Technical Crew

Stage Manager .................. Kimberly Moreira
Assistant Stage Managers .... Sydney Cutulle, Spencer Pestell
Audio Crew .................... Emily Belliveau, Connor Ehrlich, Leelind Keary
Carpentry Crew ................ Nathan Brown, Mackenzie Fletcher, Emily Meadus, Karmen Thiessen, Kristen Trevors, Brianna O’Brien Young
Head Lighting Technician .... Fraser Normand
Lighting Crew .................. Emma Banman, Adam Brennan, Nicole Brown, Michelle Campbell, Andrew Fawzy, Jessica Gordon, Guillaume Lalonde, Connor McKay, Evan Nearing, Aaron Pysadee, Cameron Trasuk
Properties Crew ............... Matthew Alvarez, Aela Brown, David Brown, Steve Catania, J. Fletcher Evans, Nicole Genge, Isabel Heim, Meagan Hofer, Amy Owen, Matthew Phillips, Mackenzie Seib, Katherine Sheng, Ben Tuck
Scenic Paint Crew ............. Maeve Byrnes, Tara Crickmore, Jennalyn Kelly, Olivia Mackeen, Kristin Ruggeberg, Celina Westlake, Tanner Van Vliet
Wardrobe Crew ................. Fred Amdur, Annika Broadhead, Anna Cragg, Blanca Errington, Zoe Gard, Rachel Ruth Talabis, Sage Rogers
Production Assistants ......... Alonzo Gray, Theo Pucak
Technical Assistants .......... Caleigh Fera, Brett Kasza, Steven Lafond, Andre Pezzin, Alex Ruigrok
Assistant Technical Directors Sean Downing, Lilyan Stoddart

Running Crew

Crew Chief ..................... Pearl Inch
Live Audio Mix ................. Connor Ehrlich
Lighting Mix .................... Michelle Campbell
Monitor Mix .................... Leelind Keary
Deck Audio .................... Emily Belliveau, Nicole Brown
Stage Hands ................... Sean Downing, Meaghan Hofer, Connor Mckay, Andre Pezzin, Lilyan Stoddart
Follow Spots ................... Jessica Gordon, Evan Nearing
Wardrobe Dressers ........... Fred Amdur, Annika Broadhead

Music by
LEONARD BERNSTEIN

Book and Lyrics by
BETTY COMDEN & ADOLPH GREEN

Based on an Idea by Jerome Robbins

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February 12 - 24, 2019
**Director’s Notes**

In prepping ON THE TOWN, I knew I was being handed a golden age musical that I wanted to look at through new eyes and a fresh perspective, while also staying true to the era, the style, and the original intention of the writers. This was the challenge I set out for myself, and my team. In delving deeper into the work, I was pleased to discover that the leading ladies of ON THE TOWN - written in the 40s - were some of the strongest female characters written for musical theatre to date! Perhaps it was because it was one of the first musicals written by the then-young writing team, Comden and Green, or perhaps it was because of the time period - WW2 was the first time many women, who usually stayed at home, were suddenly ‘riding the subway’ and were a part of the workforce - including those working at jobs at the Navy yard.

In our first rehearsal, I told the cast, ‘I want to capture the spirit of the show, the novelty of three sailors on leave in New York City for 24 hours and the many zany adventures that ensue, the innocence lost, and the genuine joy of finding love (or lust) (or sex). But I also wanted to find a way to push the stakes of this time period to the forefront - WW2 in full swing, no end in sight, Hitler in power in Germany, the Attack on Pearl Harbour a not-so-distant memory, and how these sailors and other military branches needed escape to cope. It was my intention to intertwine the fun and wackiness with life or death stakes.

I have many, many people to thank:

Kayla James – thank you for the work, the second set of eyes, ears, and brain, the car rides, and most importantly, the humour.

Dan Rutzen – thank you for taking care of the score, for allowing flexibility with cuts, but saying no to protect the music when necessary. I have never learned so much about all things music! And Bernstein! And Sondheim! And….!

To the designers - Kevin, David, William, Barbie and Dept. Heads – thank you for your individual contributions in supporting the overall vision that got us to this moment!

To Michael, Marc, Gill, Robert and all of the Sheridan Faculty – thank you for your love and support.

And to the students – onstage and backstage – thank you for your hard work, your joy, your respect, your dedication, and your laughter - it was truly a pleasure... I’m so lucky to be me.

Enjoy the show!

*Julie Tomaino*

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**Musical Numbers**

**ACT I**

Overture ................................................................. Orchestra

“I Feel Like I’m Not Out of Bed Yet” .............................. Workmen & Quartet

“New York, New York” ........................... Gabey, Chip, & Ozzie

“Gabey’s Coming” ............................................. Ozzie, Chip, Gabey, Ensemble

“Come Up To My Place” ........................................ Hildy & Chip

“Carried Away” .................................................. Claire & Ozzie

“Lonely Town” .................................................. Gabey & Ensemble

“Carnegie Hall Pavane” ........................................ Ivy, Madame Dilly & Ensemble

“I Understand” .................................................. Pitkin

“Carried Away” .................................................. Claire & Ozzie

“I Can Cook Too” ................................................ Hildy

“Lucky To Be Me” ............................................... Gabey & Ensemble

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**ACT II**

Entr’acte ................................................................. Orchestra

“So Long, Baby” ................................................... Diamond Eddie’s Girls

“I Wish I Was Dead” .............................................. Diana Dream

“I Wish I Was Dead (Spanish)” .............................. Dolores Dolores

“Ya Got Me” ....................................................... Hildy, Claire, Ozzie & Chip

“I Understand” .................................................. Pitkin

“Some Other Time” ............................................ Claire, Hildy, Ozzie & Chip

“The Real Conely Island” ........................................ Rajah Bimmy

Finale, Act II ........................................................ Ozzie, Gabey, Chip, Hildy, Claire, Ivy, Sailors, & Entire Company

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Assistant Directors: **Kelsi James**

Assistant Music Director: **Emma Burke-Kleiman**

Assistant Choreographer: **Jill Goranson**

Dance Captain: **Rohan Dupar**

Orchestration Arrangements by **Suzy Wilde**
The Cast (in alphabetical order)

Josh Alcantara………………. Ballet Boy, Sailor, Ensemble
Rylan Allen………………….. Workman, Bill Porter, MC, Ensemble
Alex Batycki…………………Ensemble
Noah Beemer……………….. Gabey
Carlo Bianchini………………Ozzie
Celeste Brillon……………… Ensemble
Emma Burke-Kleinman………Soprano, Ensemble
Sydney Cochrane……………Ensemble
Michael Derworiz……………Chip
Rohan Dhupar…………………Rajah Bimmy, Ensemble
Jesse Drwiega…………………Ensemble
Jodie Edmunds………………Claire de Loone
Allison Ference…………….. Ensemble
James Franklin………………Uperman, Quartet of Workmen, Ensemble
Taylor Garwood…………….. Ensemble
Matthew Gawley…………….Figment, Waiter, Quartet of Workmen, Ensemble
Jill Goranson…………………Flossie's Friend, Ensemble
Cole Hill……………………Musician, Quartet of Workmen, Ensemble
Graeme Hugo………………..Announcer, Quartet of Workmen, Ensemble
Alexandre Iannuzzi…………Judge Pitkin, Workman
Kelsi James………………….Lucy Schmeeler, Little Old Lady, Ensemble
Isidora Kecman…………….. Actor, Ensemble
Taran Kim…………………..Sailor, Ensemble
Paige Kosik…………………Ballet Girl, Ensemble
Maria Krotiris………………Ensemble
Kennedy Ledingham……….Hildy Esterhazy
Greg Liow…………………..Workman, Waiter, Ensemble
Alexa Macdougall…………Ivy Smith
Katie Martin………………..Madame Dilly, Diana Dream, Dolores
Alten Wilmot………………..Sailor, Ensemble
Elise Wilson…………………Flossie, Ensemble

On The Town

Director & Choreographer:
  Julie Tomaino
Associate Director & Associate Choreographer:
  Kayla James
Music Director:
  Daniel Rutzen
Set Designer:
  David Boechler
Costume Designer:
  Barbara Rowe
Lighting Designer:
  Kevin Fraser
Sound Designer:
  William Fallon

The Band
  Daniel Rutzen: Keys
  Erik Larson: Bass
  Shawn Moody: Trumpet
  Richard Moore: Percussion
  Tom Skublics: Reed
  Rob Somerville: Trombone