

libretto by Kelley Rourke

music by John Glover

SINK YOUR TEETH INTO FREE MUSIC DOWNLOADS INSIDE

based on the novel by Dana Spiotta *EAT THE DOCUMENT* ZINE no.1, 2021

DESIGN & ILLUSTRATION William Mazza / mazzastudio.com

CONTRIBUTORS The American Opera Project John Glover Bev Grant / bevgrantphotography.com Matt Gray Mila Henry Kristin Marting Charlotte Maskelony (Jason) Kelley Rourke



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Cover Photo: "G.I.s Against the War in Vietnam, Central Park, NYC," photo by Bev Grant, used by permission of the photographer.

eat the document

In 1972, two members of the SAFE collective decide that years of peaceful demonstrations against the Vietnam War are getting them nowhere. It is time for them to act on their convictions.

Despite their careful preparation, things do not go as planned. Bobby Desoto and Mary Whittaker are forced to go underground and forge new identities, never to see each other again.

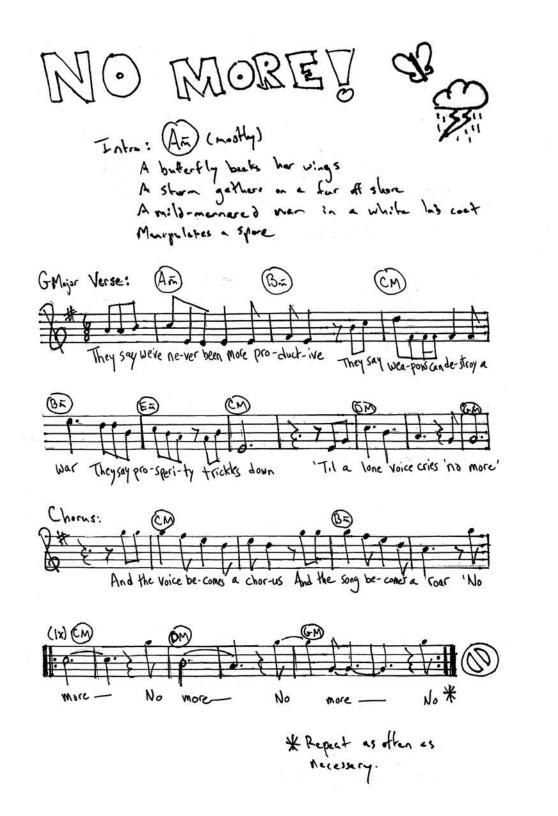
She is drawn to communes and collectives, but quickly discovers that taking up residence in these familiar settings is dangerous, for her and for her hosts. She will eventually disappear into an ordinary suburban life.

He methodically sheds his old identity, but eventually grows weary of running, of the ruse. Hiding in plain sight, he presides over a bookstore modeled on European infoshops, drawing in the disaffected youth of a new generation.

Eat the Document is an alternative opera based on the novel by Dana Spiotta. Shifting between the protests in the 1970s and the consequences of those choices in the 1990s, the piece by John Glover and Kelley Rourke explores connections between the two eras – their language, technology, music, and activism.

The score includes a number of original "pop songs" that suggest the eras of the piece and explore key themes (tactics, consequences, identity, isolation, memory). One of these, the protest anthem "No More," bookends the opera.

The characters' own stories unfold in a series of arias and ensembles. In "Leave the Memory Behind," a young woman – a fugitive – is raped. Rather than allow the assault to destroy her, she claims the power to rewrite her story yet again. In "Unyielding," an aging radical reflects on his life. "I met Dennis Wilson Once" offers a scene between a suburban mom and her teenage son, an exchange that drives him to pursue the mystery of her past.



Verse 2: When money's a form of speech It's easy to silenere the poor It's easy to let it all slip post Til a l'an voice cries no nove (Flack back) (intro music)



Verse 3: Acres of orchards are burren Bodies are covered with sores And notably can remember A time we weren't at war (Charus)

scan to hear "No More"

[Kelley Rarke, words John Glaver, ansic L @ 2021





"G.I.s Against the War in Vietnam, Central Park, NYC, 1968" photo by Bev Grant, used by permission. During the '60s GI resistance to US involvement in South Asia grew from largely individual actions to organized resistance. Groups like the American Deserters Committee and the Vietnam Veterans Against the War became more visible to civilians, while acts of resistance within the various branches of the forces continued to grow. Today the global organization Veterans For Peace continues to serve this cause of world peace: veteransforpeace.org

S. Brian Willson: U.S. American Vietnam veteran, peace activist, attorney

"ON SEPTEMBER 1, 1987, while engaged in a protest against the shipping of U.S. weapons to Central America in the context of the Contra wars, [2] Willson and other members of a Veterans Peace Action Team blocked railroad tracks at the Concord, California Naval Weapons Station. An approaching train did not stop, and struck the veterans. Willson was hit, ultimately losing both legs below the knee while suffering a severe skull fracture with loss of his right frontal lobe. Subsequently, he discovered that he had been identified for more than a year as an FBI domestic 'terror-

ist' suspect under President Reagan's anti-terrorist task force provisions and that the train crew that day had been advised not to stop the train. Three days after Willson lost his legs over 10,000 people gathered for a non-violent gathering in support of Willson, and against arms shipments to Central America." (from Wikipedia)

7,000 in Calif. condemn attack on antiwar vet



Navy had two spotters on front of train

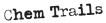
Interview with vets who saw Brian Willson run over by arms train

BY DEANE WANG CONCORD, Cult Was Brian Will-	On Augent 21, 33 days before he was hit, William sent the base commander,	been before," said Marphy. Even the newy spekesperson has around.	
ant a fatatic who threw himself under a	Capt. Lonnie Caple, a letter aspliciting that	"When a train approachen a hanarihme adu-	
train to grab publicity for the antistur	he and others would be on the tracks for 40	stice, nevy procedure says the train	-
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and hig business papers have portrayed the	letter were unte to state and cousty police, at well as to politicians and the press.	slear."	
response of the bare, when a	at well as to pedicitate and the press. Without called three times to make as	Instead, the train started up. Epstwitzer- sta report the train sounded to been but did	
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Firshand account, backed up by a	Monoran when the projection period	As the train caddenly how down, the three	100
	Separaber 1, they pave the goard at the	veterant did what they could to save them-	
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	The county shariff's office, cager to	actives. "I gubbed the goard rail, Brian dived down," said Marphy. Desconter	1.00
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the West Coast.	# 11:50 a.m.	Fait."	
The states carry weapons to Washing-	The nevy had two civilian sponton riding	Descende said police questioning him	10000
abread. A document listing some war	outside in the front of the locomotive. Their usual job, Duncombe said, was "to	had fished for evidence to show William.	1000
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from the government through the Finadam of Information Act. The documents	people."	bon being a "Goldwarer Republican."	
	"We could see the observers and they	After the war William want to law school.	- 5
government had sent £2 Salvador	could not we were knowing on the blacks."	and here was a dairy farmer.	
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phorms subst (which the Salvabran	So much for Caple's claim that the son-	us. William opposed it. As he explained in	antinar
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Confer. Only once had stoneous from the vigils	peard gase for a few measures, does start out. This is the only time I've such them.	zones of Nicaragan I have talked with several hundred victims of the contex se-	services.
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hardly moving then and stopped; the new	they were decident where is size."	Willow, Murphy, and two other uni-	care in
manor left the stacks.	"We expected to be arrested, as we had	scars carried out a satisfield sublicited	wangeda

Above: Two articles from the Sep 9, 1987 issue of NYC-based Socialist weekly "The Militant."



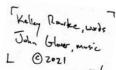
"Draft-Card Burning, G.I.s Against the War in Vietnam, Central Park, NYC, 1968," photo by Bev Grant, used by permission. Burning your draft-card in public protest of US involvement in the Vietnam War began to gain popularity and visibility as early as 1963. After an early round of indictments against protesters, including one case that made it to the Supreme Court (who ruled against the legality of the protest as free speech) few of the over 25,000 draft-card protests were prosecuted up through 1973, when President Nixon ended the draft.



IN AUGUST 1961, the South Vietnamese Air Force initiated aerial herbicide operations with American help. Some American officials saw herbicides as an economical and efficient means of stripping the Viet Cong jungle of cover and food. Others doubted the effectiveness of such a tactic and worried that such operations would both alienate friendly Vietnamese and expose the United States to charges of barbarism for waging a form of chemical warfare. In November 1961, President Kennedy approved the use of herbicides, but only as a limited experiment. Operation Ranch Hand, the designation for the program, began in January 1962. Gradually, limitations were relaxed; the spraying became more frequent and covered larger areas. The Air Force used C-47s and C-123s equipped to spray herbicides for the defoliation missions. By the time Ranch Hand ended nine years later, some 18 million gallons of chemicals had been sprayed on an estimated 20 percent of South Vietnam's jungles and 36 percent of its mangrove forests.

NAPALM was first developed in a secret laboratory at Harvard, in 1942, under the leadership of chemist Louis Fieser. Of immediate interest was its viability as an incendiary device to be used in fire bombing campaigns during World War II. Its potential to be coherently projected into a solid stream that would carry for distance (instead of the bloomy fireball of pure gasoline) resulted in widespread adoption in infantry/ combat engineer flamethrowers as well. Napalm burns at the same temperature as gasoline, for a greater duration. It is more easily dispersed and sticks tenaciously to its targets, making it extremely effective in antipersonnel applications. When phosphorus is added to the mix, it increases its ability to penetrate deeply into its targets' musculature, where it continues to burn day after day. Beginning in 1965, napalm B was manufactured by the Dow Chemical Company, which provided a steady supply to the U.S. Government during the Vietnam War.

Leave the Memory Behind



Feel his weight, taste the blood as his fist connects with my chin Feel his hate - cold and impersonal - I'm nothing to him. Then let me be nothing, let this moment be nothing, I can will it from my mind Leave it here by the road. Leave the memory behind.

Start again, write a new story, choose a name and construct a past.

Shed my skin, glide into the next life, however long it lasts

Another small town, another small room, another job in a kitchen somewhere

Let the past fall away and it's like I was never there.

Let the past fall away, leave the memory behind.

No one blinks, nobody questions who I am or where I've been. Let them think whatever they think, just accept it and settle in Every yes holds a no, every choice a rejection, another future never to be And whatever it is - will be -



scan to hear "Leave the Memory Behind"



(1975)

BEV GRANT began performing music at a young age in a band with her two sisters in Portland, OR.

Later moving to NYC as an adult, Grant was radicalized by the re-

sistance to the Vietnam War and the civil rights, anti-imperialist, Black power, and women's liberation movements of the late 60s, politics that she then began writing into topical songs.

Grant also learned photography, eventually joining the left-wing filmmaking collective Newsreel, and taking thousands of activist and street photos as a participant-observer. A sample of these images illustrate this zine.

By 1972 Grant shifted her primary focus back



to music, forming the band The Human Condition and recording the LP, "The Working People Gonna Rise!" for Barbara Dane's legendary Paredon records. Grant continues to write and perform, and a book of her photographs, "Bev Grant Photography: 1968-1972," is scheduled for release in Dec. 2021.

bevgrant.com bevgrantphotography.com



"1968 Abortion Rights demonstration, NYC," photo by Bev Grant, used by permission.



"Black Panther Party demonstration to free the Connecticut Panther 14, New Haven, CT, 1970," photo by Bev Grant, used by permission.

Miss Taken Identity

eat the document paper doll collection

MEET Mary, Freya, Caroline and Louise, your new Miss Taken Identity dolls, the *Nom de Girls*! Which one are you today?

Mary is passionate, idealistic, and in love. She turned her suburban, girlnext-door charm into a radical dream...or a radical's dream.

Freya is Mary's alter ego. A warrior whose armor is a theoretical construct, forged from the minds of two lovers plotting their revenge.

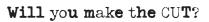
But Caroline became the new reality. Born in Hawthorne, CA, she's another blonde with no roots, a feminist wanderer who emerged from a sense of wonder.

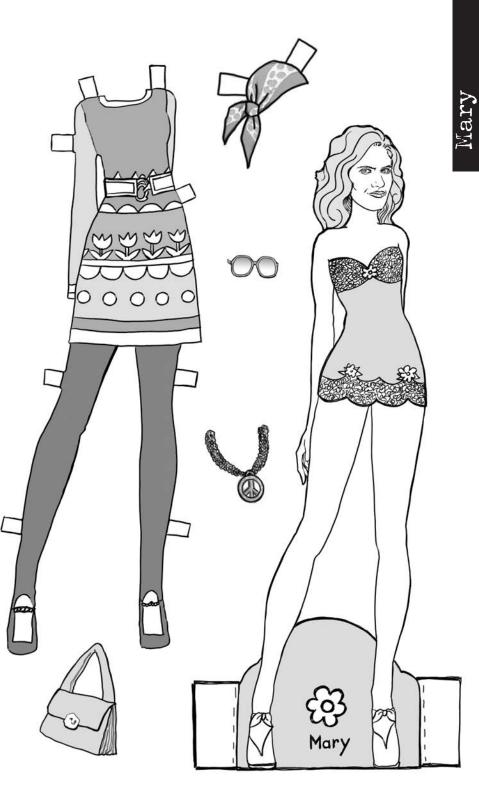
And then there's Louise. To her son, she's a Mother without a past; to the suburbs, a Mom in blue jeans; to herself, a fugitive lost in broken dreams.

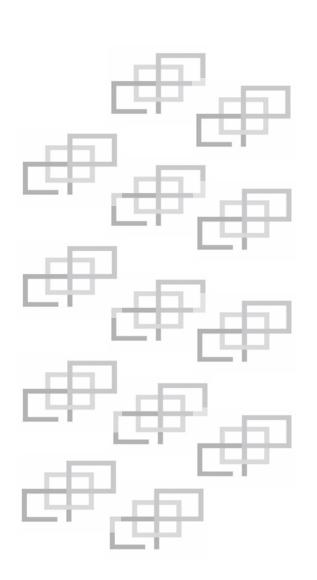
So, pick your Nom de Girl. Next, accessorize. And then...hide!

To become your Nom de Girl, cut out each doll, fold the white part of the bases back, and make a brace from the scraps-after all, be SAFE: Scraps Are For Efficiency!

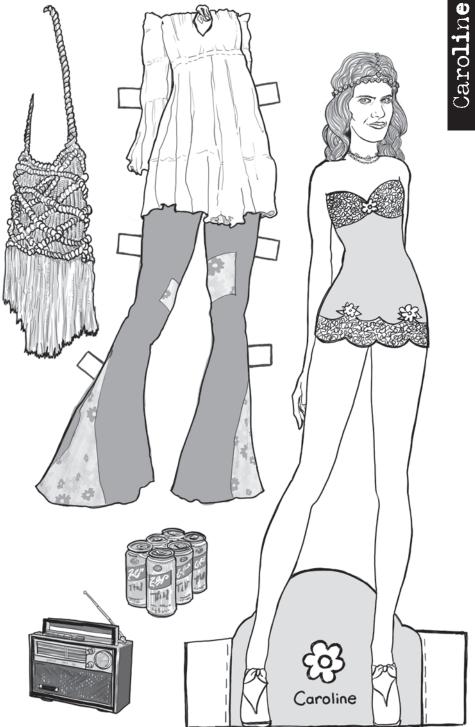
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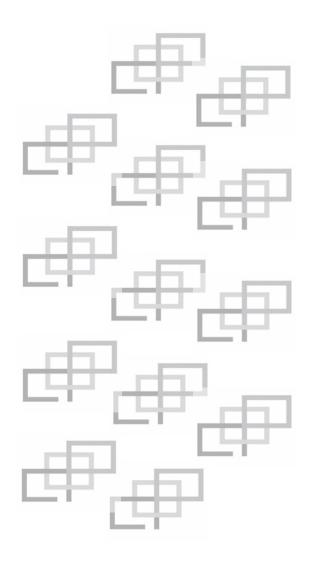




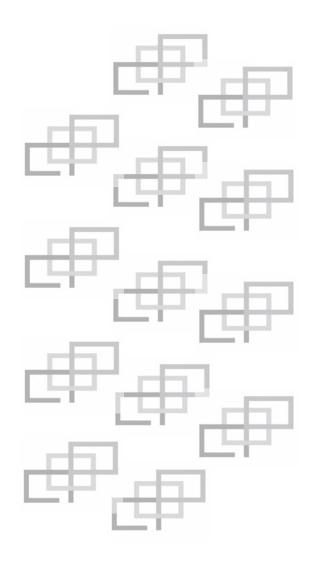




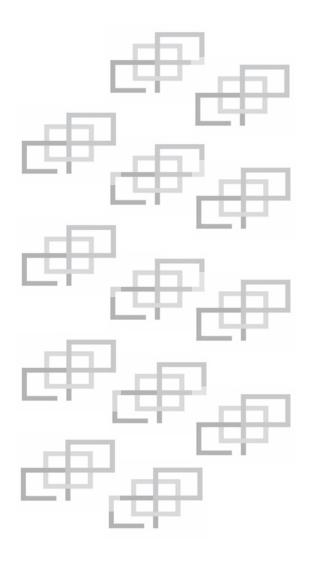




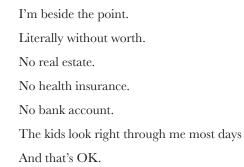
Louise







Uny**ieldi**ng



I wouldn't mind being one of those guys building some massive landwork in the desert, a sculptural dream of the future and God. One of those guys destined to die in a tractor, moving the never-ending piles of earth. One of those guys, until his last breath, implacable, relentless, alone. Alone, except perhaps for the young acolyte wife, a woman with braids and devotion, her only ambition to help you a man thirty years her senior realize your dream. Your lifelong project, monument, statement.

Your unyielding testament to-

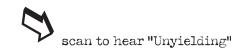
Unyielding.

I'm no priest.

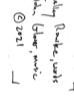
I just slightly exist.

Lots of people in the world live like that.

They're just more ashamed and less deliberate about it.









From the stacks of Praire Fire Books

PRAIRIE FIRE

THE POLITICS OF REVOLUTIONARY ANTI-IMPERIALISM



POLITICAL STATEMENT OF THE WEATHER UNDERGROUND

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THE CONDITIONS OF LIFE

"The purpose of case analysis is to isolate the enemy and to identify our potential friends. Who will lead the fight? Who can be won over? Who at least neutralized? This framework is as important as battle plans."

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"If Black women were free, it would mean that everyone else would have to be free since our freedom would necessitate the destruction of all the systems of oppression." *Published April, 1977*

d ne o

"Since the dawn of powered flight, there has been debate about the uses of avaiation in war. The air weapon could be, and has been, used for a variety of missions..."

Published by Office of Air Force History United States Air Force, 1982



"Anti-Imperialist March, NYC, 1968" photo by Bev Grant, used by permission.

(un)CLASSIFIEDS

SIT-IZENS AGAINST FURNITURE ERASURE

When was the last time you took a load off? Do you think your boss has the same answer?

SAFE protects the value of rest in a world that demands constant productivity for only corporate benefit. We monitor corporations, brands, and mega moguls who exploit their workers through long hours and unlivable wages. We believe relaxation is a fundamental human right.

Think you have what it takes to join SAFE?

Are you: A proud marginalite? Angered by the immoral deeds of soul-sucking conglomerates like Coca-Cola, Jello, Nike, and Starbucks? Ready to sit down and stand up for what's right?

You know where to find us. Meetings as needed, when necessary. MEDIA AND COPS NOT WELCOME.

SCHOLARS ABOUT FREE EDUCATION

How do you know what you know? ARE YOU SURE?

SAFE challenges the privatization of education in a world that commodifies knowledge for financial gain. We monitor private institutions, Boards of Trustees, and wayward deans who gatekeep higher education through skyrocketing tuition bills, minimum-wage campus jobs, and recruiting practices based in prejudice. We believe access to knowledge is a fundamental human right.

Think you have what it takes to join *SAFE*?

Are you: A proud marginalite? Angered by the immoral deeds of the highly-educated, ultra-rich? Ready to hit the books for what's right?

> You know where to find us. Meetings as needed, when necessary. MEDIA AND COPS NOT WELCOME.

Fair Trade Event Calendar Officers and Person solution need of the Section Section Professional Section Section Section 2017		BE PART OF HISTORY Join the BIG MARCH for FAIR	THE WTO IS COMING TO SEATLE The word Trads Organization (WTO) is noting in big Massada Summit in Seatler status) and the course for multilated trade inegations on insure that impart	What Are You Going to Do About It? Webheldel special butiness Intrast have been public for the big globalised economy between to holy live index mergy to do proceed to butiness stategists have rearry word have been doesn	Join the BIG MARCH for Fair Trade
Adles 200 Payer Service, St. James Cathodral		TRADE	all of us. Those international trade rules affect the food we eat the	from Washington, DC to Genova, Swizpriand.	interests above special interests.
Montay, Nov. 29* Overament & Health. First United Herodal Oxerin Procession and Human Date for Date Cancellation, march			products we buy, the environment around us, and the work we do.	2111/2	10 AM Citizens' Rally
Heri Mehoda Churchis Erhöltes Mel Tarsday, Alts. 20* Hurten Egnis, Frei Unter Mehoda Church		November 30th Memoriel Stadium	The WTO's record is a failure. While big business interests talk about the "banefits" of free trade, thousands of		Memorial Stadium, Seattle Center
Wednesday, Dec. 14 Waren & Designeen Sciency & Scienceson First Union Machine Church			families have suffered through layoffs because plants are moving overseas where unsafe job conditions and low weges abound.	Corporations have infuence and access at the WTO; but ordinary	12:30 March on the WTO Convention
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Food & Aglesticity, Free Child Mathematic Church	PFFT		taws of other countries are "itegal trade barriers" - inducting taws	chance against these global companies who care more about	The world will be watching. Our ecveryments need to serve the
Fratey Outnew 2+ We Bush Carporate Associationy	Cilizons Trado Campaign Poople for Fait Trade	No Globalization Without	protecting our food sellety, worker safety and the environment. So far, this WTD court has never upheld any	their profits than their workers or the environment. But, together we can make a difference.	people when they negotiate these trade deals, not just the interests of
Gestanen Lahen Dvm	206/775-0544 1914 4 th Ave.	Representation	public health, environment or safety	The Time to Act is Now	corporate power. Join the thousands of activists who will
Safurtay, Dec. #* Worker in the Statut Connerty & Increasion Location 75A	Seattle VIA 58101 www.seattle90.org	Representation	regulation that has been challenged.	Democracy Needs Your	press for a future which fevors human sights, the environment,
Locator TSA For more information on these events and 200-110-8044	• 6== -		Antrastratet states and	Help Now More than Ever!	workers and their families and economic justice.

i met dennis wilson one

I met Dennis Wilson once

I said I met Dennis Wilson once. It was 1979, I think. In a bar. In Venice Beach.

This good-looking man walks in linen shirt, unbuttoned – He's very tan, and very trim, and there is something so familiar about him.

There's a bloat around his eyes, scraggly beard, uncombed hair – His feet are bare, wide and dirty and there is something so familiar about him, so familiar, and so handsome.

He sees me looking, comes over, sits down. He says "I'm Dennis" asks if I want a drink . I'm not hiding very well my thrill. He asks if I want to dance.

It was somehow a sweet moment the afternoon light – the innocent song – this sad guy swaying with me.

The world was going from bad to worse. I had been in LA way too long. Ronald Reagan had just become president. But America was still a place where you could dance with a barefoot rock star in a nowhere bar in the middle of a weekday afternoon.



scan to hear "I met Dennis Wilson Once"



Kalley Raske, wass John Glass, ansic [@ 2021 _

Jason's Deep Grooves

Review: "Pacific Ocean Blue"

MAYBE YOU, like me, spend your teenage summer Saturdays rising at 8am to scour record stores for hidden jewels. Maybe you, like me, brave drenching heat and the resulting

pit stains for the slightest chance of finding a little slice of divinity; a little piece of heaven on Earth.

And maybe, just maybe, you - like me occasionally find it.

When you discover "Pacific Ocean Blue," an album born from Dennis Wilson, the Beach Boys' drummer, it feels like the world softly explodes. His 1977 solo album is at least twenty years old and yet it still fires in direct opposition from the straight clean lines, distant loneliness and sweeping love songs of his world-famous boy band. And maybe that's the point: to establish

himself as separate from the group's good-boy-next-door persona.

To that point, some reminders: Wilson drank like he breathed, he fucked women like it was his job, he set his on-again-off-again girlfriend's Ferrari on fire, he briefly slummed with the Manson "Family" - who, let me remind you, were a cult that murdered nine people in an attempt to start a race war and he began sleeping with Shawn Love, the illegitimate daughter of his cousin and fellow bandmate Mike Love, starting when she was only 16. So the guy had issues.

But he also had solutions. In





the French horn ripping through "God Only Knows" -Pacific Ocean Blue feels like a hymn for the Earth, for the base torment of dirt and water and all things mortal. Let's focus on the real stunner: "River Song," the opening, siren call of a chorus number that sounds like it was recorded on a backbar piano. I have to imagine that, since I've never actually been to a bar.

The whole song is infused with a heaviness clearly sourced from Wilson's wild lifestyle. It starts with a rolling piano ostinato — a repeated motif that just keeps on going — that establishes the basic thesis: how holy it would be to be a river. And then, with this crash of drums that reminds us of dirt and grit, Wilson transitions into the main problem: "I was born into the city life/ It's all that I've ever known/ You know it's rough gettin' round this place/ So crowded I can hardly breathe." And it's this section, really, that separates him from the Beach Boys.

The vocals are harsh, almost a scream, almost torn from his body. Brian Wilson would never. could never sing or understand that kind of torment. It's the sound of someone who doesn't give a shit what his voice sounds like the next day: it's the sound of someone making real, harsh, human music. And then. with all that dirt and grit, Dennis calls us to action in a layered chorus section whose basic premise is "I got to get away."

I mean. Could he have been any clearer?

And my god, if you want bass, Dennis Wilson will give you bass. The whole call-to-action section is built on these heavy bass vocals absolutely sinking into the earth, and juxtaposed against a shrieking soprano descant — "I got to get away! I got to get away!" It's a new kind of urgency that's missing from the entire Beach Boys repertoire.

If that isn't enough, as if Wilson hasn't already torn his beating heart from his body and put it up to the mic, he leads us into a sudden, smooth, quiet section of "ooohs" that mirror a cathedral choir. We're back to the piano ostinato. Back to the calm of the river. And Wilson sings a wistful solo line: "It breaks my heart to see the city/ And wonder why it ain't

pretty." For half a moment, there's this calm, sad reflection on what could have been.

And then he roars us out: "You got to do it, do it, do it./ You got to run away; you got to run away." Bass, a crash of drums.

Dennis Wilson was on a hell-bent, unhinged, tearingup-the-earth path towards damnation. After decades of more drugs and alcohol in his veins than blood, his life derailed so violently that he actually died while diving drunk in like six feet of water.

And yet - out of this turmoil and unrest he built a holy musical grail. In "Pacific Ocean Elue," Wilson screams toward a better life, a life far from Coke bottles and covered parking and 9-to-5s. He screams for wilderness, for a return to the world

as we once knew it, and for the might of the ocean. And "River Song?" It's just the beginning.



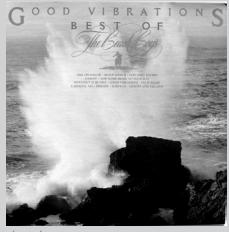
(1965)



(1965)



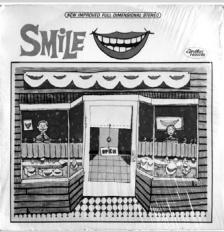
(1966)



(1975)



(1981)



(1983)



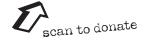


THANK YOU TO THE FOLLOWING FUNDING ORGANIZATIONS AND INDIVIDUAL DONORS FOR THEIR GENEROUS SUPPORT OF *EAT THE DOCUMENT*

The Amphion Foundation James and Nancy Barton The Aaron Copland Fund for Music The Howard Gilman Foundation Charles Jarden Norman Ryan *YOU*

SUPPORT THE CAUSE! AND BECOME PART OF THE STORY





The accompanying tracks for *ETD Zine no.1* were recorded at Merkin Concert Hall (Kaufman Music Center) on May 12, 2021 by the following artists.

CAST

Justine Aronson as Mary/Caroline Amy Justman as Louise Paul Pinto as Nash Tim Russell as Bobby/Jason Jonathan Woody as Henry

BAND

Mila Henry, music director and piano Abi Fayette, violin I Rachel Shapiro, violin II Jessica Meyer, viola Andrew Yee, cello Shayna Dunkelman, drums Liz Faure, guitar

SOUND

Mike Gurfield, producer Merkin Concert Hall at Kaufman Music Center: Ken Feldman, engineer

eat the document

an alternative opera

Based on the novel by Dana Spiotta Music by John Glover Libretto by Kelley Rourke Direction by Kristin Marting



In development at AOP aopopera.org/eat-the-document

Will you make the CUT?!

SOUND OUT THE CAUSE!

with the music from eat the document



SUPPORT THE CAUSE!



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