

PLAYBILL

then I asked him with my eyes to ask again yes and then
he asked me would I yes to say yes my mountain
flower and first I put my arms around
him yes and drew him down to me so
he could feel my breasts all
perfume yes and his heart
**was going like mad and
yes I said yes I will yes.**

(Almost)

BLOOMSDAY

A community reading of
James Joyce's **ULYSSES**

Broadcast live on WGXC 90.7-FM or at wavefarm.org
June 15th at noon - First Presbyterian Church
369 Warren Street, Hudson NY

Curated by George Spencer
Music Hosted by Thomas Carlo Bo
Poster Design by Pauline DeCarmo



WGXC (90.7-FM) is a creative community radio station based in New York's Greene and Columbia counties. Hands-on access and participation activate WGXC as a public platform for information, experimentation, and engagement. WGXC is a program division of Wave Farm.



INTRODUCTORY REMARKS (George Spencer):

My introduction to James Joyce was Portrait of the Artist as a Young Man when I was 15. I loved it, at least what I understood of it. Later I read Ulysses. And reread it and reread it. It slowly revealed itself, but never completely. Then I stumbled on Joyce's famous comment: "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant..." What he really meant was that life and reality can never be fully explained, because life and reality are the ultimate enigma and puzzle. I have heard Molly Bloom's soliloquy read on Bloomsday many times, but I've always wanted to hear excerpts read from each of the Episodes sequentially. So here we are on WGXC 90.7-FM with Ulysses being read, an excerpt from each Episode, by painters, sculptors, videographers, writers, dancers, musicians, etc. of the Hudson area. I want to thank the Reverend Kathryn Beilke, for allowing us to have our reading in the First Presbyterian Church. I also want to thank the staff of WGXC, and all the readers who have made this possible, and all our listeners.

ABOUT THE MUSIC (Thomas Carlo Bo):

The music for today was chosen to illustrate the musical world in which James Joyce's considerable musical talent was saturated and nurtured. The selections come from the myriad musical references in Ulysses, but also his other works: Dubliners, Chamber Music, etc. It is a broad rather than a narrow swath. I hope this traversal will do for you what it did for Joyce: that is, to give the emotional framework in which his literary genius grew. Thank you.

THE READINGS:

A Portrait of the Artist as a Young Man (Christopher Funkhouser)

I am reading this selection at the request of George Spencer.

✧ "Brigid's Song" ✧

Episode 1, TELEMACHUS, lines 242-432 (Hollis Seamon)

I'm participating in this group reading of Ulysses for the sheer joy of the language and in memory of Harry Staley, a Joyce scholar and poet who taught for many years at the University of Albany. I've chosen to read this passage from the Telemachus episode because it includes multiple characters. Rather than presenting a soliloquy or internal monologue, this passage brings four characters into conversation: Stephen Dedalus, of course; Buck Mulligan, a jocular Trinity College medical student; Haines, a British

Oxford student, and – my favorite – an old Irish woman who delivers milk for the men's breakfast. I love the mix of different voices that Joyce creates here and the energy and wit of their interactions.

✧ “Sweet Rosie O’Grady” ✧

Episode 2, NESTOR, lines 120-323 (Jamie Stiller)

I was assigned this reading. Ask George...and then tell me.

✧ “The Croppy Boy” ✧

Episode 3, PROTEUS, lines 1-134 (Donna Moylan)

Following George Spencer’s instructions I am reading a portion of Episode 3, splitting my 20 minutes with another reader who entered the event later. Perhaps that I’m an Irish American from Boston is a background influence on my desire to read with you on June 15th, as might be the fact that my grandfather went to college in Dublin. On the other hand, the title points me to the book, making me want to understand the parallels to Homer’s Odyssey. When I began to listen to Joyce’s Ulysses a year or so ago, I thought I’d put down any other book to read only this, maybe forever. That didn’t happen but the book and its difficulties haunt me. Episode 3 dips us into Joycean rhythms and devices and makes links between the walk along the seashore and the character’s thoughts. I’m pleased with the section I’m asked to read also because it has a few Italian phrases, the language aside from English which I speak, read and write.

Episode 3, PROTEUS, lines 135-238 (Brad Lohrenz)

An avid reader, I have started and stopped reading Ulysses many times in my life but never completed it. Because this novel is so reflective of a community and its people, it feels completely appropriate to read Ulysses aloud with other members of our own, local community, thereby making the piece particularly special.”

✧ “Those Lovely Seaside Girls” ✧

Episode 4, CALYPSO, lines 240-474 (Nicholas Haylett)

I am reading an extract from Episode 4 of Ulysses. The episode details the start of Mr. Bloom’s day, which includes going to the butcher to buy his kidneys for breakfast, cooking them, making tea, interacting with his wife, who is still in bed, reading his mail and, finally, availing himself of the earth closet at the end of the garden. My extract starts as Bloom returns from buying his kidneys and ends just as he goes out to the earth closet. I chose this extract because, as a newcomer to Ulysses, the section offers more of

an easily understandable, straightforward narrative which establishes the character of Bloom. I particularly like the subtle way Joyce introduces Bloom’s knowledge of his wife’s affair with Boylan, along with the detailed description of the minutiae of Bloom’s morning routine and his stream of consciousness and observations as he goes about his business.

✧ “I Dreamt that I Dwelt in Marble Halls” ✧

Episode 5, LOTUS EATERS, lines 1-80 (Thomas Carlo Bo)

I am reading the opening of Episode 5, mostly because it is such a splendid example of the atmosphere created with one of Joyce’s signature techniques: i.e., the toggling back and forth of narration and (Bloom’s) inner monologue, which takes the form of stream of consciousness. From this he created a new and multi-layered narrative tool which transformed his own work and became a major influence on succeeding literature.

✧ “I’ll Sing Thee Songs of Araby” ✧

Episode 5, LOTUS EATERS, lines 240-260;

Episode 6, HADES, lines 168-331 (Alanna Medlock)

I will begin by reading Martha Clifford’s clandestine letter to Leopold Bloom (aka Henry Flower), followed by a selection from Episode 6, in which Bloom rides with Jack Power, Martin Cunningham and Simon Dedalus in a carriage to Paddy Dignam’s funeral, taking in the familiar sights of the city as they pass. As an undergraduate English major, I somehow managed to eke out an A grade on a 10-page essay analyzing a single page of Ulysses without having read the entire book. These many years later, I am equally daunted and thrilled to thrust myself again into the mischief of this dense fabric of Dublin life as it breathes and swells around our hero, reverberating against his inner thoughts. The tension between the character’s private musings, cool observations and public persona as he’s forced to reckon with the very real and imperfect humans around him, continues to resonate for me with our contemporary sense of identity – both performed and imagined – in the world today.

✧ “Yes! Let Me Like a Soldier Fall” ✧

Episode 7, AEOLUS, various sections (Thatcher Keats)

Largely uneducated, Thatcher first read Ulysses with the help of a poet friend who walked him through the book when he was 18 years old. His first reading relished the poetry in Joyce’s writing. With time he came to partially understand the layers of reference, obsession, the clanging, the jokes and the logistics of the work. Ulysses led

Thatcher to Finnegans Wake (which he had to read out loud to understand) and to Chamber Music and the Ellmann biography, culminating in the book James Joyce's Trieste Library: A Catalogue..., with lots of stops along the way. Today he is reading from "Aeolus" – the scene in the print shop. This section proved the most difficult for him to understand. In time he came to understand the idea that the headlines put a frame around the chaos that is that windy moment in Bloom's day there at the shop. "Ithaca" (question and answer/math) is his favorite section and he read the passage about water to his son everyday while his child was in utero. He also loves the opening section and appreciates the ending that declares "the woman's voice in the affirmative", as J.J. put it.

✧ "Blumenlied (The Flower Song)" ✧

Episode 8, LESTRYGONIANS, lines 1-154 (David Smith)

As for the reasons I am reading, there are several. First and foremost, if somewhat obviously, is a desire to know a bit more about Joyce's writing – to the extent such "knowing" is ever possible by mere mortals! At the very least my curiosity is piqued. Having 154 lines to read is at least a start, just as any journey begins with a step. Being involved also appeals to my innate desire to be a bit public on occasion, even if my usual relative comfort of doing so may be moderated by the specific delivery challenges Joyce presents. In any event it seems best to simply do it without fuss, an approach the author would likely approve. There is also some special resonance here in that when an English concentrator at Harvard I had the memorable experience of studying with Harry Levin, critic and Joyce scholar of considerable note. Finally, I am hoping that Joyce can be read before 5:00 in the evening? Better minds assure me that this is possible!

✧ "Silent, o Moyle" ✧

Episode 9, SCYLLA & CHARYBDIS, lines 503-810 (Steven Patterson)

I'll be reading a great chunk of Episode 9, in which a group of literary men – authors, poets, essayists, librarians – are involved in a lively back-and-forth about the nature of art itself, with a special emphasis on the works of Shakespeare, Hamlet in particular, and whether or not an artist's work can, or should, be separated from their life. The study and performance of Shakespeare has made up a large portion of my own creative life, and Lord knows I've been involved in more than a few alcohol-fueled debates similar to this one with friends and colleagues, all of us with our own agendas, prejudices, theories, enthusiasms, and especial passions like the men in this episode. So, yeah, I relate heavily.

✧ "The Bloom Is on the Rye" ✧

Episode 10, WANDERING ROCKS, lines 191-291 (Dominique Nahas)

I like James Joyce because of the layered, constantly shifting emotional moods that waft and wane through his writing. I love the precision with which he seems to track his unconscious through his often uncanny wordplay. One of his often cited observations goes like this: "One great part of human existence is passed in a state which cannot be rendered sensible by the use of wideawake language, cutanddry grammar and goahead plot."

Episode 11, SIRENS, lines 64-265 (Laurence Earner)

I chose Episode 11 because I feel it is the saddest chapter in the book: Bloom comes to terms with Molly's plans and watches as those plans take shape and propel the rest of the epic. The chapter also has resonance with my other interest, which is music. Joyce writes an overture and an operetta reflecting the popular and classical music from the turn of the century.

✧ "Bid Adieu" ✧

Episode 12, CYCLOPS, lines 525-678 (Heather Lloyd)

*Because it is hilarious
Because Ulysses is the opposite of Twitter, that cesspool of simplified sound bytes
Because I heard there would be a pub crawl
Because I like to dress up in hats
Because I was reading Emily Wilson's new translation of The Odyssey anyway
One of many interpolations in this episode, this section parodies the clichéd style of contemporary journalism. It describes a crowd gathered for the execution of a revolutionary.*

✧ "Love's Old Sweet Song" ✧

Episode 13, NAUSICAA, lines 1-217 (Wendy Spielmann)

In Homer's Odyssey, when Odysseus is shipwrecked on the island of Scheria, it is the young, pretty Nausicaa who comes to his aid. Her family provides the ships enabling him to eventually sail home to Ithaca. It is an account of love never expressed. Ulysses never mentions his account to Penelope on return. In Joyce's Ulysses, it is the beautiful Gerty MacDowell who fears her love for Reggie Wylie will never come to fruition. This

scene takes place near the shore and is written much in the style of a romantic novel. Joyce adds his usual Irish humor, with references to the church and the temperance society. When Gerty spots Bloom staring at her from the beach, she fantasizes on a possible romance. How many of us have at least once in a lifetime had similar experiences?

✧ “M’appari” ✧

Episode 14, OXEN OF THE SUN, lines 1-186 (Tim Gerard Reynolds)

I’ll be reading from Episode 14 for my sins. It’s pretty gritty stuff. Joyce moves the novel’s action forward with parodies of various English writing styles. I’ll be reading from the chapter’s beginning, where Joyce rattles off a painfully literal translation of Tacitus and Sallust (such lackadaisical homework was a faux pas in Irish secondary schools when Latin was still taught) extolling the wonders of giving birth. He goes on to describe, in gloriously over-the-top prose, the otherwise mundane details of Bloom’s arrival at a maternity ward to visit Mrs. Purefoy after the birth of her son. I am so delighted to be reading this bit. As an audiobook narrator it’s a special treat to tackle something so tricky and yet so beautiful. Joyce has been a constant in my life since I was a child. My grandmother used to read a bit of Ulysses every night before bed. Sorry Granny – I can’t promise I won’t slip up!

✧ “In the Shade of the Palm” ✧

Episode 15, CIRCE, lines 4000-4310 (Gordon Scarritt)

I chose to read for the Bloomsday broadcast because I love great writing and enjoy listening to great readers as well. I confess an enormous ignorance about this work, but hope to learn a little by participating in this wonderful community literary event.

✧ “Suite of Stephen’s Piano Improvisations” ✧

Episode 16, EUMAEUS, lines 406-703 (Brian Olewnick)

Why am I reading from “Eumaeus”? George asked me. A few years ago, I participated in a realization of Cage’s “49 Waltzes for the Five Boroughs”, choosing a nondescript street corner in Staten Island and writing about what I heard or otherwise experienced for 45 minutes one Sunday afternoon. I enjoyed doing so. Cage was a huge fan of Finnegans Wake, so when this opportunity arose, I thought to use a chance method to determine the text and opened my old vintage copy of Ulysses, which I’d read three times since first doing so in college in 1972, to a random page (624). There was a

couplet at the top of the page and, a few pages on, another one. It turned out to take about 19 minutes to read the intervening words. As good a choice method as any.

✧ “The Lost Chord” ✧

Episode 17, ITHACA, lines 185-228 (Susan Jennings)

I will be performing one of my sound sculptures from a new series titled “The Lake is a Dream” and incorporating spoken word from Episode 17, lines 185-228 of the Gabler Edition of James Joyce’s Ulysses, a passage which I view as a meditation on water.

✧ “Oft in the Stilly Night” ✧

Episode 18, PENELOPE, lines 1368-1502 (Claudia Bruce)

Since beginning to perform and collaborate with Linda Mussmann in 1976, I have been immersed in the sound of words and how they string together and how they come around time and time again to make different patterns and meanings on each recitation. When asked to read Ulysses, which I have never read fully, I thought about how Joyce’s words have ruled the roost, so to speak, since being published and then again how many men, women, and children have been asked to read aloud these words. With that in mind and with very little lead time, I began the passage that George chose for this reader, a part of Molly’s monologue toward the end of the book. Also unaware to me, Linda has arranged for Lawrence to come by and help us through the twists, turns, stops, run-ons, and changes of points of view that Molly goes through. As we read through the monologue, I realized how natural the flow of words became – because Linda and I have worked for decades in the area of word-scapes, using the sounds as a way to enter meaning.

Episode 18, PENELOPE, lines 1368-1502 (Linda Mussmann)

When George Spencer invited me to read James Joyce’s Ulysses, I said “yes” – not because I like the book, but because I thought I would help George out in this awesome task of reading a kind of unreadable book. For myself, I have made many attempts at reading Ulysses and have failed. This book has been on my shelf for a long time – over 40 years – and I have never read it completely. I picked Bloom’s text for the reading today. It is a description and a text that I find pleasing and am pretty able to read without stumbling too much. It is a description of Bloom’s favorite food – him preparing and serving breakfast to his beloved Molly. There is a cat in this section, and endless streams of consciousness, diversions and more... So with that I will end. And hope the reading of this work on this day in the day of Leopold Bloom will enhance your enjoyment of a work of literature that is a classic.

Episode 18, PENELOPE, lines 1557-1610 (Elisabeth Henry)

Anything I say about the genius of James Joyce will just illustrate that this actress is not up to that lofty task. But, what a gift to read Molly's soliloquy, her/his famous words. To inhabit Molly is a deep and sensual, sometimes stormy, sometimes idyllic, privilege. True, she infuriates some feminists. But here we are, so many seasons past the first night she closed the book with her internal monologue, with that syllable, that utterance of the Divine Feminine...and here she is still, frank and bold and necessary. This is the sort of character that will live through time and changes. She has a presence and a pulse. She's a disgrace, and a mystery. She's as much our muse as she is Joyce's. I am so grateful to be part of this project.

THE READERS:

ALANNA MEDLOCK lives in Saugerties, and since her youth has spent many years performing in a wide variety of theater and audio projects in New York, Philadelphia, London and her home town of Chicago. She also works as a freelance bookkeeper, copy editor and audio producer, and currently hosts "There There", a monthly radio show celebrating all manner of performance sounds, on WGXC 90.7-FM. Alanna served as staff volunteer for Wave Farm's 2015 residency season, and as WGXC's Community Programming Coordinator from 2016 to 2018.

BRAD LOHRENZ has been involved with music and theatre his entire life. He has sung in several concerts in the area since moving to Kinderhook in 2016, and performed in "The Mother of Us All" at Hudson Hall in 2017. He is currently a Vice-President of Theatrical Rights Worldwide.

BRIAN OLEWNICK is a painter and writer (music criticism) living in Kinderhook, NY. His biography of Keith Rowe, experimental music pioneer and founding member of the improvising ensemble AMM, was published in 2018 by powerHouse Books.

CHRISTOPHER FUNKHOUSER is a writer, musician, and multimedia artist. He is author of two scholarly monographs, *Prehistoric Digital Poetry: An Archeology of Forms, 1959-1995* and *New Directions in Digital Poetry*. In 2009, he was commissioned by the Associated Press to prepare digital poems for the occasion of Barack Obama's inauguration; in 2016, he performed at the

Whitney Museum's *Open Plan: Cecil Taylor* exhibition. Funkhouser teaches at New Jersey Institute of Technology, is a Contributing Editor at PennSound, and hosts "Poet Ray'd Yo" on WGXC 90.7-FM in Hudson, NY.

CLAUDIA BRUCE grew up in the South – language as music – and moved to NYC in 1969. She met Linda Mussmann in 1976 and performed for the first time in her adaptation of Virginia Woolf's *The Moment* in 1977. They have collaborated for over 40 years on performances of her texts and adaptations of others, including writings by Gertrude Stein, which have been instrumental in the development of their own work. Her background is dance and performance. She and Linda make a good pair, yes.

Born in Troy, NY, **DAVID SMITH** is Founder and Artistic Director of Concerts in the Village (Kinderhook), and Conductor of its resident ensembles, the Broad Street Chorale and the Broad Street Orchestra. He is past President of the Columbia County Historical Society and The Fifty Group of Columbia County. Smith has conducted the Harvard-Radcliffe Chorus, the Orchestra Sine Nomine, and the New Haven Chorale, among other groups. A frequent performer on piano, harpsichord and organ, he is a member of the Broad Street Trio, along with flutist Elizabeth Chinery and cellist Jay Shulman.

DOMINIQUE NAHAS is an independent critic and curator based in Brooklyn and Chatham, NY. A former museum curator and director, he organized and curated the first American retrospectives of the artists Nancy Spero and Les Levine. He is the New York editor of arts quarterly "dART International" and teaches critical studies in the Fine Art Department at Pratt Institute in NYC. His most recent book, *Shimon Okshteyn and Werner Schneider: The Activity of Pondering*, will be released in Fall 2019. He is currently preparing curation of an upcoming survey exhibition of the work of artist Margaret Evangeline, to be held at the Elizabeth Moore Gallery in Hudson in late summer.

DONNA MOYLAN is a painter, living and working in Brooklyn and in Kinderhook, NY. Her painting is non-traditional, narrative and figurative, often with references to landscape. She shows in New York City, in other American cities, in upstate New York and in Europe. Although her profession is in the visual arts she has always been a reader and in recent years supplements her reading on paper with listening to books.

ELISABETH HENRY is an actress and writer and lives in Hunter, NY.

GEORGE SPENCER (Curator) studied at the Art Students League of NY and the New York Academy of Art during the 1970s. Subsequently, he produced and directed documentaries and interview shows for Time Warner Cable's Manhattan Neighborhood Network. He has published two books of poetry: *The Obscene Richness of Our Times* (2010) and *Unpious Pilgrim* (2011). He recently showed his sculpture and paintings at the Joyce Goldstein Gallery, Thompson Giroux Gallery, Greene County Council on the Arts, 510 Gallery and Lab Space. He and Pauline Decarmo will be co-curating a show of Protest Art at TSL in September, 2019. He and Pauline also co-host the WGXC Afternoon Show on the first and third Tuesday of every month.

GORDON SCARRITT is a spiritual teacher and mindfulness counselor based in Hudson, NY. He is also the author of an epic spiritual fantasy book for children of all ages titled "Ling and Lobo and the Udumbara Flower". This is the first book of the *Han Shan Chronicles: Wisdom Tales of the Dragon Wand* series.

HEATHER LLOYD is owner/founder of Lloyd The Geek and resident of Kinderhook, NY.

HOLLIS SEAMON is a fiction writer who lives in Kinderhook, NY. She is the author of two novels, *Somebody Up There Hates You* and *Flesh*, and two short story collections, *Corporeality* and *Body Work*. She has also published many short stories in magazines, literary journals and anthologies, most recently two mystery stories in *Ellery Queen Mystery Magazine*. Hollis teaches for the Fairfield University MFA in Creative Writing program.

JAMIE STILLER is a Choreographer whose work has been seen at the 92nd Street Y, Symphony Space, and the Cunningham Studio among other NYC venues. Upstate her work has been performed at the Palace Theatre, Proctors Theatre, and several Capital Region universities. She has received grants from NYSCA, the Department of Cultural Affairs, the Joyce Mertz-Gilmore Foundation, and the New York Foundation for the Arts. Most recently, Ms. Stiller performed at Jacob's Pillow in Compania Sharon Fridman's *Free Fall* and at the Lumberyard in Andrew Schneider's *NERVOUS/SYSTEM*. She is currently working on a piece, part of which will be performed August 4 as a work in progress.

LAURENCE EARNER was born in Dublin in 1959 and educated by the Christian Brothers in Glasnevin, Dublin all the way through the end of secondary school. He went to work for the Irish Civil Service in 1977 and began reading James Joyce that same year, as he had not been taught about Joyce in school. He attended the James Joyce conference in 1982 in Dublin, and then moved to New York City later that year intending to get a degree in literature. He attended Queens College, studying philosophy and classics. He decided against an academic career and eventually opened a business selling woodworking machinery. He helps people build factories to make furniture.

Born in Indiana and raised on a farm, **LINDA MUSSMAN** is not Irish but of German extraction; one of her ancestors' names was Blum and one of her great grandfathers was named Leopold. She attended university to learn to direct theater, graduated and headed to NYC, where she worked in the theater/dance arena for two decades. She founded Time & Space Limited in 1974, partnered with Claudia Bruce in 1976, and in 1991 they moved TSL to Hudson, NY. She is a writer and a reader; she thinks and writes. TSL creates a place for art and community to exist. Their mission is to change lives through the use of creative acts of resistance.

In 1981, **NICHOLAS HAYLETT** left a legal career in the U.K. to move to New York to study acting. In the '80s and '90s he performed on stage, in television commercials, and in industrials, while also practicing as an attorney in New York. While later acting work has been mainly confined to voiceovers, in September, 2018, he appeared in Elizabeth Digg's new play, "Grant & Twain", at PS21 in Chatham, and, in May 2019, reprised his role in a reading at Barrington Stage Company as part of BSC's PlayWorks Weekend. Nicholas divides his time between New York City and Kinderhook, NY.

PAULINE DECARMO (Poster Design) is a fine artist and graphic designer who spends time between Hudson and NYC. Her art work has been shown at The Gallery at 46 Green Street and John Davis Gallery, culture+commerce project, LabSpace, and The Barrett Art Center. She is currently co-curating a group exhibition of Protest Art, to open Labor Day Weekend in Hudson. She also co-hosts, with George Spencer, the WGXC Afternoon Show on the first and third Tuesday every month.

STEVEN PATTERSON is co-founder of and an Associate Artist with Bridge Street Theatre in Catskill. He has performed regionally and in New York City with such theaters as South Coast Repertory, freeFall Theatre, TheatreWorks, Capital Repertory, Kaliyuga Arts, and the Oregon, Orlando, Tennessee, Colorado, Pennsylvania, Utah, Richmond, and Lake Tahoe Shakespeare Festivals. He has also created and performed two acclaimed one-man shows: *Beauty*, inspired by the life and works of Jean Genet, and *The Epic of Gilgamesh*.

SUSAN JENNINGS is an artist who has been fortunate to have exhibited her work in many national and international galleries and museums, and to have received several prestigious awards and residencies. Known best for abstract painterly video art as well as for her sound-making sculpture, Jennings contributed collaboratively for 10 years to an intermedia project named Black Lake, producing installations and music which explored the intersection of nature and consciousness. Jennings also founded and directed an art venue in Hillsdale, NY called LABspace, which she recently passed on to new directors.

THATCHER KEATS is a visualist and an auralist by trade. He primarily works with photography, and he also does a preposterous radio show, collects ethnographic field recordings, makes performances, installations, and tiny movies. He is one of the original programmers on WGXC 90.7-FM and his show, “Rancho Thatchmo”, can be heard there and on WFMU 91.1 FM as well. Thatcher considers James Joyce, Joe Frank and The Butthole Surfers as the holy trinity foundation of his creative identity. He first came to Columbia County in 1994.

THOMAS CARLO BO (Music Host) is a composer and conductor. His compositions include a one-act opera, “Shadows of the City”, as well as several works for voice, and most recently a series of pieces for big band: “Up & Out”, “I Hear a Brook”, “Evermore” and “Mountains and Oceans”. As a Conductor he has worked extensively in traditional opera and most recently was the Music Director for the Composers Concordance Orchestra in New York City.

TIM GERARD REYNOLDS is a professional audiobook narrator with over 300 books to his name. This year he was nominated for “Best Performance by a Male Narrator” at the industry’s prestigious Audie Awards. Originally

from Dublin, he settled in the U.S. in the early 1990s, after graduating from The Samuel Beckett Center for Theater and Drama Studies at Trinity College. As an actor he has worked at the Abbey Theatre, Dublin, the Grove Theater in London, in French at the Official Avignon Theatre Festival, On and Off Broadway, as well as regional theater in the U.S.

Kinderhook resident **WENDY POWER SPIELMANN** grew up in Wales. She graduated with a degree in Russian from Columbia University, earned an M.A. from SUNY Albany and did postgraduate study at Université de Nancy (France). After flying international routes for PanAm, she taught Russian, French and Spanish at Shaker High School in Latham, NY, and was an interpreter at the 1980 Winter Olympics. She has served on various boards throughout Columbia County, and volunteers for many local institutions. She performs in community theatre and offers poetry readings in area libraries.

ABOUT THE POSTER (Pauline DeCarmo):

My inspiration for the poster design for “Almost Bloomsday” came to me because I hadn’t read Ulysses yet, but intended to. Given the tight time frame for developing a design for a poster, I decided to read random paragraphs and chapters throughout Ulysses – looking for something that would translate to an image. Finally, when I was reading the last page of the book, the paragraph I chose immediately jumped out at me and I knew this was what I wanted to convey graphically through color and typography.

Music from the Works of James Joyce

Kevin McDermott, Tenor & Ralph Richey, Pianist
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More Music from the Works of James Joyce

Kevin McDermott, Tenor & Ralph Richey, Pianist
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“Bid Adieu” (Private Recording)

Music by James Joyce; arr. Thomas Carlo Bo
Jon Morell, Tenor; Nancy Donaruma, Cello; Thomas Carlo Bo, Piano