SUNDAY in the PARK with GEORGE

Music and Lyrics by Stephen Sondheim
Book by James Lapine
Directed by Terrence J. Nolen
Production Conceived by Jorge Cousineau and Terrence J. Nolen

Arden THEATRE CO.

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ARDEN THEATRE COMPANY PRESENTS

SUNDAY in the PARK with GEORGE

Music and Lyrics by STEPHEN SONDHEIM
Book by JAMES LAPINE

Originally Directed on Broadway by James Lapine
Originally Produced on Broadway by The Shubert Organization and Emanuel Azenberg
By arrangement with Playwrights Horizon, Inc. New York City which produced the original production in 1983.

Production Conceived by JORGE COUSINEAU and TERRENCE J. NOLEN

Scenic Designer
JAMES KRONZER

Costume Designer
ROSEMARIE E. MCKELVEY

Lighting Designer
JUSTIN TOWNSEND

Sound and Video Designer
JORGE COUSINEAU

Musical Director
ERIC EBBENGA

Choreographer
NIKI COUSINEAU

Dramaturg
SARAH OLLOVE

Assistant Director
DAVID STRADLEY

Assistant Musical Director
KATYA STANISLAVSKAYA

Stage Manager
KATHARINE M. HANLEY*

Chromolume devised by NIKI & JORGE COUSINEAU

Directed by TERRENCE J. NOLEN

May 27 - July 4, 2010
F. Otto Haas Stage

Honorary Producers: FRED AND EMILY ANTON

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Applause, please, for our Media Partners:

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* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

SUNDAY IN THE PARK WITH GEORGE is presented through special arrangement with Musical Theatre International (MTI).

All authorized performance materials are also supplied by MTI. 421 West 54th St, New York, NY 10019;
Phone: 212-541-4684; Fax: 212-397-4684; www.MTIShows.com
Sunday in the Park with George is a celebration of the artistic process and a depiction of one artist’s pursuit of “the art of making art.” “Art isn’t easy,” sings George in the second act of tonight’s show as he strives to bring together all the talents, energies, and resources necessary to make art in this increasingly complex world. And he wasn’t producing a musical.

The truth is, in working on Sunday, I have repeatedly been struck by the number of people who have given so much of themselves in our pursuit of making art.

If you add up the number of times that the various cast members of this ensemble have appeared in an Arden production, it adds up to 69 different appearances. Jorge Cousineau, with whom I conceived this production, has now worked on 40 Arden shows. Five members of the Arden’s staff have been working here for a decade or more: Technical Director Glenn Perlman, General Manager Jenn Peck, Marketing Analyst Abi Reed, Costume Supervisor Alison Roberts, and Associate Production Manager Jessi West. These people have deep, sustaining relationships with this theatre that enrich our work immeasurably.

We also benefit from the investment made by our supporters. This production uses the complete original orchestrations for Sunday. When we set out to produce the show, we knew we didn’t want to do it any other way, but it is only thanks to the generous support of the Philadelphia Theatre Initiative (PTI) that you are able to hear Stephen Sondheim’s magnificent score come to life in its full glory. To PTI, our Honorary Producers Fred and Emily Anton and the other supporters of this production, our thanks. Along with our extraordinary board of directors and all of our contributors you are masters at making “the art of making art” possible.

And finally there is our audience. Whenever Amy and I meet with colleagues from other theatres across the country, we find that they are astonished by the success of our “Leap of Faith” subscriber campaign. Your commitment to the Arden, your passion and your willingness to take risks inspire us.

So welcome to Sunday in the Park with George, the final show of the 2009/10 season. We hope you enjoy the fruit of all our labors.

Terry

P.S. We have announced our season for next year! On page 9 is a complete listing of our 2010/11 productions. We hope to see you this fall.
Cast of Characters

**ACT I**

Georges, an artist.......................................................................................................................... Jeffrey Coon*
Dot, his mistress.......................................................................................................................... Kristine Fraelich*
Old Lady......................................................................................................................................... Maureen Torsney-Weir*
Her Nurse....................................................................................................................................... Sherri L. Edelen*
Boy Bathers .................................................................................................................................... Brian Hisson*, Timothy Hill*, Danielle Standifer
Franz, servant to Jules and Yvonne .............................................................................................. Darren Michael Hengst*
Frieda, a cook for Jules and Yvonne, wife to Franz ..................................................................... Maggie Lakis*
Jules, another artist ...................................................................................................................... Scott Greer*
Yvonne, his wife ........................................................................................................................... Sarah Dacey-Charles*
Louise, the daughter of Jules and Yvonne .................................................................................... Danielle Standifer
A Boatman ....................................................................................................................................... Michael “Tuba” McKinsey*
Celeste #1, a shopgirl .................................................................................................................... Liz Filios
Celeste #2, another shopgirl ......................................................................................................... Caroline Dooner
Louis, a baker ................................................................................................................................... Brian Hisson*
Mr. and Mrs., an American couple .............................................................................................. Walter Charles*, Sherri L. Edelen*

**ACT II**

George, an artist ............................................................................................................................ Jeffrey Coon*
Marie, his grandmother .................................................................................................................. Kristine Fraelich*
Dennis, a technician ...................................................................................................................... Darren Michael Hengst*
Bob Greenberg, the museum director ........................................................................................... Scott Greer*
Naomi Eisen, a composer .............................................................................................................. Sarah Dacey-Charles*
Harriet Pawling, a patron of the arts ............................................................................................ Sherri L. Edelen*
Billy Webster, her friend ................................................................................................................ Brian Hisson*
Charles Redmond, a visiting curator ............................................................................................. Walter Charles*
Alex, an artist ............................................................................................................................... Michael “Tuba” McKinsey*
Betty, an artist ............................................................................................................................... Liz Filios
Lee Randolph, the museum’s publicist ............................................................................................ Timothy Hill*
Blair Daniels, an art critic .............................................................................................................. Maureen Torsney-Weir*
A Waitress ....................................................................................................................................... Caroline Dooner
Elaine, George’s former wife .......................................................................................................... Maggie Lakis*

Understudies

Dorien Belle, Kristen Burke, Rachel Camp, Rory Donovan, Liz Filios, Timothy Hill*, Brian Hisson*,
Greg Nix, Margo O’Moore, Hillary Rea, C.J. Sikorski, Amy Walton, Daisy Zimmerman

Arden Theatre Company is a professional company employing members of Actors’ Equity Association.
*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the U.S.
Please check houseboards for program changes.
Taking pictures and/or making visual or sound recordings is expressly forbidden.

The Arden operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Actors’ Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. www.actorsequity.org

Arden Theatre Company proudly participates in the Barrymore Awards for Excellence in Theatre, a program of the Theatre Alliance of Greater Philadelphia.
Musical Numbers

ACT I

Sunday in the Park with Georges ................................................................. Dot
No Life ........................................................................................................ Jules, Yvonne
Color and Light ........................................................................................ Dot, Georges
Gossip .......................................................................................................... Celeste #1, Celeste #2, Boatman, Nurse, Old Lady, Jules, Yvonne
The Day Off .............................................................................................. Georges, Nurse, Franz, Frieda, Boatman, Soldier, Celeste #1, Celeste #2, Yvonne, Louise, Jules, Louis
Everybody Loves Louis ............................................................................ Dot
Finishing the Hat ....................................................................................... Georges
We Do Not Belong Together ................................................................. Dot, Georges
Beautiful ................................................................................................ Old Lady, Georges
Sunday ...................................................................................................... Company

ACT II

It's Hot Up Here ....................................................................................... Company
Chromolume No. 7 .................................................................................... George, Marie
Putting It Together ................................................................................ George, Company
Children and Art ..................................................................................... Marie
Lesson No. 8 ............................................................................................ George
Move On .................................................................................................... George, Dot
Sunday ...................................................................................................... Company

Orchestra

Conductor ................................................................................................. Eric Ebbenga
Assistant Musical Director and Keyboard I ................................................. Katya Stanislavskaya
Violin ......................................................................................................... Karen Banos, Alexandra Cutler-Fetkewicz
Viola ........................................................................................................... Marjorie Goldberg
Cello .......................................................................................................... Catherine Cavella
Reed 1 ....................................................................................................... Jonathan Rees, Aaron Irwin
Reed 2 ....................................................................................................... Brian M. Adamczyk
French Horn ............................................................................................ Katy Ambrose
Percussion ............................................................................................... Mark Cristofaro
Harp ......................................................................................................... Maryanne Meyer
Synthesizer .............................................................................................. John Baxindine
I sat in the back row of the theatre when I first saw Sunday in the Park with George on Broadway in 1985. There are still moments and images from that production that are seared into my memory. I was in college - so of course I knew everything. I thought that the musical perfectly captured the combination of inspiration and perspiration involved in the act of creation. Looking back, I am less certain about a lot of things, but in that one instance, I am still sure I was correct.

Ten years later, the then seven year old Arden Theatre Company decided to produce Sunday in the newly opened Philadelphia Arts Bank at Broad and South Streets. Two young actors – Jeff Coon and Scott Greer – were in that production (playing the Soldier and Franz respectively). We created the Chromolume using slide projectors borrowed from the Wilma Theater. With limited resources and the exuberant passion of youth, we sought to bring Sondheim and Lapine’s masterwork to life in its Philadelphia premiere.

What a thrill it has been to return to Sunday. I have loved re-exploring the world of this piece, consumed by its gorgeous and sumptuous music. As with so much of Stephen Sondheim’s work, this musical has been a touchstone throughout my life. Because of it, I have been drawn to Georges Seurat’s work as well. Whenever I am in Chicago, I find myself paying a visit to the Art Institute, where Seurat’s A Sunday Afternoon on the Island of La Grande Jatte now hangs (his remarkable The Models hangs at The Barnes Foundation). There is a framed print of Grande Jatte hanging over my son’s bed. I put it there years ago, thinking the colors and fanciful figures - and of course the monkey - might interest him.

Twenty-five years later, I am still filled with wonder by how this musical perfectly renders the act of creation. To make something that never before existed is the most extraordinary thing we humans are capable of. As every artist – and every parent – knows, creation may involve sacrifice and a lot of hard work, but in the end it is truly miraculous.

Sunday in the Park with George is my wife’s favorite musical. This production is for her. And for our boys, Liam and Flynn. They are our masterpieces.
Frederick W. Anton, III is President and CEO of the Pennsylvania Manufacturers’ Association. He has been a supporter of the Arden since 1990 when the Arden created St. Stephen’s Alley at 10th and Ludlow Streets, next door to the PMA’s headquarters in the former Federal Reserve Bank Building at 925 Chestnut Street. During that time, he founded and hosted the Arden’s Leadership Night, an annual advocacy event that introduced leaders of this region to the Arden’s plays and programming. These Leadership events played a key role in broadening the Arden’s base of supporters. Many Arden board members and supporters – including former Board President Lee van de Velde – were first introduced to the Arden through these events. During those St. Stephen’s Alley years, Mr. Anton and the PMA generously donated use of a building on Ludlow Street that served as the Arden’s rehearsal space, set and costume shops. In addition, Mr. Anton played a leadership role in the Arden’s move to our current facility in Old City.

Mr. Anton acknowledges the role F. Otto Haas—the man for whom our mainstage theatre is named – played in his life and career. “Otto was my mentor. He was Chairman of the Board of PMA when I first became President. Otto and I worked together on political action for the betterment of Pennsylvania. We also shared a mutual interest in the arts – first with the Walnut Street Theatre and then for the Arden Theatre Company.”

Fred and Emily Anton are enthusiastic supporters of the Arden and served as the Honorary Producers of Michael Hollinger’s An Empty Plate in the Café du Grand Boeuf in 2007 as well as Conor McPherson’s The Seafarer in 2008. They are proud to serve as Honorary Producers for this production of Stephen Sondheim’s Sunday in the Park with George, which closes the Arden’s 22nd season.

We thank Fred and Emily Anton for their ongoing extraordinary support of the Arden and for their great passion for plays that, as stated in the Arden’s mission, “arouse, provoke, illuminate and inspire.” Their tremendous support helps to make possible our work on the stage, in the classroom and in the community.

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The Arden BLOG
ardentheatre.org/blog

Arden Theatre Company
The 2010/11 Season, the Arden’s 23rd, will include:

- Michael Hollinger’s new play, *Ghost-Writer*, will kick off next season on the Arcadia stage. This is the 7th Michael Hollinger play that’s premiered here, furthering the Arden’s commitment to developing and producing new work. James J. Christy (*Rabbit Hole*) directs the story of a devoted secretary who claims that she is still receiving dictation from a famed novelist from beyond the grave.

- Brecht and Weill’s *The Threepenny Opera* seems to have been on the shortlist of musicals to produce for many seasons – and finally it will be fully realized on the Haas stage. Terry Nolen, the Arden’s Producing Artistic Director, will bring to life this seedy world of beggars and thieves. A local cast – led by Scott Greer and Mary Martello as the ruthless Mr. and Mrs. Peachum – will get to sink their teeth into Weill’s classic, jazz-infused score.

- *A Moon for the Misbegotten*, by America’s master storyteller Eugene O’Neill, will run on the Arcadia stage in the New Year. Grace Gonglewski (*Rabbit Hole*, *Hedda Gabler*) and Eric Hisom (*Our Town*) play the tortured, lost souls attempting to forge a connection. Matt Pfeiffer, who recently guided *Romeo and Juliet*, returns to direct.

- Edward Sobel, our new Associate Artistic Director, makes his Arden directing debut with *Superior Donuts*, by Tracy Letts. Ed, as its dramaturg, helped shepherd this play from Steppenwolf, where he was the Director of New Play Development, all the way to Broadway. We can’t wait to see what he brings to this production.

- *Wanamaker’s Pursuit*, a new play by Rogelio Martinez, commissioned to be part of the Kimmel Center’s Philadelphia International Festival of the Arts. Terry recently directed Rogelio’s *When Tang Met Laika* at the Denver Center in Colorado. In this play, Nathan Wanamaker (of the Wanamakers) arrives in Paris in search of stock for his family’s department store and instead finds himself at the most extravagant party of the 20th century. Terry directs this world premiere.

And for Arden Children’s Theatre:

- Whit MacLaughlin, director of this season’s *If You Give a Mouse a Cookie*, returns to helm the adaptation of the classic children’s book *The Borrowers*. A story of tiny people who live in your house and “borrow” items never to be returned, this adaptation by Charles Way promises to continue the Arden’s tradition of first-rate children’s theatre during the holidays.

- For the first time in our 23 year history, the Arden has commissioned a new Children’s Theatre play called *The Flea and the Professor*. This new musical by Jordan Harrison with music by Richard Gray, is based on Hans Christian Andersen’s last children’s story. It is a tale of friendship, hot air balloons and a blood-sucking flea and will premiere on the Haas stage in May 2011.

The staff at the Arden will be spending the warm summer days getting ready for an exciting new season. We look forward to seeing you back in the fall.
WALTER CHARLES (Mr./Charles Redmond) recently celebrated his 40th anniversary in the professional theatre. Highlights include: original Broadway companies of Grease, Sweeney Todd, Cats, and La Cage Aux Folles. One of the most versatile actors in musical theatre, Walter has co-starred with Tyne Daly in the Encores! production of Call Me Madam, Michelle Lee and Tovah Feldshuh in Hello, Dolly!, and with Constance Towers and Judy Kaye in Stephen Sondheim’s Follies. In 1994, he created the role of Scrooge in Alan Menken’s A Christmas Carol, which ran at the Paramount Theatre for 10 years. Last season, Walter made his Arden debut in Bruce Graham’s Something Intangible, earning a Barrymore Award nomination. He is delighted to be back!

JEFFREY COON (George) is so grateful and privileged to be a part of this show at the Arden. He was last seen here in A Year with Frog and Toad. He has appeared locally at Walnut Street Theatre, Philadelphia Theatre Company, People’s Light, the Prince, Fulton Theatre Company and many others. He is a 10-time Barrymore nominee, winning for his performance as Dominique in The Baker's Wife. Favorite roles include Stanley Kowalski in A Streetcar Named Desire, Billy Bigelow in Carousel, Harold Hill in The Music Man, John Wilkes Booth in Assassins and Che in Evita. Next is Aaron Fox in Curtains at Walnut Street Theatre. Endless thanks to Terry and Eric for pushing me. For Piper and Jackson, the two most beautiful people I know.

SARAH DACEY-CHARLES (Yvonne/Naomi Eisen) is thrilled to be making her Arden debut! Sarah was featured as the “Locket Hag” and understudied Madame Thenardier in Les Misérables on Broadway. National tour: Sunset Boulevard. Favorite Regional: Fosca in Passion, and Mrs. Gardner in Jane Austen’s Pride and Prejudice. Film: Barbara Stanwyck in Agnes Moorehead is God! Recent Regional: A Streetcar Named Desire (New Harmony Theatre) and Rona Lisa Peretti in The 25th Annual Putnam County Spelling Bee (Mason Street Warehouse). Sarah is just back from the Caribbean, where she played the Captain in the pilot of The Lezboat. Upcoming film: Mrs. Benton in The Jesus Picture. Sarah holds an MFA from UC, Irvine. www.sarahdaceycharles.com

CAROLINE DOONER (Celeste #2/Waitress) is so happy to be back at the Arden for the second time. Previously, she played Philia in A Funny Thing Happened on the Way to the Forum. Other shows have included Beauty and the Beast (Belle Understudy) and West Side Story (Maria Understudy) at the Walnut Street Theatre and Seussical (Gertrude) with OCRC and the Ocean City Pops. She just graduated from NYU Tisch’s CAP 21 this May. Thank you so much to the Arden, Terry, my awesome parents and family, my wonderful friends and… Stephen Sondheim.

SHERRI L. EDELEN (Mrs./Nurse/Harriet Pawling) National Tours: Big, Nunsense. Regional: Sunday in the Park with George, Merrily We Roll Along (Kennedy Center); The Light in the Piazza, Elegies: A Song Cycle (PTC, Barrymore Nom.); Caroline, or Change, Our Town (Arden, Barrymore Nom.); Sweeney Todd, Urinetown (Signature Theatre); She Loves Me (Olney Theatre Center); The Diary of Anne Frank, The World Goes Round (Round House Theatre); Cabaret (Arena Stage); Headsman’s Holiday (Theatre Alliance); A Christmas Carol (Ford’s Theatre); The Music Man, Annie Get Your Gun, The Sound of Music (Stages St. Louis). 2000 and 2009 Helen Hayes Award: Side Show and Les Misérables at Signature Theatre as well as nominations for Assassins, The Rink, Elegies, She Loves Me and Cabaret.

DARREN MICHAEL HENGST (Franz/Dennis) Past Arden shows include Winesburg, Ohio and Candide. Other credits: Born Yesterday, Les Misérables, Of Mice and Men at the Walnut and The Glass Menagerie at People’s Light. Proud MFA graduate of UIUC & member of Equity. All his love to Jackie, Austan, Skyler, and Harrison.
LIZ FILIOS (Celeste #1/Betty) is thrilled to return to the Arden after her debut in *Candide*. Having spent the last year singing jazz at sea, she is happy to once again call Philadelphia home. Liz has also performed locally at the Wilma, the Walnut, Joyce Soho, and with Bang On A Can. She holds a BFA in Musical Theatre from the University of Michigan. Thank you Terry and Eric for another amazing experience!

KRISTINE FRAELICH (Dot/Marie) is thrilled to be back at the Arden. She was last seen here as nurse Betty Gow in *Baby Case* (Barrymore Nomination). Credits also include the B’way production of *The Civil War*, the Narrator in the first national tour of *Joseph...Dreamcoat*, Eva Peron in *Evita* (Walnut), Ellen in *Miss Saigon* (Lenape Performing Arts Center). She appeared with Linda Eder at Carnegie Hall, and had the honor of performing *Songs for a New World* alongside of Jason Robert Brown at Symphony Space in NYC. Many thanks to Terry, Eric, and Neill Hartley. Love to my family, Nick and my children (and art) Zoe, Becca, and Tristan. What “A Beautiful Mess” this is. M!

SCOTT GREER (Jules/Bob Greenberg) appeared with the Arden for the first time in their 1994 production of this play. What a privilege; what a joy it is to revisit this amazing musical. Other Arden favorites include: *Death of a Salesman*, *A Midsummer Night’s Dream*, *Red Herring*, *Baby Case* and *Wittenberg*. Scott has won four Barrymores, including the F. Otto Haas Award. Look for him in *The Threepenny Opera* at the Arden this fall. Scott would like to thank Terry and his old cast mate Jeff. Love always to Jen and Lily.

TIMOTHY HILL (Louis/Lee Randolph/A Man) A proud member of Actors’ Equity is so thrilled to return to the Arden after appearing as John Hinckley in *Assassins*. He is a graduate of New World School of the Arts conservatory in Miami, Florida, receiving his BFA in Music Theatre from the University of Florida. Favorite roles include Baker in *Into the Woods* and Julian Marsh in *42nd Street*. He has also performed the role of Pinkerton in the opera *Madame Butterfly* at the Cazza De Mezzo International Music Festival on the Isle of Crete, Greece. Thanks to my family for their unfading support.

BRIAN HISSONG (Soldier/Billy Webster/A Young Man) is ecstatic to return to the Arden stage and work with Terry Nolen again. He was previously seen as George in *Winesburg, Ohio*, for which he won a Barrymore award. Other credits include leading roles at Paper Mill Playhouse, TUTS, Goodspeed Opera, Arkansas Rep, Lincolnshire Marriott, MTWichita, WVPT, and the International Tour of *West Side Story*. He is a proud graduate of the University of Michigan and Actors’ Equity member. He sends love and gratitude to his family, his beautiful wife Jodi, and ‘little bit’ on the way!

MAGGIE LAKIS (Frieda/Elaine) Arden Theatre Company has been very kind to Maggie. This is her seventh production here. Past credits include *And Then They Came For Me...*, *The Boxcar Children*, *Sideways Stories from Wayside School*, *A Year with Frog and Toad*, *Ferdinand the Bull* and Sophie in *The BFG*. Other credits include the first National Tour and Off-Broadway production of *Avenue Q*. She loves her family, Philly theater and Rob.

MICHAEL “TUBA” MCKINSEY (Boatman/Alex) Tuba is thrilled to be making his Arden debut! He was most recently seen at the Ford’s Theatre in *The Civil War* (Helen Hayes Nomination). National: Cameron Mackintosh’s *Oliver!* NYC: Numerous. Favorite Regional: Cincinnati Playhouse, Papermill, Perseverance Theater, Gateway, and even the White House! Tuba has also created roles for Tony Winner’s Lucy Simon, Urinetown’s Hollmann and Kotis, and this past fall with legendary comedian Jerry Lewis on
Who's Who


JANET TOWNSEND (Lighting Designer) Also with Nolen: *Caroline, or Change*, *Candide, Our Town, Opus* (Primary Stages). NYC: *Bloody Bloody Andrew Jackson, DDEvolution*, Alex Timbers, Theater of a Two-Headed Calf, Public Playlab: *Juan and John, Lear Debessonet, Speech and Debate* (Roundabout Theatre Company), Primary Stages, Epic Theatre Ensemble, Culture Project. Regional: ART, Baltimore Center Stage, Hartford Stage, Bard Summerscape, Cleveland Playhouse, Folger Shakespeare, Portland Center Stage, Kirk Douglas Theatre, Intiman, PlayMakers Rep, Alliance Theatre. Assistant Professor Northeastern University.

JORG COUSINEAU (Sound and Video Designer) is proud to count this production as his 40th for the Arden, previously designing sound and video for *The History Boys and Assassins*, and sound for *Something Intangible, The Piano Lesson, Opus* and many Children’s Theatre productions. Jorge designs sets and creates video and music for many other Philadelphia theater companies such as the Wilma, 1812 Productions and New Paradise Laboratories. Together with his wife Niki he operates Subcircle, a collaborative performance/installation group.
ERIC EBBENGA (Musical Director) is thrilled to return to the Arden where he has music directed Candide, Assassins (Barrymore Award), Caroline, or Change, Sweeney Todd (Barrymore nominations) and Pacific Overtures. Other recent shows include The Light in the Piazza, Grey Gardens (PTC), Happily Ever After, Cherry Bomb!, (1812), and See What I Wanna See (UArts). Eric is also on musical theatre faculty at University of the Arts. Love to Monica, Caitlyn and Carley.

NIKI COUSINEAU (Choreographer) is a Philadelphia based choreographer and dancer. Since co-founding Subcircle in 1998 with designer Jorge Cousineau, she has been making work that transforms theatrical and site-specific spaces — merging dance, sound, set design, and film. In 2007 she was awarded a Pew Fellowship in the Arts for Choreography. Niki is excited to be working at the Arden for the first time and would like to thank Terry for this opportunity.

NEILL HARTLEY (Dialect Coach) is an assistant professor of voice and speech at University of the Arts. He is Artistic Director for Acting Without Boundaries, a theater company for physically disabled teens and young adults. He has also directed and has appeared as an actor in many regional companies including the Arden, InterAct, PTC and Philadelphia Shakespeare Theatre. He shared a Barrymore award as best ensemble for Batboy, The Musical (1812 Productions). He has five one-man shows that he regularly presents and his work can be seen and heard in many voice-overs, commercials and films.

SARAH OLLOVE (Dramaturg) is excited to be back at the Arden following her work on The Seafarer, The History Boys, and Peter Pan. Sarah is a local freelance dramaturg and holds an MFA in dramaturgy from the ART/MXAT Institute for Advanced Theatre Training. In addition to her work at the Arden, she has enjoyed working with the ART in Cambridge, Signature Theatre in New York, and Woolly Mammoth in DC among others. Thanks to Terry and the Arden staff for another wonderful experience.


JAMES LAPINE (Book) Broadway credits as a book writer and director include: Sondheim on Sondheim. Into the Woods, Passion, Falsettos (book with William Finn), Dirty Blonde (by Claudia Shear and conceived with her). Broadway credits as a director include: Golden Child, The Diary of Anne Frank, Amour, The 25th Annual Putnam County Spelling Bee. Off-Broadway writing credits include: Table Settings, Twelve Dreams, Luck, Pluck, and Virtue, The Moment When, and Fran’s Bed. Three Tony Awards; Five Drama Desk Awards; Pulitzer Prize with Stephen Sondheim for Sunday in the Park with George.

TERRENCE J. NOLEN (Director) is Producing Artistic Director and co-founder of Arden Theatre Company. Favorite Arden productions include all-Philadelphia casts of All My Sons, Death of a Salesman, The Grapes of Wrath and Hedda Gabler and such musicals as Sweeney Todd, Pacific Overtures, Falsettos, Violet and Caroline, or Change. Terry directed the inaugural production of Arden Children’s Theatre, Charlotte’s Web. He has directed six world-premiere plays by Michael Hollinger, three by Dennis Raymond Smeal, Michael Ogborn’s Baby Case, Bruce Graham’s Something Intangible, and recently directed Rogelio Martinez’s When Tang Met Laika at Denver Center Theatre Company. Terry has been nominated for 23 Barrymore Awards for his directing work at the Arden and received awards for The Baker’s Wife, Sweeney Todd, Opus, Winesburg, Ohio, Assassins and Something Intangible. He directed Michael
Hollinger’s Opus at Primary Stages in New York and was nominated for a Lucille Lortel Award for Outstanding Director. His short film The Personal Touch was nominated for an Emmy Award.

DAVID STRADLEY (Assistant Director) is a Philadelphia-area director, educator, and actor. Locally, he has directed for Act II Playhouse, Delaware Theatre Company (five productions, including the Barrymore Award-winning ‘Art’), Philadelphia Shakespeare Theatre, Philadelphia Theatre Workshop, and Walnut Street Theatre. Earlier this fall, David assistant directed Coming Home at the Wilma Theater (Blanka Zizka, director). Thanks to Terry for allowing me to be a part of my favorite musical. For more information, go to www.davidstradley.com.

KATHARINE M. HANLEY (Stage Manager) just returned from Verona where she visited a pair of star-cross’d lovers. Previous to that she was in the north of England reading History at a Boys school. Other favorite travels include playing poker with the devil in a Dublin basement and discovering the best of all possible worlds with a young Westphalian. Many thanks to the Arden for inviting her on these voyages and to her family who are always there when she returns.

AMY L. MURPHY (Managing Director) A Philadelphia native, Amy co-founded the Arden in 1988 with Terry Nolen and Aaron Posner. She is especially proud of the Arden Professional Apprentice program and its contribution to the Philadelphia cultural community. A graduate of Susquehanna University, Amy received the university’s first-ever Young Alumni Achievement Award. She completed the Executive Program for Nonprofit Leaders-Arts which is a joint program of the Stanford Graduate School of Business Center for Social Innovation and National Arts Strategies. Amy has served on panels for the National Endowment for the Arts, the New Jersey State Arts Council and the Executive Committee of the League of Resident Theatres (LORT). Amy was named a Hepburn Fellow 2008-9 by the Katharine Houghton Hepburn Center at Bryn Mawr College.

ARDEN THEATRE COMPANY Founded in 1988, Arden Theatre Company is dedicated to bringing to life the greatest stories by the greatest storytellers of all time. We stage five productions each season as part of our mainstage series and two productions through Arden Children’s Theatre, the city’s first resident professional children’s theatre program. We create and produce new work through our new-work development program, the Independence Foundation New Play Showcase. The Arden Professional Apprenticeship program trains future theatre leaders, and our theatre classes teach children and teens about the craft of making plays. Our access program, Arden For All, makes our work available to the entire community through subsidized tickets and books for economically disadvantaged young people. We also offer sign language-interpreted, captioned and audio described performances and Pay-What-You-Can final dress rehearsals that benefit other nonprofits. The Arden has received six Philadelphia Magazine “Best of Philly” Awards, the Arts & Business Council’s Arts Excellence Award, five City Paper “Reader’s Choice” Awards, four Philadelphia Inquirer “Theatre Company of the Year” citations, 52 awards and 234 nominations from the Theatre Alliance of Greater Philadelphia’s Barrymore Awards for Excellence in Theatre, and named “Best Theatre Company” by Philadelphia Weekly in 2009. Arden Theatre Company, a professional, nonprofit 501(c)(3) theatre company, is a member of the Theatre Communications Group, the League of Resident Theatres, the Theatre Alliance of Greater Philadelphia, Greater Philadelphia Cultural Alliance, Philadelphia Convention and Visitors Bureau and Old City Arts Association. The Arden operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

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Ardent about Arden!

Just four years ago, we happened upon the Arden when we attended the world premiere of Michael Hollinger’s *Opus*, a smash hit chronicling the lives of a classical string quartet, which moved on to an off-Broadway production and has subsequently become one of the top ten most-produced plays in the country! We can still recall how we felt when exiting the theatre, a feeling that has recurred after each show we have seen since. “Wow” is the only way to describe it. *Opus* got us to subscribe, *Our Town in Old City* (the award-winning collaboration with Christ Church on Thornton Wilder’s classic play) hooked us as Sylvan Society members, and we’ve truly been delighted with our experiences at the Arden ever since.

Collaboration, community, and cutting edge work have been keys to many Arden productions and factors which, in our minds, make the Arden stand out. Under the leadership of Terry and Amy and the Arden Board, the Arden is truly a place to feel passionate about. We are so proud to support this wonderful theatre company, both through our subscription and through our voluntary contributions, both of which are essential in enabling the Arden to present exceptional productions.

Right now is the best time to respond to the Arden’s appeals with a new gift or increased gift. The Hamilton Family Foundation has provided a generous challenge: to match every new or increased donation received by June 30, 2010, up to $50,000. So whether you’ve been putting off making a voluntary gift or considering increasing the size of your gift last year, now is the time to give to see your donation go farther!

Please join us!

DeDe and Tony Brown  
Arden subscribers and Sylvan Society members

The Hamilton Family Foundation, longtime supporters of our work with kids, has challenged us and you can help! We must raise $50,000 in new or increased gifts by June 30! If we reach our goal, the Hamilton Family Foundation will match our efforts with a gift of $50,000 in support of Arden Children’s Theatre and Arden for All, our education outreach program. Providing access to theatre and in-school programming for kids in our region is an essential part of our mission. Make a gift today and help us to reach our challenge!

To make a gift, contact Angela DuRoss, Development Director at 215-922-8900 ext. 25 or go online: www.ardenttheatre.org/support.
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Electricians ...................................................................................... J. Michael Stafford, Georgia Schlessman, Amanda Jenson
At any given moment, if you were to pop into Sunday in the Park with George rehearsal, you would catch Jeff Coon, who is playing Georges Seurat, feverishly sketching. And he wasn’t just drawing doodles on the page while rehearsing a scene; he was actually sketching Krissy Fraelich, the actress playing Dot. Jeff immersed himself into the life of an artist – showing up to rehearsal with charcoal-stained hands and clutching collections of drawings.

In preparation for the role, Jeff took drawing classes at the Fleisher Art Memorial. This institution, located on Catharine Street in South Philadelphia, operates in the spirit of its founder, Samuel Fleisher, who had a vision of high-quality, tuition-free art instruction. Fleisher has programs for children from all economic and cultural backgrounds, as well as for adults of all levels of experience. The Fleisher Art Memorial offers classes in painting, drawing, sculpture, print-making, ceramics, and photography.

Actors will often study the techniques, hobbies and experiences of the characters they portray. It helps them to get inside the story and understand the life their characters lead. These studies make the moments on stage vibrant and alive.

Many actors in past Arden productions have prepared for their roles in a myriad of ways:

- During rehearsals for The History Boys this season, the actors spent a week in school. The rehearsal hall was set up like a classroom and each boy gave a report on a subject, took French lessons, and learned about the structure of the British school system.

- The Syringa Tree (2005) told the story of a woman’s life growing up in South Africa during the 1960’s at the height of the Apartheid. Director Whit MacLaughlin and actress Catharine Slusar traveled to South Africa to prepare for the project, visiting the locations featured in the play and experiencing the culture of the country.

- Grace Gonglewski (who’s heartbreaking portrayal of a mother who lost her young son in Rabbit Hole was a highlight earlier this season) spent many hours researching organizations that aid with the grieving process. She delved deeply into learning how grief can affect people in many different ways, and was able to map her character’s actions in relation to where she was in the grieving process.

- In addition to learning about the violent and mercenary objectives of the men and women who attempted (successfully or otherwise) to assassinate Presidents of the United States, the actors of 2007’s Assassins had to become experienced gun handlers. They spent significant time learning how to hold and fire the guns – which were real guns that were loaded with blanks and made safe for the stage.

The dedication of the actor to his work is extraordinary to witness. The mark of a great actor is one who must learn to put off their own personalities and take on those of others. And how exciting that they can pick up some wonderful skills along the way. How many people can say that taking a drawing class or learning how to fire a gun is all part of a day’s work?

Matthew Decker, Associate Producer
When dining in Old City, we recommend these restaurants that support the Arden! All offer a special 10% discount to Arden patrons. Please ask your server for details.

**BISTRO ROMANO**  120 Lombard St. • 215.925.8880 • www.bistroromano.com
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**COSI**  325 Chestnut Street • 215.399.0214 • www.getcosi.com
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The Franklin Fountain is an old-fashioned 1920’s soda fountain and ice cream parlor that brings back magical memories of Americana through service of sundaes, sodas and splits. Bowtie wearing soda jerks serve customers in an authentically replicated interior with real glassware and charm.

**GIGI RESTAURANT & LOUNGE**  319 Market St. • 215-574-8880 • www.gigiphilly.com
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**RISTORANTE PANORAMA**  14 N. Front St. • 215.922.7800 • www.pennsviewhotel.com
Featuring contemporary authentic Italian cuisine such as homemade pastas, tender veal and daily seafood specialties, Ristorante Panorama is located in the charming Penn’s View hotel, Front and Market Streets, Philadelphia. The wine program offers over 120 wines by the glass, and has received Sante’ Magazine’s “Wine Hospitality Award for Fine Dining,” Wine Spectator’s “Best of Award of Excellence,” Philadelphia Magazine’s “Best of Philly,” and Decanter Magazine’s “Best Wine by the Glass Program in North America.”

**SERRANO**  20 S. 2nd St. • 215.928.0770 • www.tinangel.com
Serrano has been a fixture in Old City since 1985 and is everything a neighborhood restaurant should be. With a reputation for serving international fare at neighborhood prices, it is the perfect place to visit, kick back and enjoy; to bring friends and make friends. Comfort. Warmth. Home. After dinner, move the evening upstairs to the Tin Angel, our intimate acoustic café. From opening night, Tin Angel has presented an astonishing array of stars from the world of blues, rock, folk and country and has earned a reputation as the best club of its size in the country.

**TRIUMPH BREWING COMPANY**  117 Chestnut St. • 215.625.0855 • www.triumphbrewing.com
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If You Give a Mouse a Cookie is playing on the Arcadia stage through June 27. The beloved story of an innocent boy and a demanding little mouse comes to life in a whirlwind of chaos, cookies, and slapstick comedy that has exhilarated both audiences and critics. The Philadelphia Inquirer calls this production “joyous and unapologetic...fun to parents and manic younger charges alike.”

Don’t just take our word for it - visit the Arden blog to read reviews from our toughest critics - the kids that have seen the production. The Arden blog gives us a chance to share our behind-the-scenes stories and current happenings with you. ardentheatre.org/blog/

Arden Teaching Artists visit classrooms to teach lessons related to If You Give a Mouse a Cookie as part of Arden For All. Read about the experience on our blog. Pictured: Liz Filios, Kristyn Hegner and students at McCall Elementary School. For more information on AFA, contact Maureen Mullin Fowler, Education Director at 215.922.8900 x.28 or mmullin@ardentheatre.org

ardendramaschool.com • 215.922.1122
Camps are held at Painted Bride Art Center, 230 Vine Street in Old City

KIDS’ CREW SUMMER CAMPS (Grades 1-5)

<table>
<thead>
<tr>
<th>CLASS</th>
<th>DATE(S)</th>
<th>GRADES</th>
<th>TIME</th>
<th>TUITION</th>
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<tbody>
<tr>
<td>Kids' Crew</td>
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<tr>
<td>WEEK LONG SESSIONS</td>
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<tr>
<td>SESSION 1: Under the Sea</td>
<td>June 21 - 25</td>
<td>Grades 1 - 5 (must have completed Kindergarten)</td>
<td>10am - 4pm .......... $375 or Extended Day Services 9am - 5pm .......... $425</td>
<td>Prices include camp T-shirt</td>
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<td>SESSION 2: Around the World</td>
<td>July 19 - 23</td>
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<td>SESSION 3: Animal Life</td>
<td>Aug 2 - 6</td>
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<tr>
<td>SESSION 4: Lands of Make Believe</td>
<td>Aug 9 - 13</td>
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Action-packed theatre camps taught by theatre professionals! Take one session or all four – each experience will be unique and centered on a specific theme. Kids take classes in Acting, Storytelling, Improvisation, Dance, Music, and Design everyday! On Friday, they will present a show for their families and friends to showcase all they have learned and created during the week.

TEEN COMPANY SUMMER CAMP (Grades 6-12)

<table>
<thead>
<tr>
<th>CLASS</th>
<th>DATE(S)</th>
<th>GRADES</th>
<th>TIME</th>
<th>TUITION</th>
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<tbody>
<tr>
<td>Teen Camp</td>
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<td>THREE WEEK CAMP</td>
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<tr>
<td>MUSICAL THEATRE CAMP</td>
<td>Mon - Fri, July 19 - Aug 6</td>
<td>Grades 6 - 12</td>
<td>9am - 3pm</td>
<td>$815</td>
<td>Includes camp T-shirt</td>
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</table>

Philly’s finest musical theatre pros will teach kids how to sing, act, and dance, and they’ll teach them how to do it all at once! Teens will have a ball as they learn how to interpret a song, read music, sing harmony, and present a song. Learn group numbers that focus on collaboration, choreography, and harmony. Campers work with a piano accompanist in every class. At the end of the camp, parents, friends, and family are invited to share a musical revue starring their campers!
Blank Canvas

At the center of Seurat’s *A Sunday Afternoon on the Island of La Grande Jatte* stands a little girl in a white dress. Her luminous outfit catches the eye, her face gazes straight out at us—the only one in the painting to do so. Why her? Why this figure and none of the many, many others?

In art, each generation re-invents the ideas of the last and influences the next. Seurat was introduced to painting by his uncle as a teenager. He then enrolled in art school where he spent two years copying the works of the old masters to learn the rules, before dropping out to pursue his own style. He saw himself as an inheritor of the classic tradition, passed down to him through the generations to be used to, as he said, “create something new.”

Another white figure caught the attention of composer and lyricist Stephen Sondheim, though he wove the little girl into the story as the daughter of Seurat’s rival. Behind and to the right stand a couple holding a baby in a white blanket, who Sondheim imagines to be Seurat’s infant daughter. In life, Seurat had a son who only outlived his father by two weeks. In art, Sondheim gives him a chance to pass on his genius, a double inheritance: legacy and lineage.

Sondheim frequently explores the idea that you can choose your own family and not be trapped by the accident of birth. He subverts this theory in *Sunday in the Park with George*, when he allows that genes might be important after all. Seurat’s fictitious great grandson, George, inherits the painter’s talent. Both Georges work with “color and light,” although modern George doesn’t need paint. And yet, he cannot connect with his family, apparently also an inheritor of Seurat’s distant personality. Only under the guidance of his grandmother can he unblock his talent.

The product of a difficult marriage himself, Sondheim was lucky enough to find someone who became a surrogate father: Oscar Hammerstein II. Hammerstein set Sondheim the task of writing four musicals based on previous works. Sondheim internalized the rules of the mid-century musical and then systematically broke them. The really great mentors give their apprentices the tools to tear down their legacies and build on the ruins—which Seurat and Sondheim knew, and George learns.

The little girl holds the hand of a young woman, forever linked. Around them range figures from infancy to old age. Art critics identify the child as a symbol of a blank canvas—literally because she lacks the overlay of dots that gave Seurat his reputation. She stared out at him as he painted, the symbol of the future that he represented and that would also, ultimately, replace him. But in this moment in time, she gazes out, waiting to be filled in.

*Sarah Ollove, Dramaturg*

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**Special Thanks**

The pastries used in *Sunday in the Park with George* are provided courtesy of Fork: etc. We encourage you to visit Fork Restaurant and Fork: etc. at 306 Market Street before or after the show! Our sincere thanks to Ellen Yin and Fork Restaurant for their extraordinary generosity.
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By Bertolt Brecht and Kurt Weill • Directed by Terrence J. Nolen
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Who is the greater criminal: he who robs a bank or he who founds one?

Mack the Knife is on the prowl through London’s most virtuous whores and upstanding thieves in this raucous, outrageous, and salacious musical. Conspire with some of Philadelphia’s favorite actors as they stab, scheme and steal their way into Brecht’s saucy script and Weill’s smoky score.

**GHOST-WRITER**
A new play by Michael Hollinger • Directed by James J. Christy
September 9 – October 31, 2010 • On the Arcadia Stage

This play is the recipient of an Edgerton Foundation New American Plays Award.

Novelist Franklin Woolsey dies mid-sentence, but his secretary Myra continues to take dictation. Attacked by skeptics, the press and Woolsey’s jealous widow, Myra sets out to prove she is more than just an artful forger. Is she trying to steal Woolsey’s legacy now that she cannot have his love, or might she truly possess a gift the world can’t understand?

**A MOON FOR THE MISBEGOTTEN**
By Eugene O’Neill • Directed by Matt Pfeiffer
January 6 – March 6, 2011 • On the Arcadia Stage

Two lost souls catch a glimpse of happiness in the moonlight. The newly lit fire within them seems strong enough to withstand a lifetime of disappointment and regret, but will it still be flickering when the cold dawn breaks? One of America’s master storytellers at the height of his powers, O’Neill creates a mythic tale of old sins and the redemptive power of love.

**SUPERIOR DONUTS**
By Tracy Letts • Directed by Edward Sobel
March 3 – April 3, 2011 • On the F. Otto Haas Stage

The neighborhood, the donut shop, and Arthur have all gone to pot. When young Franco Wicks busts in with fresh dough and even fresher dreams, Arthur can no longer pretend he doesn’t care. Tracy Letts, author of the Pulitzer Prize and Tony Award-winning August: Osage County, turns up the comedic heat on a man and a community grappling with change.

**WANAMAKER’S PURSUIT**
A new play by Rogelio Martinez • Directed by Terrence J. Nolen
March 31 - May 29, 2011 • On the Arcadia Stage

Part of the Philadelphia International Festival of the Arts, inspired by the Kimmel Center Paris, 1911. A world on the brink of change. Young Nathan Wanamaker arrives in search of stock for the family department store and instead finds Paul Poiret and the first truly fabulous party of the 20th century. Surrounded by Poiret’s extravagances, Stravinsky’s music, and Picasso’s art, Nathan soon finds himself having to make the difficult choice of what he must bring back to Philadelphia and what he must leave behind.

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