

Company

Music and Lyrics by Stephen Sondheim Book by George Furth

Originally Produced and Directed on Broadway by Harold Prince
Orchestrations by Jonathan Tunick

Leslie Bennett director & choreographer
Ryan McCall musical director
Kelly Vogel scenic design
Ann Sitzman lighting design
Chelsea Pitts costume design
Lusie M. Cuskey dramaturg
Jordan Michael Grant stage manager

Cast

Robert **Cale Morrow**
Sarah **Abbey Lynn Smith**
Harry **Timothy Alderman**
Susan **Noelle Olson**
Peter **Ethan Malin**
Jenny **Victoria Kilkenny**
David **Matthew O'Brien**
Amy **Francesca Haynes**
Paul **Schyler Merrills**
Joanne **Bronwen Capshaw**
Larry **Robert Crone**
Marta **Abby Sharp**
Kathy **Rendi Renee Doran**
April **Connor Hodes**

Want to know more about the cast and creative team? Scan the QR code with your smartphone to view bios.



Time & Setting

New York City, Today, Yesterday, Tomorrow

There will be a 15-minute intermission between Act I and Act 2.

Company is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

Acknowledgments

Special Thanks to Dr. Amelia Rollings for two magical days of vocal coaching, and to Jason Bohon, Peter Zazzali and Amy Corcoran for their invaluable assistance and guidance.

Musicians

Ryan McCall conductor/piano
Chris Luxem guitar
Alexander Loeb bass
Taylor Babb drums

Musical Numbers

Act I

Overture
Instrumental
Company
Robert & Company
The Little Things You Do Together
Joanne & Couples
Sorry-Grateful
Harry, Sarah, David, Jenny, Larry,
Joanne, Susan & Peter
You Could Drive a Person Crazy
April, Kathy & Marta
Have I Got a Girl for You
Larry, Peter, Paul, David & Harry
Someone Is Waiting
Robert
Another Hundred People
Marta
Getting Married Today
Amy, Paul & Company
Marry Me a Little
Robert

Act II

Entr' Acte
Instrumental
Side By Side By Side/What Would We Do Without You
Robert & Couples
Poor Baby
Sarah, Jenny, Susan, Amy & Joanne
Barcelona
Robert & April
The Ladies Who Lunch
Joanne
Being Alive
Robert

Production Staff & Crew

dance captain/ "you could drive a person crazy" choreographer
Abby Sharp
assistant scenic designer **Kate Smeltzer**
assistant stage manager **Martha Keslar**
graphic designer **Janella Williams, 3 Clever Broads**
photographer **Luke Jordan**
scenic & properties crew supervisor **Taylor Zimmerman**
lighting crew supervisor **Iman Glaine Hinton**
costumes crew supervisor **Chelsea Pitts**
makeup/hair crew supervisor **Leah Mazur**
costumes & makeup crew **Harlan Shoemaker**
lighting crew **William Lee • Noelle McDonald**
Joel Nicolay
scenery & properties crew **Annie Fuquay**
sound crew **Garrett Claud • Charlotte Nodarse**

Upcoming Productions

Anonymouse by Naomi Iizuka • Directed by Jason Bohon
March 31, April 1, 2, 4, 5, 6, 2017 • Inge Theatre

Don Giovanni • Music by Mozart, Libretto by Lorenzo Da Ponte
Staged in cooperation with the School of Music, featuring the KU Symphony Orchestra • Directed by John Stephens
April 21, 23, 27, 29, 2017 • Crafton-Preyer Theatre

Sitting Side by Side with *Company*

1970 was a time of political unrest in which people were asking big questions about what it meant to be an American. Richard Nixon was in his second year in office after his 1968 election, one that was seen by historians as a conservative backlash against the various civil rights movements of the 1960s, and international relations were tense as the US invaded Cambodia. Young people were finding their voices, speaking up and speaking out about issues that were important to them. Depression replaced anxiety as the "signature mental health problem of American society."¹ And in the midst of national turmoil, life and love went on in New York City, documented in a brand new musical – *Company*.

Stephen Sondheim and George Furth's creation made a splash in the press. It was something exciting and new – a concept musical (a musical structured around a theme rather than a linear narrative) that wasn't an adaptation of a well-known story, but something almost entirely original. It was a musical with teeth, equal parts love letter and indictment to New York and to romance that, according to New York Times critic Walter Kern, "stare[d] contemporary society straight in the eye before spitting at it."²

Robert, the musical's protagonist, is a bachelor and the fulcrum of a coterie of married couples. Bobby "doesn't have the good things and he doesn't have the bad things." He lives a life of ambivalence, deeply grateful for but overwhelmed by his well-intentioned married friends, seeking out but sabotaging romantic relationships, and blowing out birthday candles but forgetting to wish for anything. His friends adore him, but they worry – Bob is "all alone," and their affection doesn't seem to make a dent in his melancholy.

1970 Manhattan, NY and 2017 Lawrence, KS are nearly fifty years and 1200 miles apart, but the questions with which the characters of *Company* wrestle are surprisingly familiar: how do you know what you really want, and how do you come to believe that you deserve to get it? How do you support friends struggling with their mental health, and how do you deal with well-intentioned friends who aren't always effective at supporting you? How do you make a meaningful, satisfying life in a world that sometimes feels like it's unraveling?

Sondheim and Furth don't offer definitive answers, and neither does our production of *Company*. What we can promise is that, even in times of political and cultural tension, life goes on – and, as Bobby says, someone "will always be there, as frightened as you, to help [you] survive being alive."

- Lusie Cuskey, dramaturg

¹ Horwitz, Allan V. "How an Age of Anxiety Became an Age of Depression." *The Milbank Quarterly* 88.1 (2010): 112–138. PMC. Web. 6 Feb. 2017.

² Kerr, Walter. "'Company': Original and Uncompromising." *The New York Times* 3 May 1970: D1. Print.

For Your Information

In accordance with Kansas State Fire Marshal regulations, we request that you take a moment to identify the two emergency exits closest to you. We have checked these exits and the other emergency equipment in this building and verify they are available for use in case of emergency. In case of an emergency, please pay close attention to the house managers and ushers for important life-saving information.

No food is allowed in the Crafton-Preyer Theatre, please keep food in the outer lobby. Drinks are allowed in the Crafton-Preyer Theatre. KU campus buildings are smoke-free.

In consideration of our actors and other audience members, children under age five are not allowed to attend performances. All patrons, even children, must have a ticket to attend performances.

As a courtesy to our other guests and to the actors on stage, please refrain from talking during the performance. Patrons who create disturbances will be asked to leave the theatre.

All cell phones and other electronic devices must be turned off during performances. Texting is not allowed during performances. **The use of photographic, video, or recording equipment during performances is strictly prohibited by law.**

Lost items should be reported to the House Manager by calling the University Production Office at 864-3381.

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Dennis Christilles Artistic Director

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The University of Kansas Theatre is an organizational member of the Association for Theatre in Higher Education and the United States Institute for Theatre Technology.

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KU UNIVERSITY THEATRE

presents



COMPANY

Music and Lyrics by Stephen Sondheim
Book by George Farth

Originally Produced and Directed on Broadway by Harold Prince
Orchestrations by Jonathan Tunick

March 3, 4, 5*,
10, 11, 12*, 2017
7:30 p.m., *2:30 p.m.

Crafton-Preyer Theatre

Our 2016-17 season is sponsored by Truity Credit Union. The University Theatre is partially funded by the KU Student Senate Activity Fee.

