SUNDAY in the PARK with GEORGE

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

MAY 27 - JULY 4

A SUPPLEMENTARY STUDYGUIDE
Compiled by Meredith Sonnen with Sally Ollove
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1.
SUNDAY in the PARK with GEORGE

Music and Lyrics by Stephen Sondheim
Book by James Lapine
Directed by Terrence J. Nolen
Production Conceived by Terrence J. Nolen
and Jorge Cousineau
on the F. Otto Haas Stage through July 4th, 2010
Stephen Sondheim’s *Sunday in the Park with George* is inspired by the life of painter, George Seurat leading up to the creation of his masterpiece *A Sunday Afternoon on the Island of La Grande Jatte* (c.1884-1886). The painting is approximately 2 by 3 meters (6 ft 10 in x 10 ft 1 in) in size.

Seurat spent 2 years going to the same park and watching the figures and landscape in front of him. He sketched countless scenes and then combined his favorites to achieve the balance and complexity he desired. Ultimately, he created his own world where all of these people and scenes simultaneously existed. A world where all people enjoy “the day off!” together.
The play opens in 1884, Georges Seurat is sketching studies for his most famous painting, *A Sunday Afternoon on the Island of La Grande Jatte*. Dot, his longtime mistress, models for him in spite of her discomfort (*Sunday in the Park with George*). Meanwhile an Old Lady and her Nurse discuss how Paris is changing. Now it is even shifting further to contain a tower for the International Exposition (*The Eiffel Tower*). The setting shifts to a Parisian art gallery, where Seurat’s first painting is on display. Jules (Georges’s friend and a successful painter) and his wife Yvonne discuss how Seurat’s work has “no life” (*No Life*). Back on the island, Jules and Yvonne talk briefly with Georges and leave. They take their coachman Franz with them, interrupting Franz’s assignation with the Nurse.

At the Studio, Georges paints while Dot prepares for their date at the Follies at her vanity (*Color and Light*). Georges ultimately chooses to continue painting instead of going on their date, angering Dot.

The scene shifts to the park where Georges sketches a cantankerous Boatman. Dot appears with Louis, a baker. Two shop girls both named Celeste see Dot with a new fellow and discuss the situation (*Gossip*). Georges draws two dogs and envisions what they take pleasure in doing (*The Day Off*). Jules and Yvonne enter during the song and mock Georges’ novel approach to painting. They reject a proposal to have his work included in the next Impressionists joint show. The Celestes try to attract the good-looking Soldier and his companion; Franz and his wife Frieda squabble with Jules and Yvonne’s daughter, Louise; Jules returns to continue expounding to Georges on his shortcomings as an artist; the Boatman returns and bemoans the pompous attitude of artists. Dot explains why she chose Louis over Georges (*Everybody Loves Louis*). The two Celestes fight over the more attractive of the two soldiers (*The One on the Left*).

While the park empties for the evening, Georges returns. He is pining for Dot and laments that his art has divided him from those important to him (*Finishing the Hat*).
At the studio, Dot tells Georges that she is pregnant and that she and Louis are getting married and leaving for America. She requests a painting he made of her but he refuses to relinquish it. Jules and Yvonne stop by the studio. Yvonne and Dot talk about the frustrating tendencies of artists; meanwhile, Jules and Georges talk about Georges’s work in progress. Jules is unenthusiastic about Georges’s new methods. Jules and Yvonne depart. Dot and Georges remain and discuss their unsuccessful affair (We Do Not Belong Together).

Later in the park, Georges and his mother, the Old Lady, reminisce (Beautiful). The Celestes and the Soldier argue over their respective break-ups; Jules and Frieda enter to have a clandestine affair in the park. Louise tells her mother, Yvonne, about Jules’ affair and an argument erupts between Jules, Yvonne, Franz, and Frieda. Meanwhile the Celestes and the Soldier (s) quarrel raucously. In no time all the characters are quarrelling feverishly, until the Old Lady yells, “Remember, Georges!” Georges regains control of the people in his painting, who sing in harmony (Sunday). Georges arranges all the people into the final tableau of his completed painting.

When the act begins the characters --still in the tableau--lament being stuck in the painting (It’s Hot Up Here). The characters present quick eulogies for Georges, who passed away unexpectedly at age 31.

The play moves forward a century to 1984. We see Georges and Dot’s great-grandson, George, at a museum about to reveal his latest artistic piece. The piece, an electronic color and light machine, is entitled Chromolume #7 (Chromolume #7). George has created this work as a reflection upon A Sunday Afternoon on the Island of La Grande Jatte. George’s grandmother and Seurat’s daughter, Marie is present and helps George with the presentation. A reception follows. George is repeatedly congratulated on his work. George discusses how challenging creating modern art can be(Putting It Together). Once the patrons leave, Marie looks back on her legacy (Children and Art).

The play jumps forward again, this time just a few weeks have passed. Marie has passed away, and George has received an invitation from the French government to present the Chromolume on the Island of La Grande Jatte. While on the island, George reads out of a book Marie gave him. It is the same book that Dot used to learn to read. George is led to contemplate his connection to Seurat (Lesson #8). Dot appears in a vision and talks with George about ‘her’ book. She advises him to not worry about his critics (Move On). While looking through the book, George discovers some words written in the back of the book. They are the words Georges Seurat muttered while he worked, according to Dot. George begins to read them out loud and the characters from the painting refill the stage and recreate the painting (Sunday). They begin to
The world was in a period of transition in the late 19th century. The population of Paris had doubled in 20 years, and the newly emerging middle class made up the majority of the new faces. The social landscape was changing rapidly and so was the city.

Parisian infrastructure was booming due to industrialization. Public transportation enabled the lower classes greater mobility and public parks gave a new venue to see and be seen. The classes were intermingling like never before. A new culture of consumerism was being driven by the economic boom, making luxury a new goal. Consequently, fashion and art became status symbols. The coquettes, or kept women of Paris, were the trendsetters, driving the ever changing styles, fads and gossip.

Upward mobility became possible for many as store owners and laborers turned the new consumerist culture into an economic opportunity. The middle class was widening and developing its own spectrum of wealth. Disposable income and leisure time became a commodity for the majority of society for the first time.

Noticing the new trends in society The Academie des Sciences Morales et Politiques (The Academy of Moral and Political Sciences), declared that Sunday be the day off for nearly all workers in 1874. This decision was made in an effort to increase religious devotion and morality among the people. By giving them the Christian Sabbath off, they believed they could refocus Parisians on God. Many
George is based on pointillist painter Georges Seurat (December 2, 1859 - March 29, 1891). Below is the only known photograph of Seurat.

Seurat was born into a wealthy family in Paris. His father, Antoine Chrysostom Seurat, was a legal official and a native of Champagne; his mother, Ernestine Faivre, was Parisian. Georges Seurat first studied art with the sculptor, Justin Lequien. Seurat attended the École des Beaux-Arts in 1878 and 1879. After a year of service at Brest Military Academy, he returned to Paris in 1880. He shared a small studio on the Left Bank with two student friends before moving to a studio of his own.

He produced over 80 oil studies in the years leading up to his first major work. Throughout the work he focused on agricultural scenes (see examples below), following the impressionist practice of painting outside to capture the effects of light. Unlike other painters he used the suburbs of Paris as his subject, a site of displacement and industrialization. The idyllic landscape of the country was changing rapidly during this time. For the next two years he devoted himself to mastering the art of black and white drawing.
He spent 1883 on his first major painting — a large canvas titled *Bathers at Asnières*.

After *Bathers at Asnières* was rejected by the Paris Salon, Seurat turned away from such mainstream establishments, instead allying himself with the independent artists of Paris. By 1884 he and other artists (including Maximilien Luce) formed the Société des Artistes Indépendants. There he met and befriended fellow artist Paul Signac. Seurat shared his new ideas about pointillism with Signac, who subsequently painted in the same idiom. That summer Seurat began his work on his masterpiece and the subject of *Sunday in the Park with George, Sunday Afternoon on the Island of La Grande Jatte*, which took him two years to complete.
Dot is most likely based on Madeleine Knobloch, Georges’ mistress. Georges eventually moved from the Boulevard de Clichy to a quieter studio nearby, where he lived in secret with the young model, Madeleine, whom he portrayed in his painting *Jeune femme se poudrant* (pictured to the right). While Madeleine’s timeline does not line up with Dot’s, this painting of her at her vanity surely inspired Sondheim’s work. In February 1890 she gave birth to his son, who was given the first name of Pierre Georges. Her working class background forced Seurat to hide their relationship from his family despite living in the same neighborhood as his parents and dining with them nearly every night.

Seurat died in Paris on March 29, 1891. Directly before his death he introduced Madeleine to his family, in the hopes that they would support his young family. Shortly after his death, Madeleine gave birth to his second son, whose name is unknown, and who died at birth or soon after. The cause of Seurat’s death is uncertain, and has been attributed to a form of meningitis, pneumonia, infectious angina, and/or (most likely) diphtheria. His elder son died two weeks later from the same disease. His last ambitious work, *The Circus* (pictured below), was left unfinished at the time of his death. Madeleine quarreled with the Seurat family soon after Georges’ death and seemingly disappeared.
Seurat was raised almost entirely by his mother, Ernestine Faivre. His father was frequently unavailable and maintained little relationship with their only son. Ernestine was from an upper middle class Parisian family. Her only child, Georges, was the focus of her life. Seurat continues to dine with her almost every night as an adult and continued their tradition of frequent walks together through the parks of Paris. Despite their close relationship, Seurat never revealed his love affair with Madeleine Knobloch even though they lived in the same neighborhood. Seurat believed Madeleine’s working class background could never be accepted by Ernestine.

Their close relationship supported Seurat throughout his life. Their love of the parks of Paris inspired his artistic fascination with landscape and outdoor work. He was often described as having an unfailing belief in his talent, and his mother played a large part in his self-confidence.

The Old Lady’s confusion over the tree has a double meaning. Paris’ landscape was changing rapidly and much of the skyline The Old Lady would have known throughout her life would have disappeared in the last 20 years, trees included. Additionally, Seurat’s many sketches of his final work added and erased people, trees, hats, and many other scenic elements.
Jules and Yvonne represent the popular artists of the eras that Georges and George inhabits. In Seurat’s time Jules represents the Impressionists, who were well established artists by that point. They tried to portray themselves as rebels and bohemians but many had comfortably settled into a middle class wealth and lifestyle. They had ceased to push the envelope as a movement. Seurat saw himself as the next step in artistic expression. His studies of light and color went beyond what the impressionists had achieved and built on their work. Their rejection of him seemed especially cruel after they had fought the traditionalists for their acceptance just a few years before.

Jules frequently mentions the reception of Seurat’s first major painting, *Bathers at Asnière*. It was rejected for display at the official Salon of 1884, but was hung in the bar at the first exhibition of the Société des Artistes Indépendants, which Seurat co-founded (the motto of the Society was ‘No Jury nor Awards’). The painting received mixed reviews, most of the criticism seemed to be based on the size of the painting, which was significantly larger than the average canvas.

*Sunday Afternoon on the Island of la Grande Jatte* was exhibited at the Eighth Impressionistic Exhibit in 1886, which was the last Impressionist exhibit. Two members of the Impressionist group refused to have their work exhibited with *Sunday Afternoon*, and it had to be displayed in its own room. Again, the technique doesn’t seem to have been offensive, it seems to have been either size or subject matter. It was largely ignored by critics at the exhibition, although it was championed by a small group. Criticism was leveled at the static nature of Seurat’s figures, perhaps, as Jules suggests, a result of Seurat’s inability to connect to other people. (courtesy of Arden Dramaturg, Sally Ollove)

As an example of the popular impressionist work please see Monet’s painting of the Isle La Grande Jatte from the same era pictured above. Monet was an incredibly popular painter and the leader of the Impressionist movement.

Popular in 1984, George’s time, would have been such artists as Jasper Johns who was famous for his paintings of the American flag and other modern work.
LESSON #8: Further Information

A Time Line in Paintings

**1859** Georges Seurat is born

**1880** Seurat moves to Paris and begins painting in earnest

**1883** Seurat finishes and submits *Bathers as Asnieres*. It is rejected by the Paris Salon.

**1886** Seurat finishes *A Sunday Afternoon on the Island La Grand Jatte*.

**1891** Seurat dies due to an infection.

William- Adolphe Bougereau’s *Charity*
This painting follows the accepted rules of the French Academy. Religious subject matter and a heightened realism were important tenants of this school.

Pierre Auguste Renoir
*The Luncheon of the Boating Party*
The impressionist movement is in full swing. Landscapes, spontaneity and light have become the focus of this new branch of painting.

Claude Monet’s *2 Boats on the Beach*
The French Academy has been replaced in many ways by the Impressionist salons. They now dictate what can be shown at events.

Claude Monet’s *Tulip Fields with the Rijnsburg Windmill*

Paul Signac’s *Evening Calm*
Signac, Seurat’s colleague and friend continues to advance the technique.
Impressionism as a genre varied from previous works at that time by focusing on landscapes and agricultural scenes, relying on spontaneity, focusing on color instead of line, and by putting the emphasis of a painting on the light and the feelings it inspired rather than on realism. The broad brushstrokes of the Impressionists gave their work an entirely new appearance. They were quickly rejected by the French Academy in the mid-19th century but founded their own movement, exhibits and schools to promote their work. By the 1880’s the Impressionists were comfortably set up as an established art movement.

Seurat wanted to take the ideas of Impressionism farther. While Impressionism was founded on instinct and spontaneity, Seurat used the same love of light and brushstrokes and combined it with meticulous planning and the newest science. The new theories of the time were addressing the mental effects of color. Many postulated which colors evoked specific emotions from the human brain. Others analyzed the color wheel and the relationships between various colors.

The terms neo-impressionism and pointillism did not exist when Seurat began painting in his unique style. After studying optical and color theories, Seurat began painting with contrasting miniature dots. Seurat wanted more brilliant colors and believed that by layering hundreds of tiny dots, or points of color, he could intensify the color and light he was recreating. By layering “blue blue blue blue” with “red red red red” he could create the illusion of purple. The human eye would combine the colors for him. Seurat referred to his techniques as chromoluminism (color and light).

While Seurat never experienced success during his lifetime, he influenced the trajectory of modern art drastically. The painters who he immediately influenced in his time such as Paul Signac continued his work and garnered many students. Ultimately, Seurat’s exploration of color has been related to the works of such artists as Mark Rothko and Andy Warhol.
Art today is constantly shifting with the ever-changing cultural trends. Artists like London-based Banksy have pushed the envelope in many ways. Banksly is a guerrilla graffiti artist. No one knows who he is. His works appear overnight. The sudden and mysterious appearance of his work is part of his technique.

Other artists have used technology as their medium, moving beyond physical work. Graphic design is just as respected as painting in many circles. Almost all photography is photoshopped to some degree. Technology has become the new medium, whether it is an image editing software or an inspiration.

What is art? Andy Warhol found it in a soup can and industrial crates. Rothko found it in blocks of color. Artists have already written Facebook musicals and used Twitter as a collaborative poetry forum. Art is evolving as quickly as our cultures. With the internet, we all have greater access to new art. We no longer have to wait until a singer is picked up by a label or a writer gets published to access their work. We can follow their blog, MySpace, Facebook, and Twitter to stay current with their work. Increasingly the public is finding unknown artists and catapulting them into successful careers via these new tools.

Will art move into holograms? Will everyone be able to project art onto their walls and change it at a whim? Will art be something we lose in the long run? Will there be entirely cyber-based art?

There are so many possibilities...
### PUTTING IT TOGETHER:
Production Information

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<td>James Kronzer</td>
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<tr>
<td>Sound and Video Designer</td>
<td>Jorge Cousineau</td>
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<tr>
<td>Dramaturg</td>
<td>Sally Ollove</td>
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<tr>
<td>Musical Director</td>
<td>Eric Ebbenga</td>
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<td>Assistant Musical Director</td>
<td>Sally Ollove</td>
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<tr>
<td>Stage Manager</td>
<td>Katharine M. Hanley</td>
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<tr>
<td>Costume Designer</td>
<td>Rosemarie E. McKelvey</td>
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<tr>
<td>Assistant Director</td>
<td>David Stradley</td>
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<tr>
<td>Lighting Designer</td>
<td>James Kronzer</td>
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<tr>
<td>Choreographer</td>
<td>Jorge Cousineau</td>
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Chromolume Devised by Niki and Jorge Cousineau

Directed by Terrence J. Nolen
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 DACKEY-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, Billy Bigelow in Carousel, Harold Hill in The Music Man, John Wilkes Booth in Assassins and Che in Evita. 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. 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*. 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
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.
Is art vital to society? What would we lose as a culture if we lost art?

Do you see the value in modern art today?

Why do you think Georges chose to paint over building his relationship with Dot? What is his largest struggle?

What do you think is the new frontier of art today?

What do you think is today’s old vanguard of art like the 19th century’s French Academie?

What is your favorite figure in the painting? Why?

Why didn’t Seurat represent himself in *A Sunday Afternoon on the Island of La Grand Jatte*?

Do you think Sondheim adequately portrayed the struggle of artistic creation?