499.6227

Myrtle Car Service: 718.230.8100

Northside Car Service: 718.387.2222



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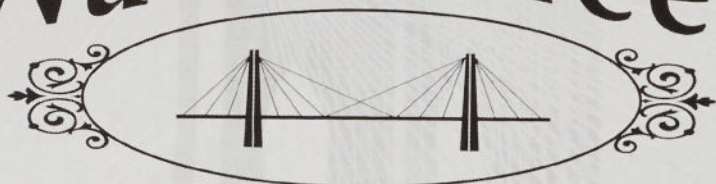
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BONNIE'S Grill

278 Fifth Ave. • 718.369.9527

This Park Slope treasure is a favorite for chicken wings, catfish burgers, beef-on-weck, pulled pork, microbrews, hot sauces, and sports games. Tasty vegetarian dishes are also available. Come enjoy the best burger in town in a fun, friendly atmosphere. (*Citysearch*)



Stonehome Wine Bar

87 Lafayette Ave. • 718.624.9443

Voted top wine bar in New York City two years running by Zagat's Night Life Guide, the Stonehome Wine Bar is conveniently located just two blocks from BAM. Stonehome "gives the culinary as much attention as the oenonoligal" (*New Yorker*) with a seasonal new American menu and a 200 bottle list. 35 wines are offered by the glass. Dinner reservations are recommended (open daily at 5pm).



OLEA

171 Lafayette Ave. • 718.643.7003

A short walk from BAM, this stylish and relaxed restaurant features Tapas, a raw bar and salads and Entrees from across the Mediterranean. Sangrias, an interesting and affordable wine list, full bar and friendly, professional service have made this a neighborhood favorite. Open seven days.

PEQUEÑA

86 S. Portland Ave. • 718.643.0000

This local Fort Greene spot respects the simple things, like getting chicken tortilla soup, salads, tacos and enchiladas just steps from home. It also respects that a fresh lime margarita, offered frozen, on the rocks, salted, or flavored with fresh fruit, could just make your night.



iCi

246 Dekalb Ave. • 718.789.2778

iCi has the open-all-day, everyman appeal of Balthazar, the streamlined style of Bouley. (*New York Magazine*). The menu changes with the seasons, using exclusively fresh, naturally grown ingredients of the highest quality from the local farms and markets.

ALCHEMY

56 5th Ave. • 718.636.4385

Alchemy is a pub-style restaurant on the north end of 5th Ave. in Park Slope with a small, creative menu, seasonal specials and outstanding selection of beer, wine and cocktails. We provide a warm, welcome atmosphere to enjoy anything from a relaxed pint to a four course meal.



al di la trattoria

248 Fifth Ave. • 718.783.4565

"Fantastic," savory cooking at relatively gentle prices explains why this oh-so-popular Park Slope Venetian is always packed. (*Zagat*)

aqualis grill

773 Fulton St. • 718.797.3494

Aqualis Grill is a Mediterranean-inspired seafood restaurant that serves a variety of seafood starters and main courses. In addition, Aqualis offers a Prix-Fixe menu that includes a three-course meal with wine for only \$25 between 5:00 and 7:30 pm. Closed Monday.



FLATBUSH FARM

76-78 St. Marks Ave.
718.622.3276

Born from the desire to forge a pleasant and friendly dining establishment with fresh, locally grown produce, Flatbush Farm features an eclectic selection of ales, wines, and spirits. An endeavor of wonderful simplicity: eat heartily, drink merrily. Lo, now is come our joyfullest feast!



386 Flatbush Ave. Ext.
718.852.5257

World-famous restaurant for over 55 years. Voted No. 1 "The Best Cheesecake in N.Y." Overstuffed deli sandwiches, skyscraper desserts, blintzes, broiled steaks and fish, 10 oz. steakers and more. Open daily: breakfast, lunch and dinner.





Highly Stylized Parties Get a Sustainable Makeover

> Silkstone Bespoke Events takes catering to the next level

BY LISA LEEKING – Longtime friends Ben Towill and Phil Winsor are proving that when brilliant minds come together anything is possible, even in this economy. Only one year after launching Silkstone Events, a catering company with a green initiative, the duo has brought on a young creative team and is relaunching as Silkstone Bespoke Events next month. Employing the strengths of Towill's cheffing background with Winsor's production design skill set, the newly refocused and expanded events company is creating "fantasy-come-true" high-end conceptual parties that serve Farmer's Market inspired seasonal cuisine.

Facilitating this evolution was the takeover of 17 Orchard Street on the corner of Canal Street. The ground floor will be a market-inspired restaurant to open this spring, which will have "British elements in its design" plus "a little shop in the front" selling mostly prepared foods. With all aspects of Silkstone operating under one roof,

"The production side will be the focus of the event and the catering will be an add-on to the restaurant instead of just being a catering company, which we were," Towill explains. Recent events exemplifying this new direction included a Moroccan themed wedding party and 50's Rat Pack inspired birthday set in Chinese laundry/Speakeasy. Offering a fresh approach to high-end catering is changing what it means to throw a party when the entire event is produced in an environmentally friendly manner--carefully chosen locale, decorations, purchasing organic and Farmer's Market ingredients, recycling, donating leftovers to City Harvest and organic waste to LES's Ecology Centers.

Towill and Winsor thrive on the challenges that are brought about when creating a sustainable event from start to finish. From a food standpoint, "Instead of thinking in the realms of tuna, swordfish and marlin you think in terms of seasons and

realize your limitations, which makes your life a bit easier," Towill explains. Because organic food is always more expensive they don't use prime cuts of meat. "And 70% of our food is probably vegetarian," adding that "balsamic roasted beets and cumin-roasted carrots make delicious canapés."

The excitement of implementing the design aspect with impeccable food comes when, "People actually talk about the food and why they're at the event instead of talking about their house in the Hamptons!" Although bigger and more challenging opportunities are on the horizon, they're maintaining their integrity and sense of humor and will always welcome quaint dinner parties!

> Check out the newly designed website at www.silkstoneevents.com



Scopello

63 Lafayette Ave. • 718.852.1100

Scopello, named after a small village in Sicily, is a place you can immerse yourself in a spectacular natural setting, ancient history and delicious wholesome foods. Our menu features the freshest produce, fish and meats, homemade pastas and bread, with ingredients imported from Italy...



25 Lafayette Ave.
718.222.5800

The wunderbar authentic Viennese dishes at chef Thomas Ferlesch's charming Fort Greene Austrian bistro are worth traveling for; it recalls a homely corner of old Europe, and the location and personable service are both perfect for a BAM night.





Who Says *Romeo and Juliet* isn't for Children?

> City Ballet gives children's workshops

BY MERYL CATES – With a winter season packed with full-length classics, New York City Ballet has programs for enthusiasts, newcomers and children alike. Alongside classics like *The Sleeping Beauty* and *A Midsummer Night's Dream*, Peter Martins' *Romeo + Juliet*, seems to carry the most "adult" reputation. Maybe it's the subject matter and story itself, but *Romeo + Juliet* doesn't exactly scream "perfect for children."

However, City Ballet has a different, more enlightening approach for kids. *Romeo + Juliet*, running January 13–23, has an accompanying Children's Workshop on January 16 at 12:45pm. Entitled "Love, Fate, Chance, and Dance!" the young audience members will be acquainted with the themes, characters and steps from the ballet. By introducing them to the story in this fun and accessible way, they can go into the performance informed and familiar with what they are seeing onstage.

Each workshop features an interview with a NYCB member who explains and answers

questions about the life of a professional dancer. Then, students are led by City Ballet teaching artists through activities that involve props or costume pieces to encourage an understanding through their own movement. In "Love, Fate, Chance, and Dance!" the children will have the opportunity to create their own ballet and perform it for their audience of family and friends that have accompanied them. The workshop will be led by former New York City Ballet Soloist Jennifer Tinsley-Williams.

So, perhaps, the little ones will not be focused on the epic love and tragic ending of the dancers on stage, but they will be able to feel like they were a special part of an afternoon at the ballet. Tickets can be purchased at the David H. Koch Theater Box Office or online at www.nycballet.com. Both children and adults will need a ticket to attend.

> **For more information, contact the NYCB Education Department at 212-870-5636 or by e-mailing education@nycballet.com**

PHOTO: *Romeo and Juliet*, New York City Ballet [by Paul Kolmick]

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Photo by Tristian Cook

BEETHOVEN CYCLES: CELLO SONATAS

SUNDAY, JANUARY 31 AT 5 PM

Artistic Directors David Finckel and Wu Han take the stage at Alice Tully Hall to perform Beethoven's complete sonatas for cello and piano.

David Finckel, cello; Wu Han, piano

BEETHOVEN CYCLES: STRING QUARTETS

The string quartets of Beethoven live at the very heart of chamber music. In six concerts, six ensembles from the Chamber Music Society's family that have emerged among today's most exciting performers present the complete cycle in Alice Tully Hall.

QUARTETS I

FRIDAY,
FEBRUARY 5
AT 7:30 PM

Brentano
String
Quartet

QUARTETS II

SUNDAY,
FEBRUARY 7
AT 5 PM

Daedalus
Quartet

QUARTETS III

TUESDAY,
FEBRUARY 9
AT 7:30 PM

Borromeo
String
Quartet

QUARTETS IV

FRIDAY,
FEBRUARY 19
AT 7:30 PM

Pacifica
Quartet

QUARTETS V

SUNDAY,
FEBRUARY 21
AT 5 PM

St. Lawrence
String
Quartet

QUARTETS VI

TUESDAY,
FEBRUARY 23
AT 7:30 PM

Miró Quartet