

ACT ONE Presents Two Entertaining Plays During Summer Festival



Tinka Darling and Carol Davenport take the stage in Peter Shaffer's *LETTICE & LOVAGE*.

PORTSMOUTH — Something extraordinary occurs when Lettice Douffet meets Lotte Schoen — something you have to see to believe!

Stir The Odd Couple into a heaping measure of Don Quixote, spice it with plenty of Lucy & Ethel, and you'll have a pretty good idea of the enchantment that's in store when ACT ONE presents *LETTICE & LOVAGE*, an imaginative flight of fancy by Peter Shaffer, at the West End Studio Theatre in Portsmouth.

Lettice is an eccentric tour guide with a flair for the dramatic; Lotte is a bureaucrat with deep disdain for modern ugliness. Against all odds, these two champions of beauty and enemies of "the mere" embark on a

crusade to change the world.

Seacoast favorites Carol Davenport and Tinka Darling bring to life two ladies you will not soon forget, under the most excellent direction of Danielle Howard. Prepare to be amazed & delighted!

Lettice & Lovage plays Aug 27, 29, 30, Sept 5 at 2pm and Aug 28, 29, Sep 4, 5 at 8pm. Tickets are \$20; sr/st are \$18 (with ACT ONE's Festival Pass, just \$16 & \$14). Available online at www.actoneh.org or at 300-2986.

The West End Studio Theatre is a comfortable, air-conditioned 55-seat theatre located at 959 Islington St. WEST is wheelchair accessible with off-street parking.



The cast of *ANCESTRAL VOICES*: standing (l to r) are Susan Hern, Eliot Johnston, Steven Sacks; seated are Terry Blanchard and Pam Battin-Sacks.

PORTSMOUTH — It's 1938 and 8-year-old Eddie is learning from his parents and grandparents that life can get very complicated sometimes. Even grown-ups can lose their way.

This September ACT ONE presents A.R. Gurney's uplifting play *Ancestral Voices* for a limited run at the West End Studio Theatre in Portsmouth, NH.

Ancestral Voices is a funny, wise, and poignant family story, perfect for everyone from 8 to 108. ACT ONE first presented this beautifully written theatre piece in June 2014. "The audience response was wonderful," explains director Stephanie Voss Nugent, "and the actors just

loved performing the story. So we decided to bring the show back for this year's Festival."

ACT ONE has assembled a fine cast to bring this tender and funny story to life. Eliot Johnston plays young Eddie; real-life husband and wife Steven Sacks and Pam Battin-Sacks play his parents; and his grandparents are played by Terry Blanchard and Susan Hern.

Ancestral Voices will be performed Thursday, Sep 3 at 7:30pm and Friday, Sep 4 at 2pm. Tickets are \$20; sr & st are \$18. With Festival Pass, tickets are just \$16 & \$14. Reserve by calling 603.300.2986 or order online at www.actoneh.org.



Joe Paoni as Johnny and Elliot Owens as St. Jimmy. PHOTO: STEPHANIE PAPPAS PHOTOGRAPHY

Popular Stage Musical *AMERICAN IDIOT* Debuts in New Hampshire This Week on August 28th

NASHUA — Actorsingers is pleased to announce that it will produce the New Hampshire premier of Green Day's hit stage musical *AMERICAN IDIOT* this summer in Nashua at Court Street Theatre from August 28 to September 5. Tickets are now on sale online at www.ActorSingers.org or by phone at 320-1870.

Based on the concept album of the same name, the two-time Tony Award winning musical *AMERICAN IDIOT* tells the story of three lifelong friends, forced to choose between their dreams and the safety of suburbia. Their quest for true meaning in a post 9/11 world leads them on the most exhilarating theatrical journey.

"Since its debut on Broadway in 2010, audiences have been captivated by this show," said director Donna O'Bryant Metzger. "The harmonies are unbelievable and Green Day's hit songs are woven together into a powerful modern story full of emotion and gut-wrenching style. N.H. and Mass. audiences definitely won't be disappointed with this show filled with many talented local actors and musicians."

The cast of *AMERICAN IDIOT* is comprised of local actors from New Hampshire and Massachusetts and is led by Nashua's Joe Paoni in the role of Johnny. Green Day's *AMERICAN IDIOT* also stars: Steven

Goetz (as St. Jimmy), Jessica Vaughn (as Whatsername), Sherree Owens (as Heather) and Anja Ward (as Extraordinary Girl). Other cast members include: Angelica Rosenthal, Caitlin Thistle, Cam Cassella, Danielle Lepine, Jake Egan, Jennifer Ryder, Jesse Drake, Joanne Wood, Joey T, Julie Shea, Kelly Purpura, Kelsey Rae Marot, Lauren Friedman, Leah Schwartz, Lauren Dillon, Logan Higgins, Nat Ward, Phillip Laks, Sarah Wenrich and Stephanie Pappas.

"The entire cast and crew of *American Idiot* is thrilled to present this exciting and explosive show," said cast member Elliot Owens who plays St. Jimmy. "With themes of love, addiction and disillusionment of youth, the musical will resonate with all audiences. The cast is bringing passion and high energy to give our audiences a rock spectacle unlike anything they've seen on the community stage."

AMERICAN IDIOT features the music of Green Day and the lyrics of its lead singer Billie Joe Armstrong featuring hits "Wake Me Up When September Ends," "Holiday," "21 Guns" and the blockbuster title track, "American Idiot."

AMERICAN IDIOT is rated "R" for mature content and adult language.

Ticket prices for the New Hampshire premier of *AMERICAN IDIOT* range from \$18-\$20 and are now on sale online at www.ActorSingers.org and by calling (603) 320-

1870. Group sales (10 or more) are also available at www.ActorSingers.org or call (603) 320-1870. For additional information, visit www.ActorSingers.org.

Performances for *AMERICAN IDIOT*, appearing August 28 to September 5 at the Janice B. Streeter Theatre, 14 Court Street in Nashua, are:

- Friday, August 28 at 8:00 p.m.
- Saturday, August 29 at 8:00 p.m.
- Sunday, August 30 at 7:00 p.m.
- Thursday, September 3 at 8:00 p.m.
- Friday, September 4 at 8:00 p.m.
- Saturday, September 5 at 8:00 p.m.

MCS Chorus Seeks New Singers

The open sing of the Manchester Choral Society will take place at the Grace Episcopal Church, 106 Lowell Street, Manchester, NH 03101 on Saturday, September 12, 2015, from 9 a.m. to 1 p.m. All interested singers are welcome. Auditions will be held that day, as well as prior to the first rehearsal on Monday, September 14th.

The multi-year *MASTERWORKS* series of the Manchester Choral Society and Orchestra continues. Season 55 features Leonard Bernstein's iconic antiwar statement *CHICHESTER PSALMS* and the world premiere of Joshua Fishbein's *PSALMS, SONGS, and BLUES* composed as a companion piece to the Bernstein. Spring 2016 programming includes Maurice Durufle's *REQUIEM* and the world premiere of *REQUIEM POEM* by award-winning New Hampshire



composer Jonathan Santore.

To sign up for an audition, contact Betty Dunn at CanobieQue@aol.com. For further information about Manchester Choral Society, go to www.mcsnh.org or contact Co-president Liz Sheil at lshail@gmail.com or Co-president Megan Carrier at megan.c.carrier@gmail.com.

MCS is supported by generous donations from many individuals,

local businesses and foundations including the NH Charitable Foundation (Corbit Fund), and the Frederick Smyth Institute of Music.

The Manchester Choral Society is a non-profit auditioned community chorus established in 1961. MCS is committed to sharing and promoting the best in choral music of a variety of styles and periods through vibrant performance, collaboration, and educational and

community outreach.

John Herper Photo Photo Caption: Dan Perkins conducts The Manchester Choral Society and Orchestra with soloists at the Spring 2015 concert. An Open Sing and audition for new singers will be held on Monday, September 14, 2015. To sign up for an audition, contact Betty Dunn at CanobieQue@aol.com.

Canaletto's Vedute Prints:

An Exhibition in Honor of Adolph Weil Jr.

New Hood Exhibition Reveals Another Side of Canaletto's Venice

HANOVER — Beginning August 1, 2015, the Hood Museum of Art, Dartmouth College, will present an exhibition of thirty etchings from the museum's collection that represent a nearly complete set of Venice-inspired prints by Giovanni Antonio Canal (1697-1768). Known as Canaletto, the artist is famous for his luminous, sweeping views of the Grand Canal and Piazza San Marco. The *Vedute*, a series of prints he made in the early 1740s, reveal another, often more modest, side of Venice. These scenes are intimate in scale and depict an extraordinary variety of subject matter, encompassing both real and imaginary views, from urban portraits to bucolic landscapes. This exhibition presents the full range of Canaletto's *Vedute* project while celebrating the legacy of Adolph J. "Bucks" Weil, Dartmouth Class of 1935, an astute and generous collector who assembled this remarkable suite of etchings and over his lifetime amassed one of the most impressive collections of Old Master prints in the country.

Mr. Weil's many extraordinary gifts to the Hood include exceptional prints by such artists as Albrecht Dürer, Lucas van Leyden, Rembrandt van Rijn, Jacques Callot, and Francisco Goya. The *Vedute* etchings were donated to the museum by Jean K. Weil, following the wish of her late husband. Through this exhibition devoted to Canaletto, the Hood is honored to highlight an important facet of Mr. Weil's distinguished collection in recognition of the one hundredth anniversary of his birth.

It is difficult to imagine an artist more intimately associated with a city than Canaletto. For centuries, his name has been synonymous with topographical cityscapes of Venice known as vedute (views). His

meticulously detailed paintings of such familiar vistas as the Grand Canal and Piazza S. Marco celebrate the city's stunning beauty and became coveted mementoes for English gentlemen to bring home from the Grand Tour. Given his fame as a landscape painter and the demand for his trademark Venetian scenes, it is remarkable that he turned, albeit very briefly, to a new medium and format for his art.

In the early 1740s, Canaletto embarked on a project to create a series of etchings dedicated to (and most likely financed by) Joseph Smith, the British consul to the Venetian Republic, who acted as his agent on behalf of foreign collectors. Unlike his painted views of Venice, the *Vedute* prints present an unexpected side of the artist and offer an alternate window into eighteenth-century Venetian life. Creative and at times whimsical, the scenes are often pastiches of real places and imaginary views. With few exceptions, they are not of the expected landmarks but show the more humble, everyday aspects of the city, such as modest dwellings and little byways; others are fantasies, ranging from elaborate caprices to intimate backyard scenes and wild landscapes. The *Vedute* prints thus reveal an unknown artist and a hidden city and its environs, beyond the vision packaged for tourists and outsiders.

Canaletto, after years of precisely transcribing the glory of Venetian tourist sites, clearly delighted in the creative freedom of this project, combining disparate elements to create a romantic portrait of the Venice he knew so well. With unfamiliar etching tools in hand, he flourished with newfound spontaneity and economy of line. Even in the few recognizable Venetian scenes included in the series—La



Giovanni Antonio Canal (Canaletto), *La Libreria V.* (The Library, Venice) (detail), about 1735-41, etching on laid paper. Hood Museum of Art, Dartmouth College: Gift of Jean K. Weil in memory of Adolph Weil Jr., Class of 1935; PR.997.5.37.

Libreria, for example— Canaletto downplays the soaring architecture to focus on the activities of everyday Venetian life, such as children playing, nuns promenading, and merchants haggling.

Offering creative combinations of fantasy and reality, inventive conflations of the romantic past with a precarious present, and a peek at the domestic side of Venice, the *Vedute* represent a significant departure from Canaletto's previous work. Equally, they reveal an unexpected virtuosity in a medium that was entirely new to the artist. The reason for Canaletto's shift to printmaking at the peak of his fame as a landscape painter remains unclear. In part, the *Vedute* prints may have been an answer to the artist's critics and detractors, who favored a more imaginative, rather than topo-

graphical, approach. For all of their inventiveness and skillful yet spontaneous execution, they are now considered some of the finest examples of etching of the eighteenth century.

The Canaletto exhibition is complemented by an installation of eight late nineteenth- and early twentieth-century American etchings of Venice by James McNeill Whistler and his circle, all of them drawn from the Hood's collection.

Canaletto's Vedute Prints will be on view at the Hood from August 1 through December 6, 2015. It is accompanied by a twenty-page booklet with essays by former Hood Assistant Curator for Special Projects Sarah G. Powers and Montgomery Museum of Fine Arts Curator of Collections Margaret Lynne Ausfeld.

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