

Theatre Sheridan Presents

COMPANY

November 8 – 19, 2005

Music and Lyrics by
Stephen Sondheim

Book by
George Furth

Originally Produced &
Directed on Broadway by
Harold Prince

Directed & Choreographed by
Marc Richard

Musical Direction by
Michael Mulrooney

Set designed by
Edward Kotanen

Costumes designed by
Nina Okens

Lighting designed by
Sandra Marcroft

Sound Designed by
Todd Charlton

Fight Direction by
Daniel Levinson

Music Production by
Alan Poaps



DIRECTOR'S NOTES:

Company – an ensemble of actors, friends coming to call, the opposite of being alone.

Company is set in New York City, 1970. For musical theatre fans and historians, it is a very important work, since it marks the beginning of the “concept” musical, a form created by the team of Stephen Sondheim and Hal Prince (*Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*).

The concept musical explores a theme; it revolves around an issue rather than a traditional plot. The theme of *Company* is contemporary (1970) marriages, and the creators have used the island of Manhattan as a metaphor for modern relationships. Just as Manhattan is a fast-paced, high-tension, anguish-filled, meeting of strangers, so is marriage. *Company* is terse and cynical, but it is actually pro-marriage. The moral, according to the creators, is that “to be emotionally committed to someone is difficult, but to be alone is impossible.”

This musical is an episodic collage — there is no plot, and time is fractured. It focuses on the relationships of a 35-year-old bachelor named Robert. His friends and their marriages are seen through his eyes. The piece is a montage of actual experiences coupled with figments of Robert’s imagination. Sondheim’s music explores Robert’s complexity, contrasting lies and superficiality with the genuine emotions that lie beneath the surface. His emotional development is traced in music rather than text. Throughout the piece, Sondheim has used the Brechtian device of songs that stop and comment on the action. In several places, he has also used “pastiche” numbers, songs which evoke musical styles from earlier time periods, to support his commentary on the present.

Our setting does double duty: it echoes the sterile, sleek, skeletonized structure of Manhattan skyscrapers, where people’s goals are fixed on upward mobility. It also represents Robert’s emotional turmoil as an obstacle course of stairs and platforms. Robert is unable to commit to anyone or connect on anything more than a superficial level. He doesn’t understand relationships or the need for compromise; he wants perfection and absolutes. Robert remains an emotional child. He needs to accept life’s imperfections, to embrace its contradictions, and to allow himself to be hurt in order to mature.

Written about marriage 35 years ago, this piece resonates strongly today in terms of modern relationships and emotional maturity, since we live in a world that is still as fast paced and disconnected as New York City was in 1970.

Marc Richard

TECHNICAL CREW

<i>Stage Manager</i>	Julia Rannala
<i>Assistant Stage Managers</i>	Kathleen Bates, Janet Pym
<i>Audio Crew</i>	Angela Hogan, Jason Swait, Tanya Bregstein
<i>Carpentry Crew</i>	Sean Devenish, Christopher Feraday, Andrew Folkes, Jaime Gawrylash, Christine Groom, Brendan Horne, Shawn Lague, Gregory MacDonald, Brandon Reynolds, Christopher Waldron
<i>Head Electrician</i>	Devan Estey
<i>Lighting Crew</i>	Fazia Ali, Charles Christensen, Krystle Evans, Chris Francisco, Clint Fraser, Zachary Gilbert, James Groat, David Pell, MacKenzie Seaton, Andrew Wilcox
<i>Production Assistants</i>	Dylan Rogers, Christopher Waldron
<i>Properties Crew</i>	Kimberly Brown, Josh Corriveau, Jamie Marcoux, Meaghan McEachren, Joe Micallef, Lauren Musgrave, Lindsay Sabo, Lindsay Westbrook, Allie Whalen
<i>Scenic Paint Crew</i>	Rebecca Armstrong, Ryan Lebel, Mark Lavell, Katelyn McConnell, Jenna Millar, Angela Morgan, Meghan Quinn, Ashley Rose, Michelle Vantol
<i>Wardrobe Crew</i>	Keith Baker, Melissa Byron, Sarah Castle, Courtney Cook, Spencer Downey, Caitlin Luxford, James Masswohl, Donald McMahon, Daniel Miotto, Shawndra White
<i>Assistants to the Technical</i>	
<i>Director</i>	Steve Allen, David Mee

CAST & CHARACTERS



Daniel Brenner
Harry



Andrew Chandler
Larry



Romina D'Ugo*
Kathy



Katie Hicks
April



Chelsea Johnson
Joanne



Phil Pompeo
David



Liz Ruddle
Marta



Alex Saslove
Amy



Rebecca Stewart
Sarah



Lana Sugarman
Jenny



Whitney Tibbs
Susan



Nick Watson
Peter



Ari Weinberg
Paul



Chris Zonneville
Robert

Musicians

- Andy Ballantyne.....Alto/Flute
- Al CrossDrums
- Tamara HrycakStrings
- Steve LucasBass
- Shawn MoodyTrumpet
- Lydia MunchinskyStrings
- Gord Myers.....Trombone
- Tom Skublics.....Clarinet/Sax

* *Dance Captain*

COMPANY is presented through special arrangement with, and all authorized performance materials supplied by, Music Theatre International.

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MUSICAL NUMBERS

ACT ONE

- Overture.....Company except Robert
- CompanyCompany
- The Little Things You Do TogetherJoanne, Larry, Amy, Paul, Susan, Peter, Jenny & David
- Sorry-GratefulHarry, David & Larry
- You Could Drive a Person CrazyKathy, April & Marta
- Have I Got a Girl For You.....Husbands & Wives
- Someone Is WaitingRobert
- Another Hundred PeopleMarta
- Getting Married TodayCompany
- Finale Act I/Marry Me a LittleRobert, Husbands & Wives

ACT TWO

- Entr'acte.....Wives & Husbands
- Side By Side By SideRobert, Husbands & Wives
- Poor Baby.....Wives
- Have I Got a Girl – RepriseHusbands
- BarcelonaRobert & April
- The Ladies Who LunchJoanne
- Being AliveRobert, Husbands & Wives
- Bows.....Company

RUNNING CREW

<i>Crew Chief</i>	Christine Groom
<i>Live Audio Mix</i>	Angela Hogan
<i>Lighting Board Operator</i>	Clint Fraser
<i>Audio Operator</i>	Tanya Bregstein
<i>Deck Audio</i>	Michelle Vantol, Andrew Folkes
<i>Deck Electrician</i>	Andrew Wilcox
<i>Stage Hand</i>	Christopher Feraday
<i>Properties</i>	Josh Corriveau, Jamie Marcoux
<i>Followspots</i>	Zachary Gilbert, James Groat
<i>Projections</i>	Joe Micallef
<i>Dresser</i>	Spencer Downey
<i>Special thanks to: Alex Boxall, Lorraine Kimsa Theatre for Young People, Brad Beach, Stage West</i>	