

10-22-1999

Sunday in the Park with George

James Lapine

Stephen Sondheim

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John Carroll University's
Communications Department
Presents

Sunday in the Park
With George



Book by James Lapine

Music and Lyrics by Stephen Sondheim

Kulas Auditorium

October 22, 23, 29, 30 at 8 PM
& 24, 31 at 2 PM

"The theatre is a place where I really love to work. ... the biggest challenge for me is the opportunity to constantly try new things. I believe it's the writer's job to educate the audiences... to bring them things they would never have expected to see. It's not easy but writing never has been."

-Stephen Sondheim, 1986

"Seurat's art is an astonishing achievement for so young a painter. At thirty-one- Seurat's age when he died in 1891- Degas and Cezanne had not shown their measure. But Seurat was a complete artist at twenty-five when he painted the *Grande Jatte*. What is remarkable, beside the perfection of the enormously complex work, is the historical accomplishment. It resolved a crisis in painting and opened the way to new possibilities. Seurat built upon a dying classic tradition and upon the impressionists, then caught in an impasse and already doubting themselves. His solution, marked by another temperament and method, is parallel to Cezanne's work of the same time, though probably independent. *"If one can isolate a single major influence on the art of the important younger painters in Paris in the later '80's, it is the work of Seurat; van Gogh, Gaughin, and Lautrec were all affected by it."*

**-From Meyer Schapiro
Modern Art**

"Admirers of Seurat often regret his method, the little dots. ...I cannot imagine it, but neither can I imagine Seurat's pictures painted in broad or blended strokes....Seurat's technique is intensely personal."

-Jean Renoir on George Seurat

(Renoir removed his paintings from the 8th Impressionist Art Show because he did not approve of Seurat's works.)

JOHN CARROLL UNIVERSITY

Department of Communications

Presents

**Sunday in the Park
with George**

A Musical Play

Music and Lyrics by

Stephen Sondheim

Book and Original Broadway Direction by

James Lapine

Directed by

Martin Friedman

Scenic Coordinator

Keith Nagy

Lighting Design

Jeff Lockshine

Costume Design and Coordination

Edward M. Eckert

Choreography

Gustavo Urdaneta

Musical Director

Evie Morris

October 22,23,24 & 29,30,31, 1999

Kulas Auditorium

Presented through special arrangement with and all

Authorized performance materials supplied by

Music Theatre International, Inc.

Originally produced on Broadway by the *Shubert Organization and Emanuel Azenberg* by arrangement with *Playwrights Horizon, Inc.* New York City, 1983.

Sunday in the Park with George

Production Staff

Director.....	Martin Friedman*
Scenic Coordinator.....	Keith Nagy*
Technical Director.....	Michael Benson
Musical Director.....	Evie Morris
Costume Coordinator.....	Edward M. Eckert
Lighting Designer.....	Jeff Lockshine
Sound Designer.....	Michael Benson
Choreography.....	Gustavo Urdaneta
Production Stage Manager.....	Catherine Farrell*
Make-up & Wig Designer.....	Meredith Rutledge
Make-up & Wig Assistant.....	Tamiko Jenkins
Photography.....	Dr. Allen Stephenson
Master Electrician.....	Julie Zeigler
Assistant Director.....	Allison Borkowski
Assistant Stage Manager.....	Bonnie Brunelle
Assistant Lighting Designer.....	Michael Molloy
Sound Board Operator.....	Bradford McCall
Set Crew.....	CO 275, John Roberts, Moirá Nagy, Jim Sigmund, Kimberly Kleisley, Jessica Craig, John Licatatiso, Marty Wingate, Julie Zeigler, and Michael Molloy
Light Board Operator.....	Julie Zeigler
Spot Light Operators.....	Aimee Ursic, Polly Carran
Electrics Crew.....	Kate Meacham
Running Crew.....	Nichole Stuesloff, Lindsey Leighton, & Robin Morris
House Manager.....	Kathryn Schlenker
Public Relations.....	Anne Wadowick, Kathryn Schlenker
Box Office.....	Anne Wadowick, Alpha Psi Omega members
Musicians.....	Laura Sabo- Clarinet/Bass Evie Morris- Synthesizer Gregory Cross- Percussion Jeremy Frank- Keyboard

* Denotes members of Alpha Psi Omega

Sunday in the Park with George

Cast

Act 1

Act 1: 1884-1886 Takes place over a series of Sundays on the Island of La Grande Jatte, Paris, France.

George, an artist.....	Craig Recko
Dot, his mistress.....	Jeannine Allee
Old Lady.....	Krissy Gasbarre
Her Nurse.....	Candy Freed
Jules, another artist.....	Stephen Udycz
Yvonne, his wife.....	Moria Nagy
Celeste #1, a shop girl.....	Trisha Nord
Celeste #2, another shop girl.....	Colleen Hlywa
Louise, Jules and Yvonne's daughter.....	Emily Barron
Franz, Jules and Yvonne's coachman.....	Dan Seifried
Frieda, wife to Franz/cook for Jules and Yvonne.....	Tina Marciano
Soldier.....	Matthew Hess
Mr., an American.....	Dave Swiatkowski
Mrs., an American.....	Breianne Knight
Louis, a baker.....	Mike Christescu
Woman, with a baby carriage.....	MaryAnna Moore
Woman, with bicycle.....	Amy Abdelnow

WHO'S WHO- CAST

Craig Recko (George) Mr. Recko is thrilled to be in his first John Carroll Production. Mr. Recko may have been spotted in other activities such as the John Carroll Varsity Baseball team and the Actual Reality Theater, portraying Jesus of Nazareth in **Jesus Christ Superstar**. Mr. Recko sends out much love to Mom and Dad, Leah, the Baseball Boys, and all the Tar Children (you know who you are).

Jeannine Allee (Dot/Marie) Ms. Allee is thrilled to be back doing musical theatre, in her most challenging role yet. During her college years, she has appeared in "Fools" as Lenya and in Tony Kushner's adaptation of "The Illusion" by Pierre Corneille. She was last seen in JCU's production of "Lend Me A Tenor" as Diana. A senior Biology major with medical school on the horizon, Ms. Allee cherished her "last hurrah" on the stage and thanks everyone one for a memorable experience.

Krissy Gasbarre(Old Lady/Naomi Eisen) Ms. Gasbarre is a sophomore, is debuting in her first role here at John Carroll. Ms. Gasbarre has appeared in numerous other plays and musicals throughout high school; Sonia in **Godspell**, Hodel in **Fiddler on the Roof**, Gertie in **Oklahoma**, Liesl in **The Sound of Music**, Vera Charles in **Mame**, and Miss Havisham in **Great Expectations**. Ms. Gasbarre would like to thank her Mom, Dad, her brother Jeff, along with the rest of her family and friends. I love you all! Have a good time!

Candy Freed (Nurse/Waitress) Ms. Freed has previously appeared on the John Carroll stage with such roles as Edith in **Blithe Spirit**, and Miss Preen in **The Man Who Came to Dinner**. Ms. Freed wishes to thank her family, friends, and "Daisy" for putting up with her weird side. Ms. Freed would especially like to thank her brother, Charlie, who she hopes will be feeling much better soon. Last but definitely not least, Ms. Freed would like to thank Jack, Will, and Ellen for making her laugh daily.

***Stephen Udycz** (Jules/ Bob Greenberg) Mr. Udycz is a senior at John Carroll University. Mr. Udycz would like to thank all of the people who have made all of the plays that he has participated in possible. He has performed in many productions, mainly **Merrily We Roll Along**, **Lend Me A Tenor**, and **Live at Eleven**. Mr. Udycz would like to thank his Area Staff, his floor, and fellow RA's. Mr. Udycz sends his love out to his friends and family. Oh yeah, Cindy, if you're out there, thanks for the memories. Love you Mom and Dad.

***Moria Nagy** (Yvonne/Betty) Ms. Nagy is a sophomore Biology major, has previously appeared in three John Carroll Productions. Ms. Nagy has graced the JCU stage with such roles as Maria Merrill in **Lend Me A Tenor**, the Narrator in **The Original Last Chance Baby**, and as Ruth in **Blithe Spirit**. Oh yeah, she also enjoys swimming.

Colleen Hlywa (Celeste#1/Charlene Redmond) Ms. Hlywa, is a sophomore making her first appearance on the John Carroll University stage. While in high school, Ms. Hlywa appeared in such plays as **Barum**, **She Loves Me**, **As You Like It**, and **The Bacchae**. Ms. Hlywa's favorite role so far, has been Mrs. Peterson in **Bye Bye Birdie** because she got to act in a trashcan. Woohoo! Ms. Hlywa looks forward to working on **Sunday in the Park with George** with everyone.

Trisha Nord (Celeste#2/Elaine) a sophomore at John Carroll and is making her first appearance on the JCU stage this show. She has acted in one other show as Gloria Rasputin in **Bye Bye Birdie**. Ms. Nord is excited about being involved in her first stage experience here at John Carroll University.

Emily Barron (Louise) Ms. Barron is thrilled to be making her debut at JCU under the direction of her friend and mentor Martin Friedman. She is also pleased to be in her second Sondheim play, having appeared last year in "Company" at the Cleveland Playhouse. She hopes to complete the opus before she retires from the stage. In the meantime, Emily is keeping busy as a sixth grader at Solomon Schechter Day School and as a first soprano in "The Signing Angels." Emily would like to dedicate her

performance in "Sunday" to her friends, Kate and Alex, who know the show better than anybody else.

Dan Seifried (Franz/Alex) Mr. Seifried has performed in nearly 20 plays and musicals throughout the last four years. Mr. Seifried's favorite role thus far was the King in Oscar and Hammerstein's **The King and I**. Mr. Seifried is under the private voice instruction of Miss Christine Howard and Northshore Music in Euclid, Ohio. Mr. Seifried would like to thank his parents for their continued support and love. He would also like to extend gratitude to his Best Friend in the world, Sue, for always being there.

Tina Marchiano(Frieda/Harriet Pawling) Ms. Marchiano is a sophomore making her second appearance on the John Carroll Stage. Ms. Marchiano has previously been seen in **Nunsense**, **Godspell**, **Into the Woods**, **Fame**, and **Live at Eleven**. Ms. Marchiano would like to thank her mother and her sister Toni. Ms. Marchiano also would like to send a shout out to her roomie, neighbors, and friends. Hey... listen to 88.7 Sunday nights, midnight to 3 am!

***Matthew Hess** (Soldier/Dennis) Mr. Hess has previously performed as Sky Masterson in **Guys and Dolls**, Herald in **Cinderella**, and as a member of the Barbershop Quartet in **The Music Man** at Sandstone Summer Theatre. Mr. Hess has also performed as John the Baptist in **Godspell** at Lorain Catholic High School, a part of the chorus for JCU's production of **Merrily We Roll Along** and Roger Lamb in **Live at Eleven**. Mr. Hess would like to thank Nan Mahony and his parents.

Dave Swiatkowski (Mr. USA/Waiter) Mr. Swiatkowski is a junior mathematics major making his debut performance on the John Carroll Stage. Mr. Swiatkowski would like to thank Shannon and Moira. "If you think that I am really good- I must be gifted. If you think that I suck-gimme a break!"

***Breianne Knight** (Mrs. USA/Blair Daniels) Ms. Knight is avoiding reality at any cost. You can look for her in Albuquerque.

Mike Christescu (Louis/Lee Randolph) Mr. Christescu has performed in **Rhythm and Cues** and **The Voices in my Head** at Parma High School. Mr. Christescu has also been seen at Greenbriar Community Theatre in **Lil' Abner**.

Mary Anna Moore (Woman with carriage/photographer) Ms. Moore is very pleased to be in this show. Party on Wayne!

Amy Abdelnur (Woman with the bicycle/Waitress) Ms. Abdelnur is very happy to be a part of this show! Ms. Abdelnur has appeared in various John Carroll Productions in the past and has also participated in stage crew. Ms. Abdelnur would like to say hello to everyone.

WHO'S WHO- PRODUCTION STAFF

***Martin Friedman, Ph.D.** (Director) Dr. Friedman has been an adjunct instructor in the Theatre Arts and Communication at John Carroll University since 1990 and is also the Artistic Director of Lakeland Community College's theatre program. His most recent directing and producing credits include **All My Sons**, **Blithe Spirit**, and **Brighton Beach Memoirs**, while he just directed **Merrily We Roll Along** and **Crimes of the Heart**. Dr. Friedman holds a B.S. degree in Theatre Education from Emerson College (Boston), an M.A. and Ph.D. in theatre from the University of Michigan (Ann Arbor) and a certificate in non-profit management from Case Western Reserve University's Mandel School of Non-Profit Organizations. As a communications consultant, Dr. Friedman has worked with law firms and businesses on how to improve communications with employees and the public. Most recently, Dr. Friedman has worked on diversity training for the Anti-Defamation League, Ford Motor Company/United Auto Workers, the Cleveland Public Schools, and Perry High School.

***Keith Nagy** (Scenic Coordinator) Mr. Nagy is an assistant professor of communications at John Carroll University and previously served as Director of Productions at Cleveland Opera for 16 years. He also was the resident designer for the Cleveland Opera and has designed sets and lights for such favorites as **The Turk in Italy**, **Hansel and Gretel**, **Così fan Tutte**, **Rigoletto**, **La Traviata**, and **Carmen**. Mr. Nagy has designed the sets and lighting for a number of John Carroll Productions including **Twelfth Night**, **Crimes of the Heart**, **Merrily We Roll Along**, **Buried Child**, **Lend Me A Tenor**, and **Blithe Spirit**. At Lakeland Theatre, Mr. Nagy was the set designer for **Brighton Beach Memoirs** and the lighting designer for **I DO! I DO!** His design work has included opera, ballet, movies, live theatre, and industrial shows. He has designed for the Seattle Opera, Opera Carolina, Lyric Opera of Kansas City, Michigan Opera Theatre, Connecticut Opera, and Opera de Puerto Rico. Mr. Nagy's work in the theatre has been seen at Great Lakes Theatre Festival, Karamu, Porthouse Theatre, and Berea Summer Theatre. Mr. Nagy was "head charge artist" for the movie **Paradise** and scenic artist for the movies **Double Dragon** and **The Babe**. Mr. Nagy is a member of the United Scenic Artists local #829 and is the former Chairman for the United States Institute of Theatre Technologists/Ohio Valley (U.S.I.T.T.). Mr. Nagy earned his Bachelor of Arts degree in Theatre from California State

Polytechnic University, Pomona, California and his Master of Fine Arts degree in Production Design from Ohio University.

Michael Benson (Technical Director/Sound Designer)

Evie Morris (Musical Director/Keyboard) Ms. Morris has worked as a Musical Director, teacher, coach, and accompanist throughout the Greater Cleveland Area for the last fifteen years. Ms. Morris is delighted to be working at John Carroll University for the first time with Martin, Gus, and Keith after their successful production of "I Do! I Do!" at Lakeland Community College last winter. Kudos to a wonderful cast and orchestra for a job well done!

Edward M. Eckert (Costume Coordinator)

Jeff Lockshine (Lighting Designer) Mr. Lockshine is a '92 graduate of JCU with a B.A. in Communications. He also has received his M.F.A. in Production Design and Technology at Ohio State University. Mr. Lockshine has worked extensively throughout Northeast Ohio as a lighting designer, assistant lighting designer and stage manager. Mr. Lockshine has also assisted the lighting designer on the National Tour of **Funny Girl** starring Deborah Gibson. At Ohio University, Mr. Lockshine has designed such productions as **Private Life of the Master Race**, **The Ruffian on the Stair**, and **The Country Wife** and many more.

Gustavo Urdaneta (Choreography) Mr. Urdaneta is an environmental engineer by trade and the president of *Bodyworks, Inc.*, a performing arts production company providing freelance directors, choreographers, and producers for are theaters. Mr. Urdaneta has performed in productions at Dobama Theatre and Porthouse Theater. He has choreographed **The Leader of the Pack**, **The Music Man**, and **Evita**. Mr. Urdaneta has also directed **A Chorus Line**, **I DO! I DO!** and **Damn Yankees**. He has performed with Robert Goulet, Paige O'Hara, David Canary, and Judy Kaye. Regionally Mr. Urdaneta has appeared at Cain Park, Music Hall, the Akron Civic Theatre, and the Cleveland Playhouse.

Meredith Rutledge (Make-up & Wig Designer)

***Catherine Farrell** (Production Stage Manager) Ms. Farrell is a senior at John Carroll University. Previously, Ms. Farrell stage-managed **Crimes of the Heart** and **Merrily We Roll Along**. At the Jewish Community Center, Ms. Farrell was the Assistant Stage Manager for **Fiddler on the Roof** and stage manager for **Broadway Bound**. At the Berea Summer Theatre, Ms. Farrell was the Assistant Stage Manager for **The Fantastiks** and she just finished stage-managing **Oklahoma!** Ms. Farrell would like to thank all of the professors in the Communications Department that has helped her. She also thanks her mom and dad for their love and support. Thank you Jeff, you have supported me through everything for four years and I hope that I have done and will do the same for you.

Allison Borkowski (Assistant Director) Ms. Borkowski is a senior communications major. She plans to graduate in May after four years at John Carroll University and one at Villanova. Previously Ms. Borkowski has worked backstage on **Lend Me A Tenor** and **Blithe Spirit**. Ms. Borkowski would like to thank Martin for making this experience possible and to a wonderful cast and crew.

Anne Wadowick (Public Relations/Box Office) Ms. Wadowick is a sophomore at John Carroll. She has been involved with almost every aspect of theater since she was 13, both high school and community theater. Ms. Wadowick is excited about working with this part of a production and incredibly amazed at all the time that goes into something as simple as a program. She wishes the cast and crew a great run and thanks them for their commitment and love of the theater.

*ALPHA PSI OMEGA

Alpha Psi Omega is the National Honorary theatre fraternity. Members of Alpha Psi Omega are committed to the production of quality collegiate theater throughout the United States. The Mu Theta chapter of the Alpha Psi Omega is chartered at John Carroll University, and its members serve the local communities in their production of theater. Induction eligibility into the fraternity is determined by participation in theater productions.

SPECIAL THANKS

The director, designers, cast, and crew of *Sunday in the Park with George* would like to thank the following people and organizations for their support:

Winking Lizard (Coventry)
Bill Collister of the Cleveland Opera
Jewish Community Center- Halle Theatre
Great Lakes Theatre Festival
Sr. Maryann Flannery

Buckeye Medical
University of Michigan
Cleveland Playhouse
Sandra Livingston

DIRECTOR'S NOTES

Stephen Sondheim and James Lapine's *Sunday in the Park with George* garnered the Pulitzer Prize for Drama in 1984. Earlier that same year it lost the Tony Award for best musical. Go figure. A Pulitzer or a Tony Award?! The story is at once simple and complex; a tribute to the creative process and a testament to the trials of creative genius, both to the artist and to those who loved him.

Act One takes place over the course of several Sundays from 1884 to 1886 on the Island of La Grande Jatte as George Seurat does the preliminary sketches, and eventually the full canvas, for his masterpiece "Sunday Afternoon on the Island of La Grande Jatte." The set design is quite extraordinary: not the island as it was, but rather the painting of the island, as seen through Seurat's eyes.

The story follows Seurat's emotionally complicated relationship with his principal model, Dot. She adores Seurat in part because she recognizes his brilliance even though she doesn't understand it. She longs for him to invest the same kind of interest in her that he gives to his work. Seurat, on the other hand, is ruled by his passion for his work, which keeps him at an emotional distance from everyone and everything. As George himself says, "watching the world through a window."

The first act culminates in a finale in which Seurat takes the chaos of people and conflicting emotions he encountered on the island, and arranges them into his ultimate masterpiece.

Act Two takes place almost a hundred years later, in 1984, in an American museum at the debut of an electronic light show by an artist also named George who is a descendent of Seurat. It is a time when business and financial grants decide what art will be produced, rather than the passion of the artist (as George's grandmother points out, "Seurat didn't sell a single painting in his lifetime.") And it is this business reality that has brought George to a crisis. Unable to find inspiration within himself, he travels to La Grande Jatte in hopes of finding it.

And he does you know. He connects with his artistic heritage and ultimately himself.

For me, this has been an artistic process also. I have been lucky to been able to follow my passion to work with this play and see it all come together, the way George's painting came together. It has truly been a remarkable experience and I worked with many wonderful actors, designers, and technicians. Unlike George, however, I am a collaborator. I find great satisfaction working with others. I would like to dedicate my work to a great friend, colleague, and supporter, Dr. Jackie Schmidt.

ABOUT STEPHEN SONDHEIM

People have never been neutral about the work of Stephen Sondheim. He leaves some theatergoers elated and others enraged. At the theatres where his musicals are playing, the heat and tension of battle seem to charge the air....

One sits in a theatre where people are cheering or sneering; the pitch and conflict of the battle drift into intermission, where heated arguments ensue. At the packed closing performance of **Follies** at the Winter Garden in 1972, people threw flowers at the stage in the same theatre where, only a week or so earlier, audiences had greeted the same production with indifference and coughing... At a final-week performance of the short-lived **Merrily We Roll Along**, scattered clumps of theatergoers rose to give every song an ovation while the majority of the house looked on in perplexed, dumbfounded silence. I never saw a performance of **Sunday in the Park with George** at which some members of the audience didn't walk out early—often not even waiting until intermission to do so—while others, sobbing in their seats, refused to budge until well after the house lights were up.... Obscurity for its own sake, of course, is no asset in art, but Mr. Sondheim has never been as willfully opaque as his unsympathetic critics maintain. The passion and excitement of his work is to be found in his elliptical dramatization of his themes: The tension between his meaning and his expression of that meaning is what gives a Sondheim musical its biting theatricality. Without that tension, the electricity dissipates.

Frank Rich, 1987

Selected Works of Stephen Sondheim

(Music and Lyrics by Stephen Sondheim unless otherwise noted.)

1957 *West Side Story* (lyrics)

1959 *Gypsy* (lyrics)

1962 *A Funny Thing Happened on the Way to the Forum*

1964 *Anyone Can Whistle*

1965 *Do I Hear A Waltz?*

1970 *Company*

1971 *Follies*

1973 *A Little Night Music*

1974 *The Frogs*

Selected works continued

1974 Pacific Overtures

1979 Sweeny Todd

1981 Merrily We Roll Along

1984 **Sunday in the Park with George**

1987 Into the Woods

1991 Assassins

1994 Passion

1996 Getting Away with Murder
(non-musical play)

BIOGRAPHICAL INFORMATION ON GEORGE SEURAT

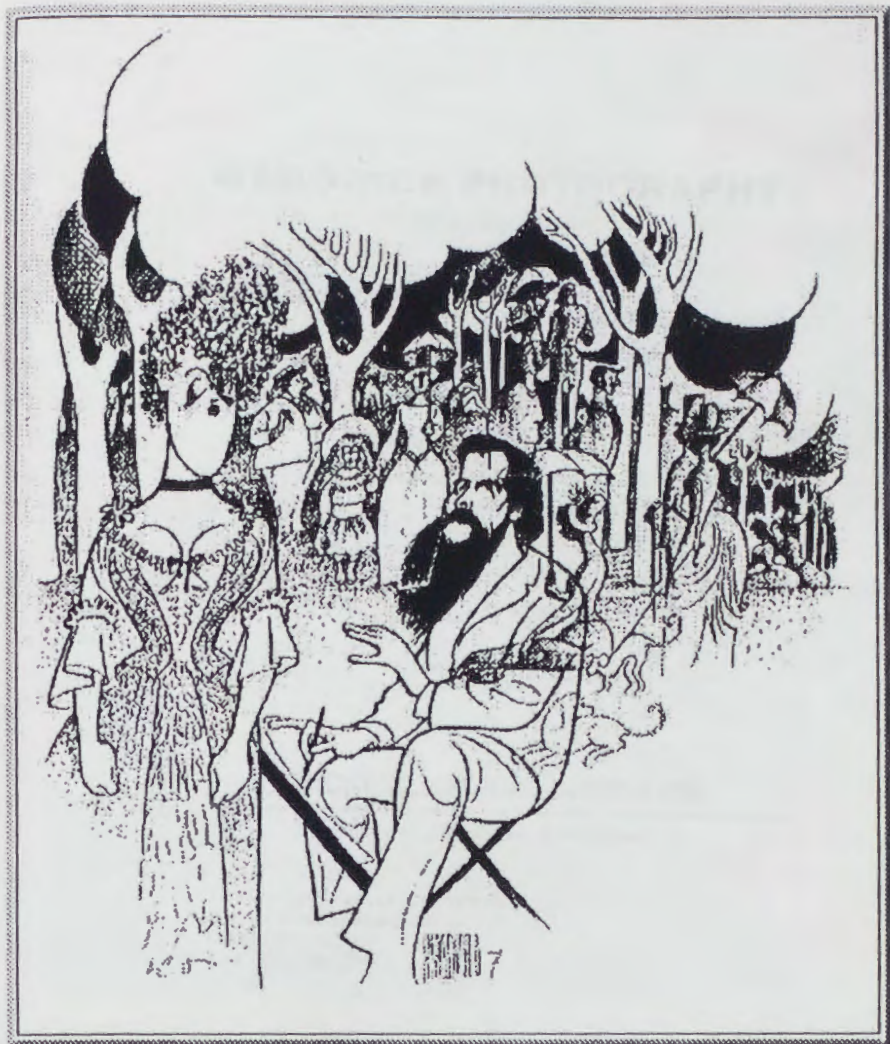
George Seurat was born in Paris, France on December 2, 1859. Seurat began to draw at an early age, and in 1875, he took a course with sculptor Justin Lequien. Several years later, Seurat enrolled at the arts school Ecole des Beaux-Arts in Paris. While at school Seurat discovered a book explaining the relationship between lines and images, which became the inspiration for his entire career.

Seurat left the Ecole des Beaux-Arts in 1879 to perform his military service in Brest. While in Brest, Seurat drew scenes of the beaches and the sea. He returned to Paris and studied with his former teacher, Henri Lehmann. However, Seurat's style was unconventional, and he soon broke with the school and started to follow his own distinctive path.

Around 1881, Seurat traveled to the island of La Grande Jatte. It was here that Seurat received the inspiration for many of his future works.

Seurat's first official exhibition at the Salon in Paris took place in 1883, but the next year his painting "Une Baignade, Asnieres" was refused by the jury. (We have recreated this painting onstage.) As a result, Seurat exhibited with the foundation of the Groupe des Artistes Independents, who promoted the development of modern art.

During the next year, Seurat worked on an immense painting entitled, "Sunday Afternoon on the Island of La Grande Jatte." The final painting was preceded by more than 200 drawings and oil studies. He completed the almost mural-sized work in 1886.



Caricature by Hirschfeld

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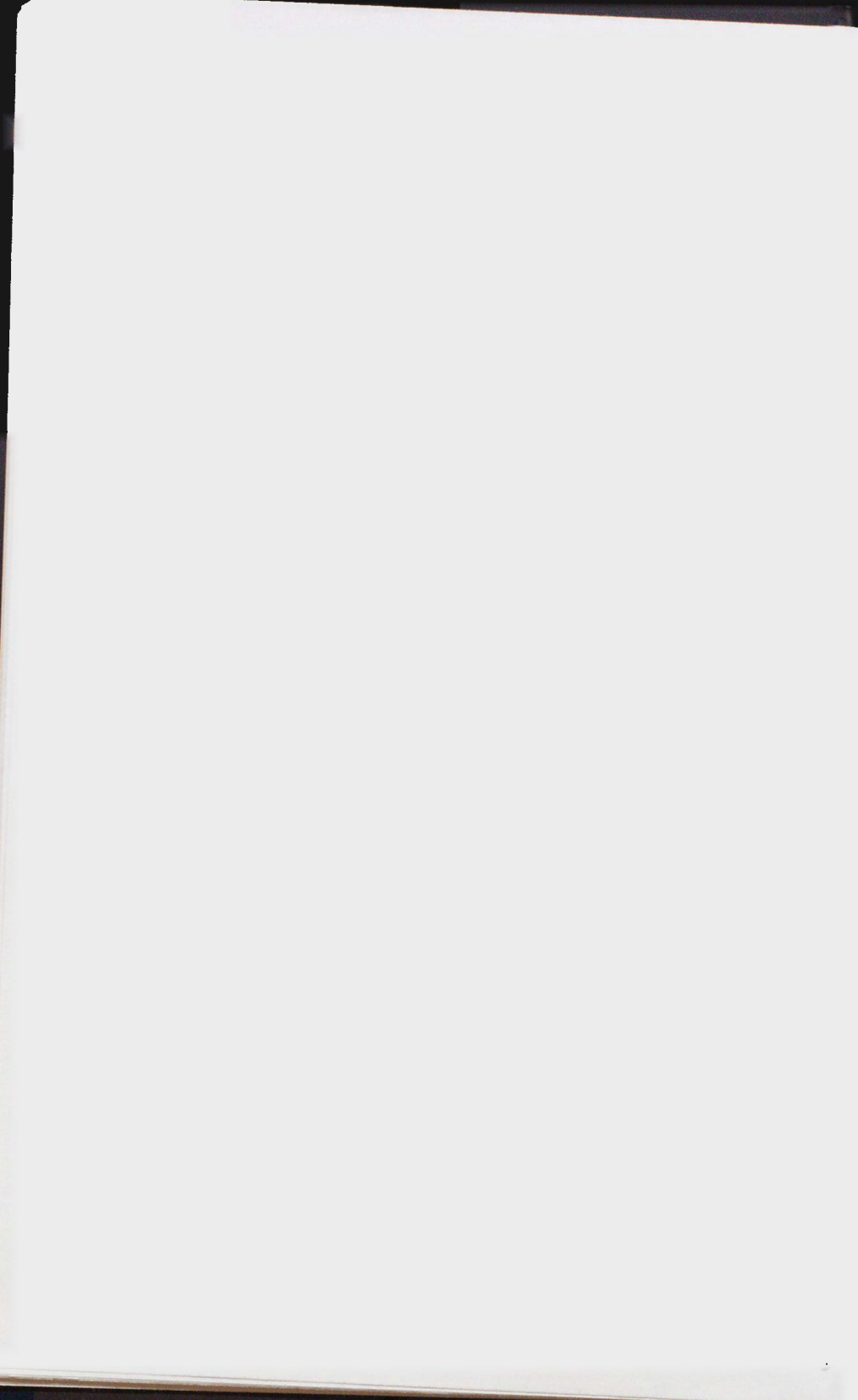
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COMING ATTRACTIONS

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February 18, 19, 20, & 25, 26, 27, 2000

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An Anna Deavere Smith Play
Twilight Los Angeles
April 7, 8, 9, & 14, 15, 16, 2000



BACKSTAGE WITH ...

Colleges spread theatrical wings

Last season's hottest ticket on Broadway included in 3 presentations

Northeast Ohio colleges are stretching their theatrical reach. Next week, Cuyahoga Community College West presents the Midwest premiere of "The Blue Room," David Hare's adaptation of "La Ronde," a daisy chain of sexual encounters and Broadway's hottest ticket last season. It has a preview Wednesday, opens Nov. 4 and runs through Nov. 14.

Lorain County Community College

will present a commedia dell'arte work, "Teatro delle Curioso," newly translated and adapted from the Italian originals by theater program director Carlyn Cahill, Tuesday through Nov. 6. Meantime, this weekend at John Carroll University, you can catch Stephen Sondheim's musical about pointillist painter Georges Seurat.

MARIANNE EVETT



THEATER
CRITIC

"Sunday in the Park With George" using the set made for the original national touring company. It reproduces the painting "Sunday Afternoon on the Island of La Grande Jatte."

"The Blue Room" created a sensation in New York for its frank cyni-



JEFF LOCKSHINE

The cast of John Carroll University's production of "Sunday in the Park with George" re-creates Georges Seurat's pointillist masterpiece, "Sunday Afternoon on the Island of La Grande Jatte." The backdrop is the one designed in New York for the Broadway musical's 1985 national tour.