

COMPANY

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This latest presentation from Pirate Productions is the modern musical comedy "*Company*". Stephen Sondheim collaborated with George Furth (book) and Harold Prince (director) to create this show, the first of the Sondheim/Prince shows that broke the mould of the traditional Rogers and Hammerstein style musical. "*Company*" was the first non-linear, "concept," musical, thus the song and dance numbers fit into the text as commentary on the action rather than occurring within it. Sondheim's typically wonderful score includes such well-known songs as "Side by Side", "The Ladies Who Lunch" and "Being Alive".

Set firmly in, and often about, New York, "*Company*" follows five married, once married, or soon to be married couples and their mutual friend, Robert, a 40-year-old bachelor who has been unable to connect in a long-term relationship. The relationships are presented in a series of vignettes, primarily through Bobby's eyes, so that we see the less than ideal aspects of commitment. On the way, the show takes in such diverse topics as ageing, drugs and one-night stands.

Stephen Sondheim, George Furth et Harold Prince ont collaboré pour créer ce spectacle. C'est le premier spectacle de Sondheim et Prince qui a brisé le moule du style musical traditionnel de Rogers et Hammerstein.

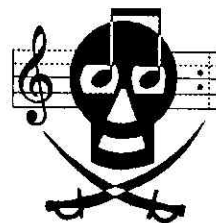
"*Company*" a été la première comédie musicale basée sur un concept non linéaire, ainsi donc les mélodies et la chorégraphie se fondent dans le scripte comme s'il s'agissait d'un commentaire de l'action en cours. Les moments culminants qui sont si typiquement de Sondheim sont les mélodies bien connues de "Side by Side", "The Ladies Who Lunch" et "Being Alive".

Profondément New-Yorkaise, "*Company*" suit 5 couples mariés, en passe de l'être, ou l'ayant été et leurs relations mutuelles avec Robert, un célibataire endurci de 40 ans qui a été jusqu'à présent incapable de lier une relation amoureuse à long terme. Ces relations présentées successivement sous forme de tableaux et à travers les yeux de Bobby de sorte que nous en voyions plus que le contraire d'une relation à long terme idéale. Dans ce parcours la comédie nous entraîne sur les sujets du vieillissement, de la drogue et des nuits blanches.

Das moderne Comedy-Musical "*Company*" ist die neueste Inszenierung der "Pirate Productions". Stephen Sondheim kreierte diese Inszenierung in Zusammenarbeit mit George Furth (Buch) und Harold Prince (Regisseur). Es handelt sich hierbei um die erste Sondheim/Prince Produktion, in welcher der traditionelle Rogers und Hammerstein Musicalstil durchbrochen wurde.

"*Company*" ist das erste "nicht-lineare" Musikkonzept, deshalb fügen sich die Gesangs- und Tanzeinlagen auch eher als Kommentar zur eigentlichen Aktion in den Text ein. Die, wie es nicht anders zu erwarten war, auch dieses mal wieder hervorragend gelungene Komposition Sondheims beinhaltet bekannte Lieder wie "Side by Side", "The Ladies Who Lunch", sowie "Being Alive".

"*Company*" spielt in New York und erzählt die Geschichte fünf verheirateter bzw. kurz vor der Eheschließung stehender Paare und ihrem gemeinsamen 40-jährigen Freund Robert der noch immer Junggeselle ist, da er es bisher noch nicht zustande brachte, eine länger bestehende Beziehung einzugehen. Die einzelnen Beziehungen werden aus der Sicht von Bobby in einer Serie von Sketchen dargestellt, die uns ein Beispiel dafür geben, wie es nach Möglichkeit nicht sein sollte. Das Stück beschäftigt sich mit verschiedenen Alltagsthemen wie das Altern, Drogen und "one-night stands".



Pirate Productions asbl

Since its inception in 1979, Pirate Productions asbl has entertained the Luxembourg public with at least one big show a year if not two. Producing exclusively musicals, Pirates initially performed principally Gilbert & Sullivan, later branching into pantomime, reviews and, in recent years, a real mixture of anything and everything along musical lines as long as there's been a director willing to put in the work and piece it all together.

Pirates is, of course, a non-profit organisation, its long-term aim being to donate any profits to charities of various natures. Charity donations are STILL Pirates' aim but have frequently to be put on hold due to the increase in theatre costs and production costs in general, meaning that donations from the small profits gleaned from shows would leave the club without any funds to produce any further productions. Still, we are constantly trying. Throughout the year the committee aims to organise a variety of social evenings, generally with a musical theme of one sort or another, for members to get together. This year the committee has decided that each of these events will be fund-raising, in the hope that some costs for the next show may be at least partially covered.

As always we are looking for and welcome new members. A more or less six-weekly newsletter keeps everyone informed of any up-and-coming events, not only within Pirates but of interest to theatre-lovers in general, i.e. plays by other clubs, visiting theatre groups, etc. It is important to point out, too, that you need not be musical to be a member, nor need you think you're obliged to take part in any productions, though you may be interested to know that our large chorus productions have been host to many an enthusiast who has simply wished for 'the experience' of acting and singing on stage without the pressure of a major role. So, if you're interested in music, then please join us – we will thoroughly appreciate your support.

All that remains to be said is that I, as chairman of Pirates for a second year and a member for quite a few more – have thoroughly enjoyed all – or at least most (yes, own opinions permitted) of what Pirates has produced and hope that you will lend your support so we can all enjoy many more ventures.

Thank you and Happy New Year,

Amanda Hyatt (Chairman)



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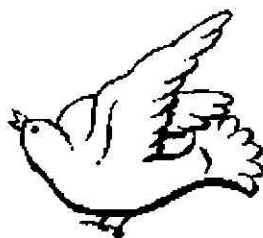
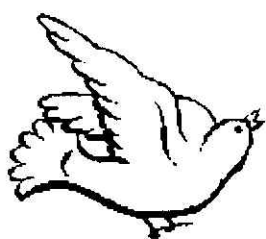
Company - Some Background

Back in 1970 an actor/writer named George Furth had written a series of five playlets that were designed to shed some light on relationships, particularly marriage. They had been performed however they hadn't met with the success that he hoped for. Fortunately George was rather well connected at the time and at the suggestion of Producer/Director Hal Prince he got together with their mutual friend the Composer Stephen Sondheim to "knock a few ideas around". Specifically Prince thought the idea might make an interesting musical. The first product of this collaboration was the addition of a central character who could be both witness and participant in the action and additionally give the production a sense of continuity. It is difficult to believe today that the star of the show, Robert himself, was at one point an afterthought.

Sondheim proceeded to write some of the best songs in modern musical theatre for this new production, which was first performed on Broadway in 1970 where it ran to great critical acclaim for 690 performances. Since then, Company has been performed regularly by both amateur and professional groups in versions ranging from large proscenium arch theatres to tiny café productions.

Pirate Productions are proud to present our staging of Furth & Sondheim's Company, our first Stephen Sondheim musical. A tremendous amount of hard work has gone into creating this show from all involved and we hope that you will enjoy the production.

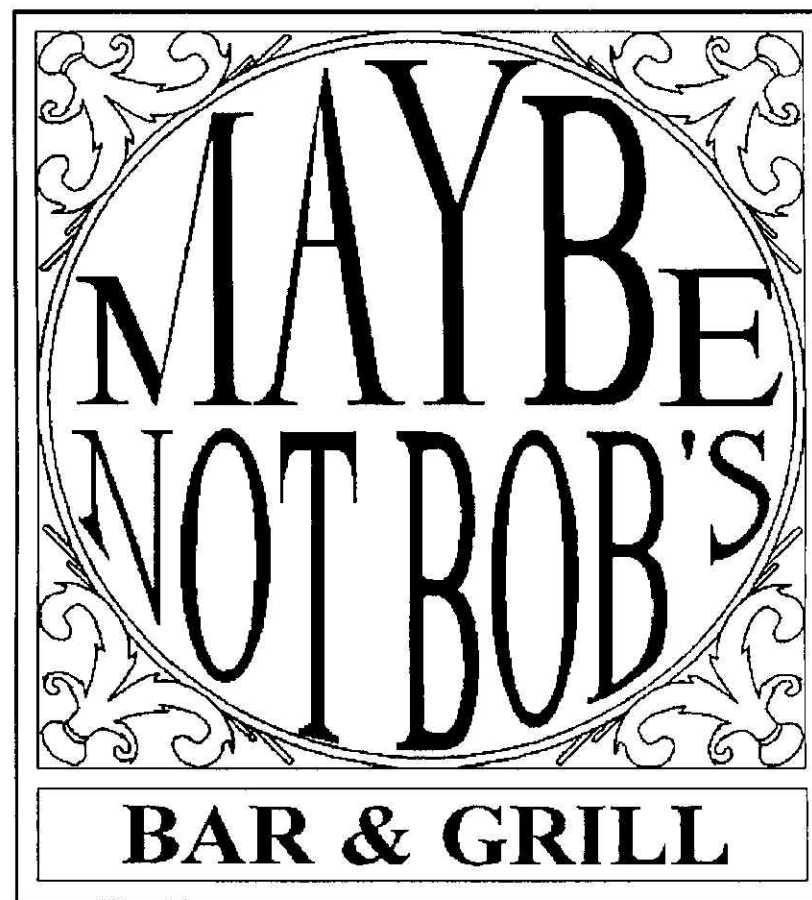
Brian Parker - Director



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Pirate Productions Present

COMPANY

Directed by Brian Parker

Musical Director Pete Heley

THE PLAYERS

John Hall	Robert
Alex Teligadas	Harry
Carole Williams	Sarah
Danielle Coleman	Amy
Deborah Anderson	Susan
Fran Potasnik	Jenny
Gavan Guilfoyle	David
Hilary Guerra	Joanne
Janice Allgrove	April
Karim Hyatt	Peter
Malcolm Turner	Larry
Neil Johnson	Paul
Rachel Parker	Marta
Valerie Scott	Kathy

THE PRODUCTION TEAM

Producer	Steve Preston
Stage Manager	Jane Philpott
Set Design/Construction	John Brigg
Backstage Crew	Cassandra Morrison
	Stephanie Daer
Lighting	Anthony McCarthy
	Paul O'Sullivan
Sound	Simon Hughes
Make-up	Judy Milne
	Carol Abel
	Collette McCormack
	Louise Curwen
Choreography	Sue Brackenbury (<i>"Drive a Person Crazy"</i>)
	Carole Williams (<i>"Side By Side"</i>)
Rehearsal Pianists	Liz Turner
	Jackie Fleming
Tickets &	Pamela Carlisle
Front of House	Simon Critchlow
	Jan Horsburgh
	Chris Wilson
Publicity and Programme	Steve Preston

THE BAND

Band Leader	Pete Heley
Piano	Liz Turner
Synthesizer	Peggy Jenks
Bass Guitar	Ria Favoreel
Flute/Alto Sax/Clarinet	Cathrine Stadulis
Percussion	Marcel Di Prospero

The Cast

John Hall - Robert

John started his dramatic career as a chorus member in the Pirates 1997 production of "*Oklahoma*". Finding he had a natural bent for such things, he has been on stage in almost every Pirates show since, taking on the challenging role of Joseph in the "Technicolour Dreamcoat" sections of the 1998 review "*Showbitz*" and singing solo songs and comedy sketches in the 1999 "*Curtain Call*". John also sings with Voices International.

Alex Teligadas - Harry

Alex has a musical background, playing piano (since age 5) and electric guitar (a little later). Played electric guitar in a group performing a "Rock Mass" in various Luxembourg churches. First took to the boards in "*Oklahoma*" and shows no sign of giving up any time soon. Starred with Karim Hyatt and Carrie O'Brien in Easy Productions 1996 hit "*Beyond Therapy*". Hopes to one day hit a close-harmony note spot-on!

Carole Williams - Sarah

Carole has over 20 years of experience of musical theatre, both here and in the UK. This is her third appearance for Pirates as a performer, as she has been concentrating on direction for the last few years (she directed "*Showbitz*" in 1998, "*Curtain Call*" in 1999 and the recent "*Me and My Girl*"). Carole also sings with Voices International. She is a member of the small singing group "The Accidentals".

Danielle Coleman - Amy

Danielle first acquired a taste for theatre at university, appearing in an original piece entitled "*Jacob's Club*" (the unusual name apparently something to do with attempting to get sponsorship from a biscuit company). Since then, she has appeared in several theatrical productions in the UK, Greece and Luxembourg. This is her first role with Pirates.

Deborah Anderson - Susan

Deborah (or 'Dixie') hails from the Deep South and it comes as no surprise to find that her first theatrical outing was in a production of "*Mame*", back in the US. Since arriving in Luxembourg, she has been on stage twice before with Pirates, in "*Oklahoma*" and "*Curtain Call*". Deborah also sings with Voices International.

Fran Potasnik - Jenny

Fran has a wealth of theatre experience, having acted, sung, directed and stage managed shows both here and in her native Detroit over the last ten years. Having sung in "*HMS Pinafore*" in the US, she was outstanding in the role of Yum-Yum in Pirates 1996 production of "*The Mikado*". Fran also presents a radio show on Radio ARA.

Gavan Guilfoyle - David

Gavan, one of the most experienced amateur anglophone actors in Luxembourg, here makes a rare foray into musical theatre. A stalwart of the New World Theatre Club and The Round Tower Players, this is only Gavan's third appearance with Pirates (though he will admit to having previous musical theatre experience, having appeared in a production of "*Pirates of Penzance*" while at school). He has a very promising second career as a film extra.

Hilary Guerra - Joanne

Hilary will admit to first understudying the Principal Boy in a pantomime at the age of 17, but very rightly refuses to say how long ago that was! She has enormous experience of musical theatre, having toured Europe extensively in cabarets and musicals. Describes herself as having 'played all the old bag roles in G&S' for Pirates from "*Patience*" onwards. A founder member of the cabaret troupe Wagstaff.

Janice Allgrove - April

- Since getting involved in the Pirates production of "*Oklahoma*", Janice has been in every other Pirates show of the last five years. An enthusiastic and tireless Pirate, she promises not to get too carried away in the bedroom scenes with Robert (her partner in real life).
- Janice also sings with Voices International.

Karim Hyatt - Peter

Karim's Luxembourg stage career started unusually, with a series of roles where he was type-cast as the villain in pantomime (the Wicked Wizard in "*Hickory Dickory Dock*" and King Rat in "*Dick Whittington*"). He then spent some years concentrating on non-musical theatre, both performing (most notably the highly acclaimed "*Beyond Therapy*" with Easy Productions) and directing ("*Same Time Next Year*" and "*The Monkey's Paw*"). Co-directed with Brian Parker the 1997 pantomime "*The Grand Old Duke of York*".

Malcolm Turner - Larry

Malcolm has a long and distinguished career in theatre, starting in 1864 when he was Personal Assistant to Richard D'Oyly Carte. Well, maybe not quite that far back, but Malcolm has a great deal of experience in both musical and non-musical theatre. While the majority of his stage work has been for New World Theatre Club, Malcolm has several times been a Pirates chorus member. For many years Pirate's set-builder extraordinaire, "*Company*" has given Malcolm the opportunity to get back in front of the audience in his first solo singing role. Malcolm has also appeared in several films.

Neil Johnson - Paul

- After several years of world-class amateur karaoke performances, Neil finally made his theatre debut with Pirates in the 1997 production of "*The Mikado*", appearing as one of the frets in a large Japanese fan. He followed this by playing an upper-class twit in the 1999 review "*Curtain Call*", a role which was so obviously tailor-made for him that he reprised it in last year's hugely successful show "*Me and My Girl*".

Rachel Parker - Marta

Coming from a musical family, it was inevitable that Rachel would eventually tread the boards. Her big break came in 1995 with the role of Tzeitel in the Pirates production of "*Fiddler on the Roof*". Since then she has performed in almost every Pirates show, as well as writing much original material. She particularly shone as Colin, the Principal Boy in the 1997 pantomime "*The Grand Old Duke of York*".

Valerie Scott - Kathy

Valerie came to Luxembourg with some experience of musicals in the UK, but her involvement with Pirates started out almost accidentally. Bringing her young son Alex to audition for a part in the pantomime "*The Grand Old Duke of York*", the directors persuaded her to read for the part of the wicked witch Malificent and the rest, as they say, is history.

The Production Team

Brian Parker - Director

Coming from a musical background, Brian's first involvement with theatre was in the UK, writing the music for "*Down Made Myth*", which went to the Edinburgh Festival. After a while in Luxembourg, he got involved in the chorus of "*Fiddler on the Roof*" and realised that he could both sing and act (and, to a lesser degree, dance). Several other stage appearances followed (notably the role of Ali Hakim in "*Oklahoma*") before he decided he wanted to have a go at ordering people about, co-directing with Karim Hyatt the 1997 Pirates pantomime "*The Grand Old Duke of York*". "*Company*" is his first show as sole director.

Pete Heley - Musical Director

Pete has been a trained music teacher for over 20 years. This is his first time musically directing an adult show, though he has had great success over the years musically directing school shows (most recently "*Oliver*" with the International School of Luxembourg).

Jane Philpott - Stage Manager

Jane describes her theatre experience as 'a bit of everything'. Having started as an actor when still a teen, she went on to write and direct several school plays and reviews. She has many years of backstage experience in such diverse areas as makeup, props and production. "*Company*" is her first foray into the arena of Stage Management.

Steve Preston - Producer

Steve was persuaded by a work colleague to join the chorus of "*Hickory Dickory Dock*" in 1991 and he has appeared in all but two Pirates shows ever since (despite having lived for a year in Frankfurt and 2 1/2 years in Singapore during this time). He has been described as 'having a voice like a tornado', which he put to good use in the role of Pooh-Bah in the "*The Mikado*" in 1996 and again as Baron Snatcher in the 1997 pantomime "*The Grand Old Duke of York*". Is a founder member of the singing duo "The Flying Buttresses". Says of the role of Producer for "*Company*" that it is 'rather more work than I anticipated'.

Geoff Stevens - Page Turner

Geoff studied under Ivan Schmertnick at the Boris Nitsky School of Page Turning in Philadelphia. He has been turning pages both here and abroad for many years for some of the world's leading pianists. He was the winner of the 1994 Rimsky-Korsakov Flight of the Bumble Bee Prestissimo medal, having turned 47 pages in an unprecedented 32 seconds.

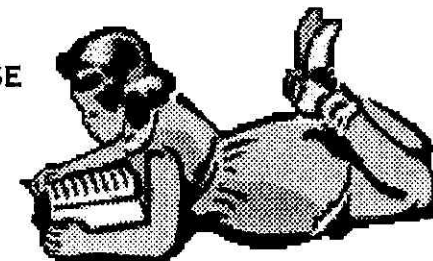
Pirate Productions would like to thank the following people/organisations for their kind assistance in this production:

Carol Abel
Jana Biermann
Gaetan Debatty
Adrian Diffey
André Feltes and family
Jang Linster
Luxair

Chapter 1

The English Language

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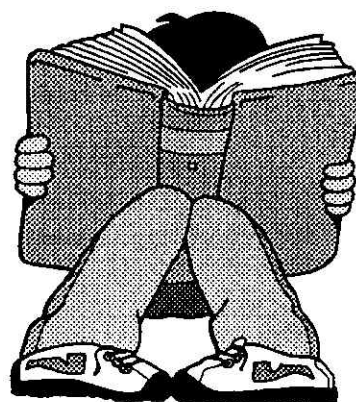
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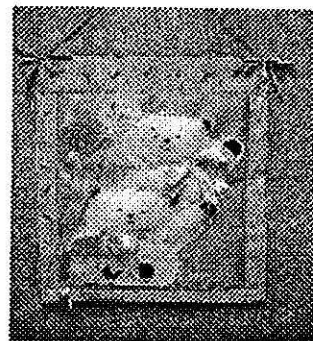
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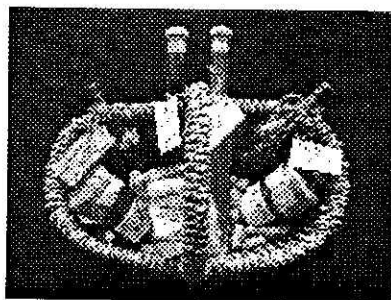
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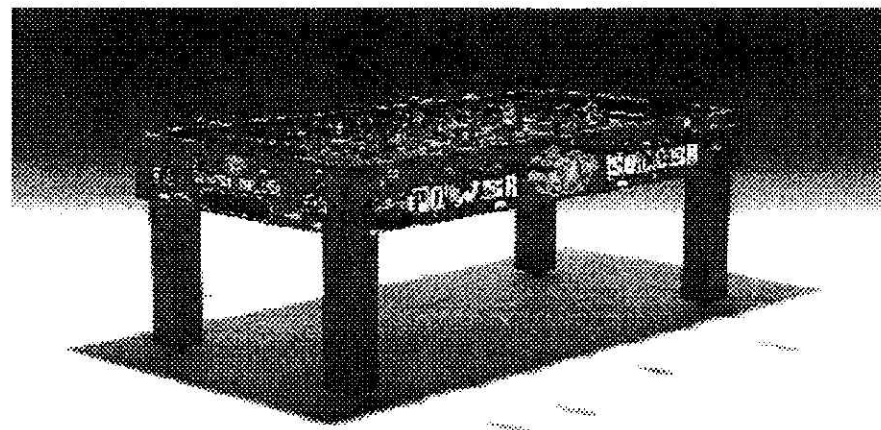
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