

URINETOWN, THE MUSICAL

Music and Lyrics Book and Lyrics

Mark Hollman Greg Kotis

URINETOWN was produced on Broadway in September, 2001 by the Araca Group and Dodger Theatricals in association with TheatreDreams. Inc. and Lauren Mitchell

URINETOWN

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

Land Acknowledgement

Land acknowledgement is a practice among many indigenous nations and communities. Ithaca College School of Music, Theatre and Dance has chosen to include this practice as part of our core information as an expression of respect, gratitude, and appreciation to those whose territory on which we currently reside. We seek to build mindfulness of our present participation in ongoing colonialism. We hope to give you an opportunity to learn more about other's stories, histories, traditions and cultures that may be different from yours by providing an access point for support and involvement in local Indigenous cultures.

We acknowledge that we are on the stolen Indigenous Lands of the Six Nations of **Hodínḡhsḡ:nih** (Haudenosaunee). Two nations who continue to live here in Ithaca are the Gayogḡhó:nḡ? (Cayuga) and Deyodi:ho:nḡ? (Tutelo) peoples. We are grateful to them for being the caretakers of this land for many generations.

The best way to show our gratitude to these caretakes is to support their businesses and learn as much as we can about their cultures. Scan the QR codes below to show your support.

Dean's Welcome

It is my great pleasure to welcome you to the 2023-24 season of Ithaca College's Center for Theatre and Dance.

Building upon the extraordinary legacy of the Department of Theatre Arts, the Center for Theatre and Dance (CTD) is housed within the newly launched School of Music, Theatre, and Dance (MTD) at Ithaca College, which is also home to the Center for Music. Here at MTD, we strive to nurture, challenge, and inspire our talented students to thrive as artists and as agents of positive change within and beyond the performing arts.

In keeping with that spirit of progressive practice, the Theatre and Dance season has been carefully designed to present a range of theatrical representations of the messy complexity of the human

experience. A committed team of faculty and mentors support our students as they design, build, produce, perform, and reflect upon these productions. In doing so, our students interact with powerful topics and modes of production that entice them to interrogate the creative process and its impact on their assumptions, perceptions, and ways of engaging with the world.

Our process-driven pedagogy, which is grounded in the liberal arts, encourages our students to be bold; to embrace both the triumphs and the missteps of their educational journey as aspects of evolving as an artist and a person. Our alumni offer ample evidence of the efficacy of this approach, flourishing as they do in production and in performance on national and regional stages, in film and television, and by bringing their skills and knowledge to a myriad of professional environments. I have every confidence that the students who crafted this season into being will soon, in turn, be inspiring future generations of Ithaca College students.

We are excited for you to experience the 2023-24 Theatre and Dance season. Thank you for being here with us!

Anne Hogan, Dean of the School of Music, Theatre, and Dance

Dr. La Jerne Terry Cornish, President
Melanie Stein, Provost
Anne Hogan, Dean

The videotaping or other video or audio recording of this Production is strictly prohibited.

2023-2024 season is sponsored by Tompkins Trust Company

Setting: Our Town

Content Warnings: Death, Staged Violence, Mild use of Foul Language

Scenes and Musical Numbers

ACT ONE

Urinetown
Privilege to Pee
Privilege to Pee (Lockstock's Reprise)
Mr. Cladwell
Cop Song
Follow Your Heart
After Follow Your Heart
Look at the Sky
Don't Be the Bunny
Act One Finale

ACT TWO

What Is Urinetown
Snuff That Girl
Run, Freedom, Run
Follow Your Heart Reprise
Why Did I Listen to That Man

Tell Her I Love Her
We're Not Sorry
I'm Not Sorry Reprise
I See a River

CAST

Officer Lockstock: Lucas Hakoshima
Penelope Pennywise: Lanna Russell
Bobby Strong: Dexter Conlin
Little Sally: Abby Unpingco
Mr. McQueen: Brian Tuohey
Senator Fipp: Jake Jervis
Officer Barrel: Sterling Jones
Hope Cladwell: Sydney Wilson
Joseph "Old Man: Strong/Hot Blades Harry: Mason Ballard
Tiny Tom/Dr. Billeaux: Daniel Kroll
Soupy Sue/Cladwell's Secretary: Emma Dean
Little Becky Two-Shoes/Mrs. Millenium: Maya Fortgang
Caldwell B. Cladwell: Gabriel Vasquez
Josephine 'ma' Strong/Old Woman: Ava Paulson
Robby the Stockfish/Businessman #1: Eli Vanderkolk
Billy Boy Bill/Businessman #2: Logan LaPierre

UNDERSTUDIES

Officer Lockstock: Elijah Hillman
Penelope Pennywise: Gaby Robino
Bobby Strong: Alex Ross
Little Sally: Raina Grabowski
Mr. McQueen: Alex Ross
Senator Fipp: Jason Kanabay
Officer Barrel: Adriano Robins
Hope Cladwell: Amelia Moss
Joseph "Old Man: Strong/Hot Blades Harry: Noah Schuster
Tiny Tom/Dr. Billeaux: Jack Kalish-Demaris
Soupy Sue/Cladwell's Secretary: Lola-Cate Bradley
Little Becky Two-Shoes/Mrs. Millenium: Kari Erickson
Caldwell B. Cladwell: Aaron Trigg
Josephine 'ma' Strong/Old Woman: Gaby Robino
Robby the Stockfish/Businessman #1: Gage Williams
Billy Boy Bill/Businessman #2: Noah Schuster

Creative

Director: Gavin Mayer
Music Director: Jeff Theiss
Choreographer: Aimee Rials
Assistant Choreographer: Noa Yehudayan
Assistant Directors: John Baranowski, Jenny Rose
Dramaturgs: Max Campion, Julia Parisi

Scenic Designer: Kelly Butler
Costume Designer: Alina Gorney
Lighting Designer: Camryn Anders
Sound Designer/ Design Mentor: Don Tindall
Assoc. Sound Designer: Tim White

The Pit

Conductor/Piano: Jeff Theiss
Reeds: Grace Waterman
Trombone/Euphonium: Carolyn FitzGerald
Bass: Jasmine Rodriguez
Drums: Martin Lowry

Production

Assistant Production Manager: Yair Assayag
Technical Director: Mike Di Miceli
Lead Carpenters: Tanner Foley, Alex Liebman
Production Props Supervisor: MaCaleb Earle, Fabiola Alvarado Berrios
Assistant Props Supervisor: Hal Ogozalek
Charge Scenic Artist: Dahye Eun
Assistant Scenic Artists: Elena Lindeman, Andres Cintron
Production Electrician: Johanna Tackitt
Head Electricians: Hannah Rooks, Micah Frazier
Sound Engineer: Fern Holston
Assistant Sound Engineer: Morgan Buker
Mixing Engineer: Tim White
Costume Technician: Eli Oremland
Wardrobe Supervisor: Madden McLeod

Stage Management

Production Stage Manager: Jordan Wiener
First Assistant Stage Manager: Wavyne White
Assistant Stage Managers: Caitlin Collina, Nico Padilla, Emma Bell
Production Assistants: Chriss Waterman, Julianna Wolinski, Jade Stone
Script Production Assistant: Grace Kersting
Sub-Calling Stage Manager: Katrina Ali
Stage Management Mentors: Amanda Spooner, Nick Alteri with special guest Chris Anaya-Gorman

Theatre Administration

House Manager: Eli Foodman

Box Office Manager: Lexi Esposito

Front of House Assistants: Ty Benners, Eloise Mae Field, Ella Joice, Grace McGrath, Matthew Scott

Concessions Coordinator: Molly Heichel

Production Liaisons: JR Dandrea, Lexi Esposito

Marketing Managers: Casey Ingraham, Skylar Limner, Kaitlyn Malone

Digital Media Coordinators: Caroline Armistead, Scout Carter

Promotions & Publicity Associates: Alexandria Atencio, Lydia Hommel

Opening Night Reception Coordinators: Viviana Beckford, Zoe Ennis

Dramaturg Notes

Urinetown came from the need to pee and a dream when Greg Kotis (Book/Lyrics) sat counting his pennies during a poorly planned trip through Europe in 1995. As he decided whether to "splurge" and use one of the pay toilets nearby or suffer for the next few hours and relieve himself once he got dinner, the idea for the show came to fruition. With the help of Mark Hollmann (Music/Lyrics) and without worry of what producers would think, the duo worked to create the outlandish, satirical, wonderous world of Urinetown. Its premiere started at the New York International Fringe Festival in 1999 eventually making its way to Broadway on September 20th of 2001, delayed from the 13th due to the attacks on 9/11. From then, and until now, Urinetown has proven itself to be a spark of hope when the world is in darkness. A piece that acknowledges the hardships of the people around it and brings joy and laughter. Making it something for everyone, forever.

The show is a visual interpretation of Malthusian Theory in action. Thomas Malthus (born 1776, died 1834) came up with the theory that population growth tends to outrun food supply. He theorized that the human population would continue to grow until famine, war, or disease reduced the population. This idea influenced public policy and evolutionary biologist, Charles Darwin.

The plot of Urinetown has never been more relevant than it is today. The ten warmest years in the historical record have occurred within the past decade. 2023 was the warmest year since the global records began in 1850. Considering the size and heat capacity of Earth's oceans, it takes a tremendous amount of added heat energy to raise the average yearly surface temperature even the smallest amount. According to the Intergovernmental Panel on Climate Change, human activities add about 11 million metric tons of carbon to the atmosphere each year. The human race could face the same fate as the citizens of Urinetown if we do not turn to a more sustainable way of life.

While the notion of pay-to-pee toilets is a long-forgotten system (other than in Europe), it once was the norm in the U.S., and it too was met with a revolution. The pay toilet was unapologetically a part of normal life, and despite the attempts of a few legislators as early as 1931, people believed the benefits outweighed the cost. It wouldn't be until the '60s when the social and political tides turned, and with help from assemblywoman March Fong Eu, that change would happen. The assemblywoman made headlines with her dramatic and symbolic spectacle of taking a sledgehammer to a porcelain toilet on the steps of the State Capitol Building in order to pass a bill against pay toilets. However, the biggest change came from the

group CEPTIA (the Committee to End Pay Toilets In America). It was a group founded in the 70s by high schoolers and college students, who righteously stated, "As long as people's body functions are restricted just because they do not have a piece of change, there is no true freedom."

Their fight brought the end of pay toilets in the U.S., however issues like this are still happening, such as things like "tampon tax" and the lack of feminine hygiene products in bathrooms. And it begs the question, what basic human right will the people rebel for next?

- Dramaturgs Max Campion & Julia Parisi

A Note From The Assistant Directors

What is Urinetown? I'm sure you're wondering exactly that. Urinetown is described in many ways throughout the show— "Urinetown's the end! Swift and brutal punishment no need now to pretend," sung by Little Becky Two-Shoes. On the opposite end, "Urinetown's a tool, an instrument of power to enforce my iron rule," proclaimed by the wealthy, Caldwell B. Cladwell. Ithaca College's production of Urinetown is a meta-musical revealing a hilarious cast of characters that will remind you you're watching a musical. This aspect of theatre was made popular by Bertolt Brecht, whose intentions were to focus on the message being conveyed by reminding audiences that they were watching a performance.

For this production, we have leaned into a bastardized musical theatre approach to Brechtian techniques. The set is minimal and the musical theatre elements are upscaled. The fourth wall is broken from the moment the show begins with our narrator, Officer Lockstock. Unlike traditional theatre, it doesn't allow the audience to sit comfortably as a non-participating member. Urinetown draws similarities to Brecht's The Threepenny Opera which similarly critiques capitalism through fourth wall breaks and direct messaging to the audience. The audience should be aware they are watching a performance, especially one that communicates the issues of climate change, capitalism, and governmental corruption that the people are complicit in.

Like Urinetown, our society lives in fear, but the thing they fear is all around us. With global temperatures rising, the ocean getting warmer, glaciers retreating, snow cover decreasing, sea level rising, and extreme events increasing: we live in Urinetown. The answer becomes clearer in the show— "Urinetown is here! It's the town wherever people learn to live in fear. So look around, you've finally found the place you've asked about". Urinetown is a showcase of our dark reality, but in true Brechtian fashion, as the show points out, the music is eerily upbeat and happy. When such a large topic feels so daunting, it can feel nearly impossible to make a personal impact, but only hoping for change is not an answer. Performativity and a smile on your face can only go so far. First performed in 2001 and still relevant to this day, Urinetown should fill us with an urge to get up and do something— however big or small that may be.

Assistant Directors, John Baranowski and Jenny Rose

Production Crew

Costume Crew
Morgan Buker

Abigail Monteagudo
Shelby Riley Cherubin
Jaida Croak
Reagan Iglody
Cole Owen
Finn Maras

Run Crew

E Reiter
Diana Cooper
Brady Fiscus
Xander Parente
Keene Owen
Sydney Hogue
Sean Procyk
Ian Donahue

Sound

Sean Procyk
Ian Donahue
Ted Heavner
Colby Murphy
Story Korkis
Rylan Serrano

Electrics

E Reiter
Diana Cooper
Adelaide Nourie
Sophia Politano
Mary Townsend
Zoë Van Cott
Julianna Wolinski
Quanah Fletcher
Lola Cate Bradley
Chrissy Richert
Coleen Comentino

Scenic Art

Brady Fiscus
Meghan Barton
Lucia Carucci

Emma Dessureau
Ashley Doyle
Fiona Fedorochko
Hannah Green
Ella Joice
Jack Kalish-Demaris
Grace Kersting
Christian Lawson
Andrew Poma
Elena Salzberg
Noah Schuster
El (Salem) Szalay
Keiko Wolfson

Properties

Xander Parente
Keene Owen
Belle Lamb
Melanie Cooper
Haley Meberg
Alicia Skipwith
Leah Waessa
Hee Jin Cho
Kai Owen
Marcus Carlson
Sawyer Simmons

Carpentry

Sydney Hogue
Will Schlemmer
Nik Weinberger
Ares Garcia
MJ Jacobs
Bella Mastagni
Ben Domenick-Urbansky
Gavin Keller
Skye Fisher
Adriano Robins
Marley Rath-Finkelstein
Scout Carter
Gage Williams
Luci Alpert
Nara Yoon

Violet Davis

Faculty and Staff

Center for Theatre and Dance Administration

Anne Hogan, Dean
Steve TenEyck, Associate Dean & Professor
Mary Scheidegger, Coordinator of Theatre Operations
Max Lorn-Krause, Associate Director of Admissions, Theatre and Dance
Sherri Dunham, Administrative Assistant
Ainsley Anderson, Chair, Theatre Production and Management
Wendy Dann, Chair, Theatre Studies
Gavin Mayer, Chair, Theatre and Dance Performance
Marc Gomes, Producing Associate
Amanda Spooner, Producing Associate

Department of Theatre Studies

Walter Byongsok Chon, Associate Professor, Dramaturgy
Saviana Condeescu Stanescu, Associate Professor, Playwriting
Wendy Dann, Professor, Directing
Chrystyna Dail, Associate Professor, Theatre History
Seth Soulstein, Assistant Professor, Theatre History & Dramaturgy

Department of Theatre Production and Management

Ainsley Anderson, Instructor, Costume Technology
Ruth Barber, Assistant Professor, Scenic Art
Angela Branneman, Associate Professor, Theatre Administration
Joey Bromfield, Technical Director & Scene Shop Supervisor
Ryan Dickson, Instructor, Theatre Administration
Sara Gosses, Assistant Professor, Lighting Design
Frank Hartley, Lighting & Sound Supervisor
Ásta Hostetter, Assistant Professor, Costume Design
Mia Jumbo, Production Manager & Technical Supervisor
Amanda Spooner, Assistant Professor, Stage Management
Don Tindall, Professor, Sound Design
Lilly Westbrook, Costume Shop Manager
Daniel Zimmerman, Associate Professor, Scenic Design

Department of Theatre and Dance Performance

Paula Murray Cole, Associate Professor, Acting, Movement
Marc Gomes, Assistant Professor, Acting
Daniel Gwartzman, Assistant Professor, Dance
Cynthia Henderson, Professor, Acting
Priscilla Hummel, Assistant Professor, Acting

Gavin Mayer, Assistant Professor, Directing & Musical Theatre
Kathleen Mulligan, Professor, Acting, Voice & Speech
Amy O'Brien, Associate Professor, Dance
Aimee Rials, Assistant Professor, Dance
Dean Robinson, Assistant Professor, Acting
Jeff Theiss, Assistant Professor, Musical Direction
Catherine Weidner, Professor, Directing & Acting
Courtney Young, Associate Professor, Directing & Musical Theatre
Christopher Zemliauskas, Associate Professor, Musical & Opera Direction

Center For Music Voice Faculty

Tamara Acosta, Assistant Professor, Music Performance, Voice
Andrea Bickford, Lecturer, Music Performance, Voice
Dann Coakwell, Assistant Professor, Music Performance, Voice
Martha Guth, Assistant Professor, Music Performance, Classical vocal technique,
Entrepreneurship, Diction, Art Song, Opera, Concert music
Ju Hyeon Han, Assistant Professor, Music Performance, Voice
Brad Hougham, Professor, Music Performance, Voice

Jennifer Kay, Associate Professor and Chair, Music Performance, Voice
Nathaniel McEwen, Lecturer, Music Performance, Voice
Patrice Pastor, Professor, Music Performance, Voice
Dawn Pierce, Associate Professor, Music Performance, Voice
Rachel Schutz, Assistant Professor, Music Performance, Voice

Marc Webster, Associate Professor, Music Performance, Voice

Center for Theatre and Dance Scholarships

Cissy Cheskis Scholarship

Awarded to a student in the Department of Theatre Arts, with preference given to acting majors. Recipients must demonstrate progressive academic achievement. Established in memory of Cissy Cheskis by her son, Robert Saxner '88.

Douglas '78 and Julie Weisman Professional Development Scholarship

Awarded to a theatre arts major to support professional development activities. To be eligible, students must be a junior or senior and have demonstrated financial need. Established by Douglas and Julie Weisman.

Dr. John B. Oblak Scholarship in Theatre Arts

Awarded to students in the Department of Theatre Arts with demonstrated financial need. Preference is given to African American, Latino, Asian American, and Native American (ALANA) students. Established in memory of John B. Oblak by his friends and family.

Frances Noble Newell '32 Memorial Scholarship

Awarded to a student with demonstrated financial need who is majoring in theatre arts or English and has a grade point average of 3.0 or higher. Preference is given to students from Pennsylvania. Established in memory of Frances Noble Newell by her daughter, Debbie Duffield.

George Hoerner '47 Memorial Scholarship

Awarded to talented and dedicated technical theatre and scenic design students. Established by family and friends of the late George Hoerner, professor emeritus of theatre.

Jane Woods Werly '27 Endowed Scholarship

Awarded to students in a theatre arts degree program, with preference given to those students majoring in musical theatre. Established by Jane Woods Werly.

Katherine B. "Toby" Clarey '31 Memorial Scholarship

Awarded to talented acting or musical theatre majors who have demonstrated financial need. Preference is given to African American, Latino, Asian American, and Native American (ALANA) students. Created by family and friends to honor Katherine B. "Toby" Clarey, a theatre arts graduate well known for her activities in Ithaca regional theatre.

Larry Hirschhorn '80 Endowed Scholarship for Theatre Arts

Awarded to theatre arts students with demonstrated financial need.

Laura Hinkley Hauer '23 Scholarship in Theatre Arts

Awarded to a theatre major whose talent and academic ability show potential for achievement in the performing arts and who has demonstrated financial need. Established through a generous bequest from Laura Hinkley Hauer, who majored in drama and public speaking and taught these subjects for many years.

Lenore Elis Gold '52 Memorial Scholarship

Awarded to an outstanding student in the Department of Theatre Arts with a grade point average of 3.2 or higher and demonstrated financial need.

Peter Bergstrom Scholarship

Awarded to an acting or musical theatre major whose talent and academic ability demonstrate potential for achievement in the performing arts. Established by the friends of Peter Bergstrom '81 in his memory.

Richard M. Clark Memorial Scholarship

Awarded to outstanding theatre arts majors. Established in memory of Richard M. Clark, chair of the Ithaca College Department of Theatre Arts from 1981 to 1987, by friends, colleagues, alumni, and family.

Roberta Barnett Endowed Scholarship

Awarded to a theatre arts student who has clear promise and demonstrated financial need. Established by John Bartholomew Tucker '52 in honor of his teacher Professor Roberta Barnett.

Theatre Arts Alumni Memorial Scholarship

Awarded to a junior or senior majoring in theatre arts. Created by alumni and friends to honor the unique educational experience provided in the Department of Theatre Arts, while

establishing a permanent memorial to deceased alumni, faculty, and others.

Florence Marro Gallagher Memorial Scholarship

Awarded to a deserving and committed student in the School of Music or in one of the following majors: acting, art, art education, art history, drama, musical theatre, theatre arts management, or theatrical production arts. The student must have demonstrated financial need. Established in memory of Florence Marro Gallagher by her son, John E. Gallagher Jr. '69.

Give to IC - <https://www.ithaca.edu/giving/ways-give>

