

UPSTAGE

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SUNDAY IN THE PARK *with George*

CONNECTION

*Association with or development
of something observed, imagined,
or discussed.*

*"Originality depends only on the character
of the drawing and the vision peculiar to each artist."*

—Georges Seurat

*"Red and blue. Your eye made the violet...
So, your eye is perceiving both
red and blue and violet.*

*Only eleven colors—no black—divided,
not mixed on the palate, mixed by the eye."*

—Georges; Sunday in the Park With George

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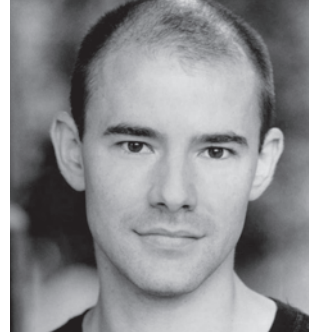
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SUNDAY IN THE PARK *with George*



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CONNECTION

through Directing

UPSTAGE RECENTLY SAT DOWN WITH DIRECTOR SAM BUNTROCK TO DISCUSS HOW HE BECAME CONNECTED TO THIS PRODUCTION.

Could you tell us about your relationship with the material and your interest in working on this play?

I first became aware of the material when I saw the original London production of *Into The Woods* as a teenager. I couldn't believe that theatre could be this complete or that a musical or piece of musical theatre could explore the themes it explored and it could be both so emotional and intellectually satisfying. It's pretty much that production that made me say, "Yes, I do want to work in this industry." I never saw the original London production of *Sunday in the Park*. I knew the original recording and I'd always admired it, but I'd never had a very strong emotional connection until I started working in the industry as an artist, as it were, and understanding what it is about striving to do something that is your own and striving to be an individual and to make your mark. It's so wonderful. We live in a world that is so saturated by images. We cannot look anywhere without being bombarded by a visual culture. And to take us back to 1884 when the idea that an image could be such an affront to the status quo is wonderful.

So there's a personal connection?

I think everyone will have a personal connection to it; anybody who's made sacrifices and who's made decisions, right or wrong, and had to live by them. It's a love story. He's not only painting the painting because he wants to paint something new, he's painting it because he's painting the person he's in love with, and because of his inability to articulate in words what he thinks he can articulate much better in his art. It's the reason the relationship doesn't fulfill itself within the first act. However, by the wonder of theatre, it does by the end of the night. In some respects the most important part of the story happens in the break when Dot sees the painting. The moment when she stands in front of it and goes, "Gosh yes, he did. He loved me," is not on stage, but is articulated through her daughter, a wonderful old woman in a wheel chair who is just on the brink of a hundred.

Can you tell us about your process? How you'll integrate the technology and live performances? What was your vision?

I think in images primarily. My father was an advertising art director and it's deep in the history, as it were. The basic idea came very quickly. I looked at what we've got in the first act, the story of a man and his painting. The image is a vital part of the narrative. The cumulative narrative is just a composition of a painting, and animation allows you to break that down into its component parts. If you're going to do that you begin with the first line that he ever sketched in preparation and then to the last drop of paint. And there you go... everything after that is a fine decision, a fine point. When I was at school doing school productions there was someone who was a couple years older than me in school who was as obsessed with it as I was, and his name was Tim Bird. He designed a couple of productions for me when I was at school- when I was in my teens, fourteen, fifteen, onwards- and we did some sort of really ambitious and elaborate works. He's always been fascinated by the stage even though his profession has been as an artist and animator. He's been preoccupied with the idea of using projection on stage. We started work with the original producer and he put us together with David Farley, the set and costume designer, which is great. David's background as a set and costume designer is much more traditional than my background as a director and an animator and Tim's background as an animator and designer, so he is able to sort of form a lynch pin around which we approach it. It's the story of the creation of an image and henceforth after that the history of an image. After it's been finished, it's perfect. It's an absolutely perfect combination of story and technique.

When did you introduce the technology? Did you wait until tech rehearsal?

It's vital that what happens in the rehearsal is between the actors, the director, and the musical director- you don't bring in that other element. I've got it all in my head. The choreographer has it all in his head. The designer has it all in his head. And we explain what we need to explain. There are sections of the show which are so reliant on the projection, like "Putting It Together." And what with Danny's time, I had not wanted to be restricted by something we'd pre-recorded. So we're going to film that towards the very end of the rehearsal process, then move organically with the actors




that determine what that needs to be, as opposed to; “This film is running, this action is happening.” When it comes to preview period or just before we open, I’m going to make some changes because you’re seeing things; audiences react in different ways when you thought they wouldn’t. Because animation takes such a long time to do, a lot of that isn’t possible at the end of the game, so each time we’ve done it I’ve learned from the subsequent time. Almost everything has been retouched in a way because I’m wanting to change it in the same way that a theatre director would be able to change what that piece of scenery is...it needs to go a bit faster, make that scene change that little bit more evocative. When you work with animation it’s a lot harder to do that because you have to think of it at twenty-four times a second; you have to break it down, literally deconstruct the action. It’s an illusion that the animation and the actors are performing at the same time, in the same environment, and reacting to the same audience.

I think you said before that this was a piece you could work on forever. There’s that famous quote that art is never complete it is only abandoned.

Yes. George sings that song about the hat. How it’s not painting the hat, it’s finishing the hat and how you have to finish the hat. The point being that the drive to complete something...the dedication to it is

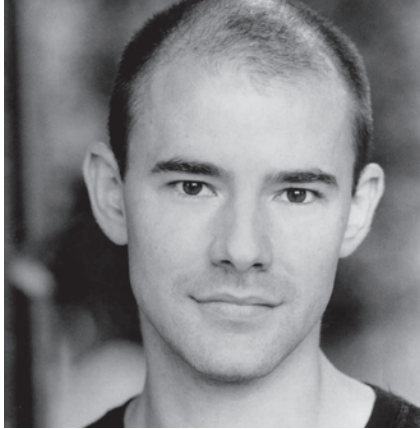
extraordinary, but he knew that the end result would be worth it, that no one had ever done anything like it before. That commitment, that extraordinary commitment is a lesson to us all. It’s an extreme version of what we do in every aspect of our lives every day.

What advice would you give to a young person who says, “I want to direct”?

There’s no set path, everyone in this industry has gotten to where they are in their own way. There’s no one school. Do something that’s your own. Do something new. Do something different. Understand and respect what comes before you, but don’t try and copy it. Make it real. And always ask yourself why. 

CONNECTION

through Acting



DURING REHEARSALS, UPSTAGE INTERVIEWED DANIEL EVANS AND JENNA RUSSELL ON HOW THEY CONNECTED TO THEIR ROLES IN ACTS I AND II.

I wanted to begin by asking both of you how you prepared for this role.

D: There's basic stuff that you have to do first, like learn your lines and learn the music, in this case, which is particularly complicated. That is normally the easy bit, although learning "Putting it Together" which has seventeen parts, or "Color and Light" where there's "Red, red, red, red, red, orange..." has been a real task in itself. There were points in London when I wanted to resign because I couldn't learn it. But then apart from that, there's research you can do, especially when you're playing someone who once lived. Even though it's a fictionalization of his life, there's certain stuff that you can glean about the person's life, from books, and in this case from his art. I did quite a bit of research originally on Seurat.

J: It's interesting, because as a whole, I think some actors find research very useful because it puts them in a place or a world; other actors, like myself, actually find it quite restricting, because you can end up playing a period too strongly and end up losing a character sometimes. I think it depends on the actor. Working with Michael Grandage, he insists on you learning the lines before you come in, and actually it saves a lot of time. I used to think that was naughty because you would be set in your ways, but actually it saves time and you can jump in quicker than you would.

Tell me a little about George in Act 2, and Marie. How do you find those characters, who are completely original?

D: Some people talk about Act II like they just need Act I. We in this production feel almost the opposite. For

us I think Act II is where it all starts to make sense, that Act I is almost like an hour and fifteen minutes of set-up for Act II, which is where the real drama happens. For me, as George Mark II, the fictionalized George, I really look at him as the different side of the same coin. James Lapine says a brilliant thing about how George in Act I knows something about himself but no one else can understand. In Act II, everyone understands George *except* himself. I think that's a great starting point because for me he's really an artist who's lost, who was once very successful, whereas George in Act I is not successful at all. I think this is where Marie comes in for George, and then Dot returns. They teach him.

J: I found a lot in Marie, whom I adore. I love that character, and the idea to get to play her again just fills me with so much joy, because she's fabulous. I expected it to be a dry experience, and it turned out to be a much richer, warmer [experience]. She just came out. The lovely thing with both Dot and Marie is that basically your job in that role is just to love George; whichever version of George it is, they both just unconditionally love him and want the best for him. It's all in the writing for me. She never really talks about herself.

I noticed in the dialogue of the recording that you made the choice for Dot to sound as if she were of a different class than George. Was that something you decided from the beginning?

J: I think she is of a different class anyway, and that it was just a choice of accent. I think the Northern accent is very working class. There's something inquisitive

and naughty about it, and yet something really warm and soft. I think in Dot, and in Marie, there's a lot of the child in her, and I think that she lends herself to it beautifully.

Can we talk a little bit about how the piece or roles resonate for you personally? How do you feel about this piece and what it says about artists that have committed themselves to a life that's not very easy?

J: I think it's very honest, and as a result is quite a vulnerable piece. There's something kind of naked about it, and pure, which touches people in many different ways. You have to be very careful being in this show because you can end up being affected by everything. I find personally that it's talking to me. I think that's the beauty of the piece, that you do feel like somebody's just kind of opened your soul and said, "This is what you feel, isn't it?" and you go, "Yes, it is!"

D: The more I work on it, the more I see that so much of it is about death and legacies and our affect on the world. Theatre itself is so ephemeral. It doesn't stay behind except in people's memories. I think it's a wonderful piece about legacy and an art form. Sondheim himself can leave a legacy because he's written it; and Lapine, the words are on the page and you can see them.

You mentioned the challenge of the music. Can you talk a little bit about other challenges in performing this?

D: One thing I have, which we talk a lot about, is Act I George, and how you play someone who is repressed, obsessed with art, with his own relationship with his own art, but has difficulty communicating in a human relationship. My difficulty as an actor is how I play repression, but so that the audience can still empathize. His tragedy is that he can't articulate, can't provide, can't manifest the love she needs. I think if I can let the audience see that as well as playing the repression, then it's on the right path. That's a big challenge that I have on a nightly basis. And I know, if I don't get a laugh, then I think they're not with me and I have to do something else.

J: What you do is you lean in further, because you think, "What's going on, who is this man?" In this production, when I saw it during the second preview at The Chocolate Factory you really wanted to see what was going on with him, because he was a hard nut to crack.

There's something intriguing about that. For many of the other characters it's like, "This is what I am," but you can't work him out.

D: The other thing I would say is getting rid of any kind of affectation in our personalities as people. That vulnerability is somehow bigger than all of us. It's about getting out.


What kind of advice would you give to young people who want to be performers?

D: I've always been lucky that I've had good offers and that I've been able to work with interesting people. My philosophy has always been to do what's in front of you and not say, "Oh no, I'm not going to do that because I'm going to wait for something better." You can spend your life waiting.

J: I would say, first of all, don't limit yourself to musicals – do everything, if you can, and embrace it all.

As an actor, where did you go for training?

J: I went to a thing called Sylvia Young Theatre School. It changed my life. I was 14, and I got into this school because I couldn't cope with being in big school environments. I was going through a bit of a bad time as a kid. I'm quite emotional about it – theatre saved my life. I never imagined I'd be an actor, but I just started working and managed to do straight plays, television, musicals, to just keep all the doors open. That's why I always say to young people, "Go for it!" It's tough, but when you're in it, there's nothing like it. And, I think you always have to be yourself, I think that's always an important thing. All you have is you, and your unique qualities, so hold onto them, and somebody will like them someday.

D: I went to the Guildhall School of Music and Drama to train as an actor. It was a classical training. But my first musical, I played *Candide* at the National Theatre. I screeched through the audition, like a cat being spayed, but they gave me the part and gave me singing lessons. 

CONNECTION

through History



PARIS 1890's ARTISTIC MOVEMENTS

Beginning in the 1860's in Paris, **Impressionism** was an artistic movement in which the artists were dedicated to depicting modern life, especially landscapes and everyday activities. They based their work on observation, rejecting established styles of painting. They developed a style of painting with loose, visible, unblended brushstrokes, and an emphasis on the effects of light. The bright colors they used were shocking to eyes familiar with the more somber colors of Academic art. Due to scientific development of synthetic pigments for paints, artists used more vibrant colors than ever seen before. Prominent artists characteristic of the Impressionist movement include Edgar Degas (1834–1917), Claude Monet (1840–1926), and Pierre-Auguste Renoir (1841–1919).

Post-Impressionism was another French artistic movement which, as its name suggests, followed Impressionism. Fueled by artists including Paul Cezanne (1839–1906), Vincent van Gogh (1853–1890), and Georges Seurat (1859–1891), post-impressionist art continued to depict modern life, but chose to focus on emotion rather than simply landscapes. Their experimentation blossomed into various new techniques and styles.

Georges Seurat played a prominent role in the movement towards **Neo-Impressionism** in the 1890's. As his own style evolved, he and fellow artists began exploring the basic elements of color. What they ended up with was a new style known as **Divisionism** or **Pointillism**, in which the artists painted by applying a series of small dots of color to the canvas which from far away created a complete and dynamic work. One of the leading and most famous works from this movement is Seurat's "A Sunday On La Grande Jatte".

THE WORLD OF THE PLAY



SALON DE PARIS

In 1673, the royally sanctioned French institution dedicated to the display of art, the Royal Academy of Painting and Sculpture (a division of the Académie des Beaux-Arts), held its first semi-public art exhibit at the Salon Carré. Since its inception the Salon has influenced French high culture. Beginning in 1725 the Salon was held in the Palace of the Louvre, when it became known as *Salon* or *Salon de Paris*. In 1737, the exhibitions were opened to the public and were at first held annually, and then biannually. In 1863 the Salon jury rejected an unusually high number of the paintings submitted, causing an uproar. In order to prove that the Salon exhibitions were democratic, Napoleon III created the Salon des Refusés to display all the works rejected by the Salon jury. Artists such as Monet,

Degas, Renoir, and Pissarro came together as a result of being rejected by the Salon de Paris. In 1894, the first of eight impressionist art exhibitions in Paris was held. It was panned by art critics and attracted a small number of visitors compared to the Salon exhibition opening just two weeks later. The last exhibition at the Salon de Refusés displayed the end of traditional impressionism. The artists had begun to experiment with new techniques of painting and new styles were beginning to emerge. One artist whose own unique style blossomed was Georges Seurat. The result was “A Sunday On La Grande Jatte”, first exhibited in 1886, and the dawn of neo-impressionism. After Seurat’s early death, artist Paul Signac (1863–1935) fueled the neo-impressionist movement.

CULTURE & SCIENCE IN PARIS

At the end of the 19th Century, Europe was at the center of the Industrial Revolution. Ruled by Napoleon III, Paris was also a site of great modern development. Old buildings were demolished, and space was created in order to make Paris a more open and cleaner city. Focusing on landscapes and modern life, the changes occurring in the city provided the impressionist artists with a great scale of subject matter. They painted gardens, new buildings, and elements of city life including workers and entertainers. Their paintings reflected an objective view of their surroundings rather than trying to convey a specific narrative. Due to the advances in the industrial revolution, namely the railroad, impressionist artists were able to travel outside of the city to capture elements of modern country life as well, which now included the presence of factories and railroad tracks.



CONNECTION

through Design

SET AND COSTUME DESIGNER DAVID FARLEY SPOKE WITH UPSTAGE ABOUT THE CONNECTIONS HE MADE THE DESIGN PROCESS OF *SUNDAY IN THE PARK WITH GEORGE*.

What I'm curious about is your approach to designing this piece. How did you start? Like many Brits we find that you do clothes and sets.

In England, doing sets and costumes is pretty much a given. What it does allow for is complete aesthetic control over a production, which can often produce a very tightly coherent visual output. We use the projections in a very raw simple way; yes, it's all very high-tech stuff, but we're just doing simple story telling, we're only using it to push the story forward. Using projection gives us the ability to start with the first pencil marks of the painting, through to the black and white rendering of the park into the full colored finished painting. The world of Seurat is filled with these projections, not just surrounding the performers, which is often what happens when projections are used on stage. We were very keen to keep a real integration between live performers and the projected animated performers, so to speak.

Did the designs become more complicated when you moved the show to the West End?

No, not really. One of the constraints with the original design was this very low ceiling in the theatre space with no flying, so the language developed of things tracking in and out which is actually great for the trees. The idea of trees flying... for me, just feels wrong. So a tree moving off stage by tracking, you never see its top or bottom, we see it move away out of sight. That felt right, and we were able to do that. We had this moving chunk of floor to allowed us to move items on and off stage. Again it was very simple, just a big lump of steel with some wheels on it and a stage manager pushing it as we could not afford tracks in the floor and winches. Using the same language, although there is not very much wing space at Studio 54, it has become quite an engineering feat. There's some very clever stuff going on to achieve that same effect which is great.

We don't see the Chromolume?

It's so obvious it's something that has to be so state of the art, magical and amazing, and this piece of genius... how are we going to put that on stage? You

don't! The audience uses their imagination—much more interesting!

What did you use for research?

Obviously for Act 1 Tim and I studied the paintings and all of Seurat's preparatory sketches we could find. Luckily there are a number of study paintings and the "Bathers at Asnières" painting in the National Gallery in London. For Act 2 there was a lot of looking at movies; there's one reference scenically to the Woody Allen film *Manhattan*. We did a lot of research into popular culture and celebrities of the 1980's, there's a little tribute to Cyndi Lauper, in there.

What were the challenges of working with a lighting designer on a piece that uses projection?

It's a tough job. Luckily working with Ken Billington, we've got one of the best in the industry. Very early on, we spent a lot of time going through the storyboards in detail, looking at the colors and textures used in the projections and how those images were lit. There are moments when we want to have projection at the back and on the sides of the room and he's got to be very careful about not letting too much light spill and hit onto those and bleaching out the projections. We've got some very nice bright projectors this time round in New York, which is very nice, that all helps, but a delicate touch is really what makes it work.

Do you have to use period undergarments for the costumes of the 1880s?

The 1880s was a fabulous period for the female silhouette; we see in the painting some amazing shapes. The undergarments – the corsets bustles and underskirts are very important to get right, to get the shape right and make sure the performers can actually sing and move well.

So it was important for a woman to have that silhouette?

It was almost status. The bigger the bustle, the higher the fashion. We use that in a sense in terms of



Cast from the West End production of *Sunday in the Park with George*.


storytelling between our different characters; Dot and Yvonne, the more wealthy ladies, and our shop girls, the Celestes, who have much more sedate, smaller bustles. In London we rented our costumes. When you rent you often use vintage or reconstructed vintage and a lot of original undergarments, so then having actually to build everything I came with that knowledge and research. Having done fitting with those actual garments was very instructive. And getting those underskirts and the bustles right was a real key to getting these looks. During rehearsals they had to get used to singing, and sitting down, and standing in their tight corsets and underskirts. Very important. And the way they move and the way they stand which is key for the period.

Tell me a little bit about your own education and your artistic influences.

I was designing scenery and costumes from quite an early age at school. Loved the people the industry drew. So I went through art school building that foundation and then a degree course in design for theatre, film, and TV. I then worked as an assistant for a few years to a designer, Peter Macintosh, in London. I'd say my big thing is real materials on stage. Something very tangible the audience can connect with rather than something that's fake. That's something that I seem to return to an awful lot.

How would you advise a young person who says "I want to be a designer"?

Start from the bottom. As a designer, and some people

disagree, I think that it's one thing having the artistic vision and knowing what you want something to look like on stage. That's a great thing, to tell a story visually. But I fundamentally believe that if you don't know how that can be achieved, then you're never going to truly get the best out of what you've got. I've stage managed, I build my own scenery, paint my own scenery. When I graduated I worked in a scenic workshop for six months being on the receiving end of pencil drawings and models from designers and some really not very good. And know how to communicate to all the people who you're collaborating with. You're working with engineers, carpenters and scenic artists. You need to know what information they really need. Also knowing how to use and abuse materials, to push them to their limits, knowing what you can get away with, has been a bit of a very instructive and liberating thing. Design is about compromise and knowing all the possibilities of what you can do. Exciting. Yeah, that would be my advice. Understand, you don't need to be good or brilliant at any of those things, but being able to understand and know what everyone has to go through in the production. 

CONNECTION

through Art



Stephen Sondheim

Stephen Sondheim was born in New York City in 1930. As a child he had piano lessons and showed a distinctive aptitude for puzzles, music, and mathematics. At an early age his neighbor, famous lyricist Oscar Hammerstein II, became his mentor. He graduated from Williams College where he received the Hutchinson Prize for Music Composition. He wrote the lyrics for *West Side Story* (1957), *Gypsy* (1959), and *Do I Hear A Waltz?* (1965). He wrote the music and lyrics for *A Funny Thing Happened on the Way to the Forum* (1962); *Anyone Can Whistle* (1964); *Company* (1970-71), which earned him a Tony Award® for Best Music and Lyrics; *Follies* (1971-72), which earned him a Tony Award for Best Score; *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), which earned him a Tony Award® for Best Score; *Merrily We Roll Along* (1981); *Sunday in the Park with George* (1984-1985), for which he won the Pulitzer Prize for Drama; *Into the Woods* (1987), which earned him a Tony Award® for Best Score; *Assassins* (1991); and *Passion* (1994), for which he also received a Tony Award® for Best Score.



James Lapine

James Lapine conceived and directed *Falsettos* with William Finn, winning the Tony Award® for Best Book in 1992. He recently directed Broadway production of Finn's *The 25th Annual Putnam County Spelling Bee*. His other Broadway credits include *The Diary of Anne Frank*, *Golden Child* by David Henry Hwang, and *Dirty Blonde* by Claudia Shear. Mr. Lapine has also directed productions at the Public Theater, La Jolla Playhouse, Delacorte Theatre, and Playwrights Horizons. He has a BA in History from Franklin & Marshall College and an MFA in Design from California Institute of the Arts.

The Team

Sondheim and Lapine started with the idea to adapt this piece of artwork into an entire musical. After having difficulty finding the right approach to the piece, they discovered that no one in the painting is looking at each other. They began to imagine how all of the people might be linked together. When Lapine realized that the artist was the missing central character connecting them, the musical began to fall into place. One of the bigger decisions they made early on was that the prominent woman placed in the front was Seurat's mistress, who they named Dot (a nod to Seurat's pointillist technique). Sondheim and Lapine went on to also collaborate on *Into the Woods* and *Passion*.



Daniel Evans from the West End production of *Sunday in the Park with George*.

George Seurat


Seurat was born in Paris in 1859 into a middle-class family with enough money to support him throughout his life. He began his artistic career like many others at the prestigious École des Beaux-Arts in 1878. His early work was influenced by the law of contrast, which stated that any color is heightened when placed next to its complementary color from the opposite side of the color wheel. This theory aided in his development of the method known as Divisionism, also called Pointillism. He began *A Sunday On La Grande Jatte* as a series of 28 drawings. He spent months sketching the scene at the park every morning. The painting took two years to complete. He created six other major works after *A Sunday on La Grande Jatte* and before his death but never sold a single one.

Connections between Lapine, Sondheim, and Seurat: Book, Music, and Painting

Both Georges Seurat and the team of Stephen Sondheim and James Lapine, one offering a new approach to painting in the midst of Impressionism, and the other offering a new approach to American musical theatre—challenged the ways their audiences and fellow artists understood their respective art forms. Frank Rich in his *New York Times* review compares Seurat’s “A Sunday On La Grande Jatte” as “a manifesto by an artist in revolt against Impressionism” to Sondheim and Lapine who “demand that an audience radically change its whole way of looking at the Broadway musical.” He continues, “Seurat... could well be a stand-in for Mr. Sondheim,

who brings the same fierce, methodical intellectual precision to musical and verbal composition that the artist brought to his pictorial realm.”

In *Sunday in the Park with George*, Sondheim brings Seurat’s technique of pointillism to life through a staccato musical structure and open tones that create rich harmonies. For example the musical begins with an arpeggio (a broken chord where the notes are played or sung in succession rather than simultaneously). It is paired with the words of “Design,” “Composition,” “Balance,” “Light,” and “Harmony”. The arpeggio becomes increasingly complex with each image. Like Seurat who used sequences of dots of color, Sondheim is using sequences of isolated notes to create his art. The musical also echoes Seurat’s pointillist approach in that it presents many small moments between characters which may not have an obvious starting or ending point. They may not even be logically or emotionally connected to the moments before or after them. Just like the painting, the audience must connect these smaller moments together in order to see the larger picture.

When *Sunday in the Park with George* premiered at Playwright’s Horizons in July of 1983, just the first act was performed. The second act was still in development and was only performed during the last three performances. On April 2, 1984, after a 25-performance run, the show went to Broadway. 

CONNECTION

through Language

VOCABULARY

Allegorical—when one thing represents another, often a spiritual reference.

Ambient—describing the qualities of the surrounding area or environment

Bustle—a fashionable trend of gathered fabric at the back of a woman’s dress

Elliptical—oval shaped

Fruition—accomplishment, completion

Gavotte—an old French dance, or the piece of music that accompanies it

Pastoral—simple, charming, or serene

Mademoiselle—the French word for “miss”

Monotonous—unchanging, boring

Monsieur—the French word for “sir”, or “mister”

Neo-Expressionism—a style of painting in which the artists returned to portraying identifiable objects including the human body, in opposition to minimalism.

Nouveau—the French word for “new”

Nuance—a subtle difference in meaning or expression

Placid—undisturbed, calm, quiet

Satirical—something that makes an ironic joke

Simpering—shy, delicately flirtatious



Cast from the West End production of *Sunday in the Park with George*.

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ACTIVITY TO CONNECT YOU

Stephen Sondheim and James Lapine created the musical *Sunday in the Park with George* based on Georges Seurat's painting *A Sunday on La Grande Jatte*.

A complete digital copy of this painting can be found on the Art Institute of Chicago's website at <http://www.artic.edu/aic/collections/artwork/27992>.

Use this painting, or another you find on the Art Institute of Chicago's website, examine it closely, and complete the following activity:

- 1) Write a scene between two characters in the painting based on your observations.
- 2) Make sure to include a clear beginning, middle, and end in your scene during which a conflict is fully explored.
- 3) Present your scenes to the class and speak about your creative process. How and why did you create the scene you wrote?

Send your work to Education at Roundabout, and we'll share it with the artists who created *Sunday in the Park with George*.

Mail to: Education Department
Roundabout Theatre Company
231 West 39th Street, Suite 1200
New York, NY 10018

Or email work to: education@roundabouttheatre.org

When you get to the theatre...

BELOW ARE SOME HELPFUL TIPS FOR MAKING YOUR THEATRE-GOING EXPERIENCE MORE ENJOYABLE.

TICKET POLICY

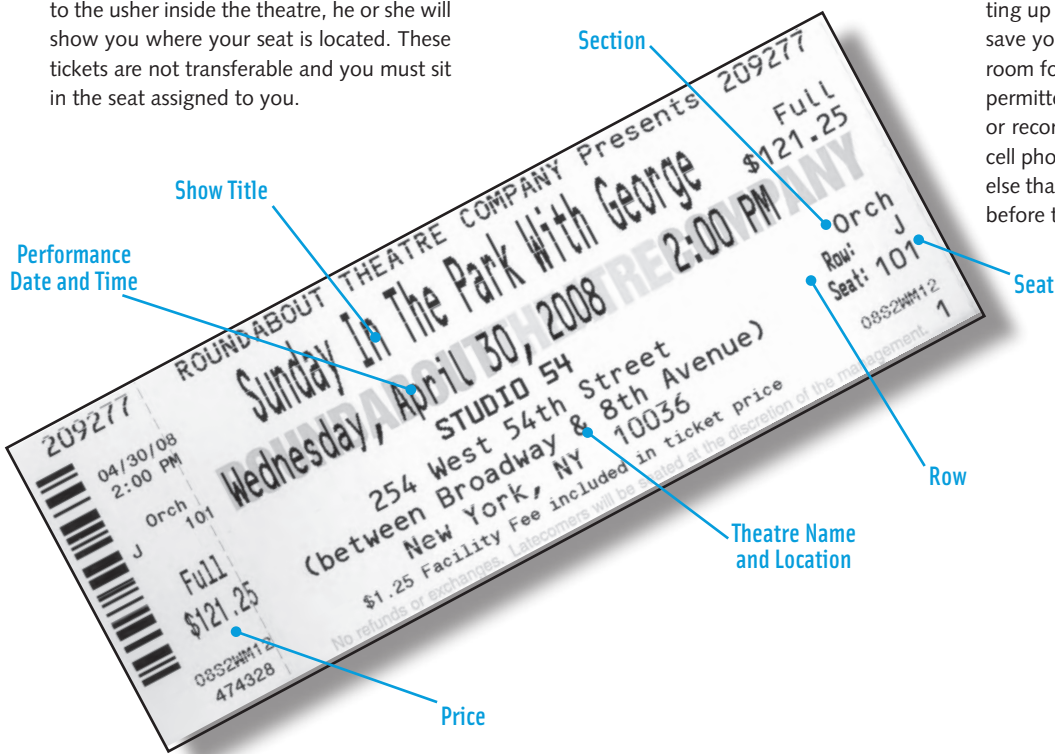
As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone, beeper, alarm watch or anything else that might make noise, please turn it off before the show begins.



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The Samuel and Rae Eckman Charitable Foundation

The Heckscher Foundation for Children
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New York State Council on the Arts
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