

The Fountain Theatre
Deborah Lawlor and Stephen Sachs, Artistic Directors
Presents

An Ensemble Studio Theatre
Curt Dempster, Artistic Director
The L.A. Project
Risa Bramon Garcia, Barry Kramer and Debra Stricklin
Artistic Directors
Production of

SUMMER SHORTS



STAR TRAIN
by
Susan Merson

NEW YORK
by
Keno Rider

PARKING
by
James Morrison

BLOOMING OF IVY
by
Garry Williams

WHY THE BEACH BOYS ARE LIKE OPERA
by
Carole Real

Produced for the Fountain Theatre by
Stephen Sachs

Produced for the Ensemble Studio Theatre - The L.A. Project by
Debra Stricklin, James DuMont and Kate Baggott

July 20 - 30, 1994

The Fountain Theatre
5060 Fountain Avenue, Hollywood



Actors:

Jake Dengel
Ann DeSalvo
James DuMont
Michael Kaufman
Barry Kramer
Jim MacDonald
Charles Parks
Richard Schiff
Debra Stricklin
Ann Talman
Barbara Tarbuck
Janet Zarish

Directors:

Kate Baggott
Dan Bonnell
Ken Frankel
Art Wolff



Designers:

Jim Barbalely, *Set/Lighting*
Denise Caplan, *Costumes*
Ben Decter, *Sound*

Technical Director:

Scott Tuomey



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Theater Review - Los Angeles Times

'Parking' Heats Up L.A. Project One-Acts
by F. Kathleen Foley
Special to the Times

One-act play festivals have been flooding Los Angeles in recent months. Now, the Ensemble Studio Theatre's LA Project dives into the spate with "Summer Shorts," a collection of five one-acts at the Fountain Theatre.

James Morrison's "Parking," one of the shorter plays, is also the best, a warp-force and furious comedy that taps into the most universal and powerful emotion of the technological age - urban traffic *Angst*.

Ray (Barry Kramer) is not characteristically this splenetic; it's just that he has been blocked into a parking place for 35 minutes on the busiest shopping day of the year by Gene (James DuMont), a blithe Yuppie who thinks the world revolves according to his Filofax.

On the surface, Morrison's premise is deceptively slight, but Ray's passionate diatribe is nothing less than a thinking man's outcry against the decline and fall of Western Civilization. Director Anne O'Sullivan and her fine cast make this point hilariously.

On the surface, Gary Williams' "A Blooming of Ivy" is also slight. Dig deeper down, and you'll find it is still slight - but that isn't bad. Williams' engaging romance about the wooing of a longtime widow by her newly widower farmer neighbor is distinguished by its Shaker-like simplicity. Kate Baggott directs efficiently eliciting charming performances from Barbara Tarbuck and Charles Parks, old-shoe actors who are so worn in and comfortable that you hardly realize they're "on".

Susan Merson's "Star Train" also features the coming together of two lonely people, a widowed mother of three (Ann Talman) and an aging, flamboyant songwriter (Jake Dengel), who meet on the back platform of a cross-country train, circa 1955.

The entire second act is occupied by Carole Real's "Why the Beach Boys are Like Opera," an intermittently funny piece buoyed by a likable cast. If you like the film, "Where the Boys Are," you'll probably go for this light-spirited comedy, in which a trio of three longtime gal pals kvetch over the appalling state of modern romance while searching for their dream man. Although Real's take on women may seem reductionist to some, the play is pleurably escapist fluff in which happy endings are enjoyed by all, including the audience.

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