

Here We Are is Stephen Sondheim's last play, a comedy based on two films by Luis Buñuel. It is a comedy about a couple named Leo and Marianne and their wealthy friends and family.

Act 1 starts with several people showing up for brunch with Leo and Marianne, a wealthy couple that don't remember asking anyone out for brunch. They accept, though, and travel around the city looking for a place to eat, only for each of the restaurants they try to have some sort of issue. Along the way, they meet a colourful cast of characters, including a Woman and a Man that take on a myriad of different identities. It becomes clear how out-of-touch these characters are as they drive between diners and cafés throughout the course of the day. Act 2 has a similar sense of encapsulation, taking place almost entirely in a single room of Di Santicci's embassy. During act 2, the apocalypse draws ever closer as the characters are cut off from the outside world, including any sources of food and water. Tensions are high and arguments abound, but original group of brunchgoers unite before they manage to escape the embassy, only to face the actual apocalypse as the play ends with the sound of explosions.

It is clear from the start that this is an unfinished play. The pacing feels wrong, dragging its feet in some parts and moving so quickly it was hard to tell what was happening in others. It wasn't unredeemable, it was just clear that it was not refined in the way most plays are. None of the songs were memorable; it wouldn't have been notable if the characters simply spoke instead of singing.

All of the actors did a phenomenal job with what they were given, though, and their movement on stage highlighted that best. Their motions were fluid when they needed to be fluid, halted and awkward when they needed to be halted and awkward, and overall helped the stage feel like an actual place. For example, in the first act, Fritz stood apart from the rest of the characters to indicate the way she distanced herself from them, but she began to move closer and closer as it became clear she was not that different from her wealthy social group.

The best part of the show was the set design. It added to the performance of the actors and the way they oriented themselves on the stage. There were so many moving parts and so many intricate details that made it feel like a real place. It must have taken a lot of hard work to put together. If there was anything I could change about the technical aspects, it would be lowering the volume of the microphones, since the actors' voices could get a bit grating at times. Overall, however, the setup was my favorite part; it redeemed what otherwise could have been a boring, confusing experience.