

# BACHELOR OF MUSIC IN MUSICAL THEATRE PROGRAM

## Urinetown, The Musical

A musical by Mark Hollmann and Greg Kotis

Music and lyrics by Mark Hollmann

Book and lyrics by Greg Kotis

Nov. 11-13, 7:30 p.m.

Nov. 14, 2 p.m.

Music Theatre

Director	Justin Johnson
Musical Director	Keith Teepen
Choreographer	Tracy Doty
Chair of BM/MT Program	Matthew Chellis
Scenic Design	Jeff Rusnak
Lighting Design	Ron Mueller
Costume Design	Nia Quan
Costume Shop Manager	Ann Piano
Sound Design	Kevin Harbison
Stage Manager	Daniel Mayeux
Assistant Stage Manager	Tyler Padgett
BM/MT Program Assistants	Tyler Padgett and Anna Montgomery

*URINETOWN* was produced on Broadway in September 2001 by the Araca Group and Dodger Theatricals in association with TheaterDreams, 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](http://www.mtishows.com)

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### ACKNOWLEDGEMENTS

- Dean John Davis
- Undergraduate Dean Matt Roeder
- The Bixler Foundation for their generous support of the BM/MT program
- CU Presents
- Rojana Savoye, House Manager
- College of Music Voice Faculty
- College of Music Advisory Board
- Dean Emeritus Daniel Sher

### PLEASE NOTE

- Masks are required in public indoor spaces on the CU Boulder campus, regardless of vaccination status.
- Latecomers will be seated at the discretion of the house manager.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.
- ***Please note: This production is rated PG-13 by Music Theatre International (MTI).***

# Cast

## Role

Bobby Strong  
 Hope Cladwell  
 Penelope Pennywise  
 Caldwell B. Cladwell  
 Little Sally  
 Officer Lockstock  
 Officer Barrel  
 Senator Fipp  
 Mr. McQueen  
 Mrs. Millenium  
 Dr. Billeaux  
 Joseph 'Old Man' Strong  
 Josephine "Ma" Strong/Cop  
 Hot Blades Harry/Cop  
 Little Becky Two Shoes/Cop  
 Soupy Sue/Cop  
 Tiny Tom/Cop  
 Billy Boy Bill/Cop  
 Robby the Stockfish/Cop  
 UGC Executive #1  
 UGC Executive #2  
 UGC Rep/Poor  
 UGC Rep/Poor

## Name

Ian Saverin  
 Melissa Burke-Manwaring  
 Annie Carpenter  
 Chip Persons\*  
 Marisa Dinsmoor  
 Michael Gaven  
 Eli Harvey  
 Reilly O'Neill  
 Nawledge Brewington  
 Ellie Karp  
 Colin Ring  
 Jack Tyler  
 Caroline Dewell  
 Kees Nachbahr  
 Libby Shull  
 Maija Pieper  
 Alex Mehigan  
 Jordan Rhynard  
 Adriana Ripley  
 Lily Valdez  
 Zane Larson  
 Alecia Marquardt  
 Mya Busch

*\* Appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States*

## Orchestra

**Musical Director**  
**Piano/Keyboards**  
 Keith Teepen

**Bass**  
 Alex King

**Trombone**  
 Jack Holoman

**Percussion**  
 Rowan Woodbury

**Reeds**  
 Jamyson Lindhorn

**Rehearsal Pianist**  
 Collin Sinclair

## Production team

**Production Director**  
 Ron Mueller

**Light Board Operator**  
 Ben Smith

**Properties Artist**  
 Jenn Melcher Galvin

**Master Carpenter**  
 Ben Smith

**Assistant Technical Director**  
 Jeff Rusnak

**Stage Hand**  
 Eric Botto

**Scenic Artist**  
 Lelah Radostis

**Carpenter/Electrician**  
 Jahan Shafii

# Stage director's notes

By Justin Johnson

A play about pee. Seem outrageous? Well, it *is*. Outrageously funny. But also, incredibly topical considering the state of our world. Climate change, water scarcity and the inherent inequities that arise from these issues are more troubling than ever. Certainly, more alarming than 20 years ago when *Urinetown* first graced a Broadway stage. It went on to be nominated for 10 Tony awards, winning three: Best Book, Best Direction and Best Original Score.

*Urinetown*'s premise revolves around the idea that private urination has been outlawed due to a 20-year drought. Instead, everyone must go to their local "public amenity" to do their private business. And of course, they must pay to do so. The show is an over-the-top satire of capitalism, social irresponsibility, and even musical theatre itself. If you watch closely, you will see loving parodies of many musicals, including *Les Misérables*, *Fiddler on the Roof* and *West Side Story*. The plot is reminiscent of *The Cradle Will Rock* and last spring's production of *The Threepenny Opera* and includes numerous character tropes like the Plucky Everyman's Hero and the Naive Ingénue.

Although the show is irreverent and melodramatic, the core message is serious: We have got to start taking better care of our planet. In 2020, Greta Thunberg—the most vocal proponent of climate change—stated, "We can't save the world by playing by the rules because the rules have to be changed. Everything needs to change—and it has to start today." And on Aug. 19 of this year, the Intergovernmental Panel on Climate Change for the first time stated unequivocally that "human influence has warmed the atmosphere, ocean and land." So, let's get crackin', shall we? Speak up. Make changes, and start living sustainably. I don't think any of us want to get sent to Urinetown. I know I don't.

## Personnel

**JUSTIN JOHNSON** (stage director) has been involved in over 60 productions either as an actor, production manager or director. For the CU Boulder College of Music, he has directed *Edges*, *The 25th Annual Putnam County Spelling Bee*, *#Life*, *The Threepenny Opera* and now *Urinetown*. Other directing credits include *The Full Monty*, *Steel Magnolias*, *Barefoot in the Park*, *Deathtrap* and *Avenue Q*. He has performed with the Playback Theatre Troupe at a National Diversity and Inclusion Conference in Virginia and facilitated Applied Theatre workshops at Bahá'í Seasonal Schools in Michigan, Illinois, Georgia, Colorado and the Newkind Festival in Tanzania, Australia. Johnson recently participated in the 2019 Colorado Shakespeare Festival as a company member in *King Charles III* and won a Meritorious Acting Achievement Award from the Kennedy Center American College Theatre Festival for his performance as Ageon in *The Comedy of Errors*. In addition to directing shows, he currently teaches musical theater studio courses for the BM/MT program here at CU.

**KEITH TEEPEN** (musical director) has performed in Europe, Asia, South America, and throughout North America. He is a multi-faceted musician having collaborated with a diverse spectrum of celebrated artists including American operatic tenor Bryan Hymel, trumpeter Tine Thing Helseth, and Broadway stars Laura Osnes and Donna Vivino. Teepen has enjoyed music directing for over a decade and from 2015-18, Teepen was the "official pianist" for the Metropolitan Opera National Council Auditions—North Dakota-Manitoba

District. Teepen has held collaborative piano positions at DePauw University and Indiana University. Most recently Teepen was on the faculty at the University of North Dakota. Teepen is currently working as a teaching assistant at the University of Colorado Boulder and will be graduating in May 2022 with his Doctor of Musical Arts in collaborative piano.

**GREG KOTIS** is a two-time Tony-winning author of many plays and musicals including *Urinetown* (Book/Lyrics), *I Am Nobody*, *The Truth About Santa*, *The Sting* (Lyrics), *Lunchtime*, *Give the People What They Want*, *Michael von Siebenburg Melts Through the Floorboards*, *Yeast Nation* (Book/Lyrics), *Pig Farm*, *Eat the Taste*, and *Jobey and Katherine*. His work has been produced and developed in theatres across the country and around the world, including Actors Theatre of Louisville, American Conservatory Theater, American Theater Company, The Apollo (West End), The Brick, the Eugene O'Neill National Theater Conference, The Geva Center, Goodspeed Musicals, Henry Miller's Theatre (Broadway), Manhattan Theatre Club, New York Stage and Film, New Line Theatre, The Old Globe, Perseverance Theatre, Roundabout Theatre Company, Soho Rep, South Coast Rep, The Saint James (Off West End), The Tank and Village Theatre, among others. Future projects include *ZM*, an original musical about teenage fast food workers trying to survive a zombie plague. Kotis co-founded Theater of The Apes with his wife Ayun Halliday ([theater-of-the-apes.com](http://theater-of-the-apes.com)) and is a member of the Neo-Futurists, the Cardiff Giant Theater Company, ASCAP and the

Dramatists Guild. He grew up in Wellfleet, Massachusetts, lives in New York City, and is the proud father of India and Milo.

**MARK HOLLMAN** is best known as the composer and lyricist of darkly comic *Urinetown*—the Tony-winning hit musical that flouted conventions for commercial success. Hollmann found himself drawn to opera and musical theatre, especially Weill and Brecht, already in high school. He studied music composition at the University of Chicago, graduating in 1985, and right away set out to write his first musical, *Kabooooom!*, with playwright Mary DeSalle Kevern, which was produced in 1987 at the University of Chicago. His next musical, written with Jack Helbig, was a Sondheim-influenced comedy called *Complaining Well* (1988), based on *The Dyskolos* of the ancient Greek playwright Menander. It has since been revised as *Wild Goat* (2004) and again as *The Girl, the Grouch, and the Goat: A Modern Fable* (2008). Like Hollmann's later

musical *Urinetown*, the plot hinges on a drought and the abuses and needs that arise from it.

**MUSIC THEATRE INTERNATIONAL (MTI)** is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences.

# WATER

*Over 30 million people rely on the Colorado River for food, water, recreation, energy and work. And unfortunately, we're using water so rapidly that the Colorado doesn't even reach the sea anymore. The good news: Sustainability starts with you! By reducing our water usage, we can start to set the Colorado back on track, one drop at a time.*

## WHAT YOU CAN DO:

- Water is used to create nearly everything we use in everyday life—including paper and plastic. Recycling these items can lower our water waste as well.
- Turning off the tap when brushing your teeth can save 4 gallons of water a minute!
- Did you know that one six ounce steak uses 674 gallons of water to get to your table? Meat, specifically pork and beef, requires the highest amount of water to produce of any food. Consider limiting your meat consumption or eating vegetarian or vegan one day a week.
- Believe it or not, reducing our shopping habits can also save water! The fashion industry alone uses 10% of all water used industrially. Buying less and buying second hand can reduce your water waste.



For more tips on conservation from the CU Environmental Center, visit the complete guide at [colorado.edu/ecenter/sustainableBuffs](http://colorado.edu/ecenter/sustainableBuffs)

Or, scan the QR code