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OFF WHEN IN THE THEATRE. THANK YOU.

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- The use of cameras or recording devices is strictly prohibited.
- Smoking is not permitted in the Noel Fine Arts Center
- In the case of an emergency, ushers will assist audience members at each exit.

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2007-2008 Theatre & Dance
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Dance Program Accompanist

A Note from the Director

The first time I inserted the CD in a player and pushed “play”, I knew this was a show I wanted to direct. Asking “why?” is a perfectly reasonable question.

The query I got most often during the past six months is “What is Urinetown about?” This is a show that is difficult to describe. Certainly it is a spoof (or maybe reverence) to Brechtian theatre. It is also a show with such a horrible title, the script finds it necessary to poke fun at it not once, but twice. However, it is also possible that the title is, in fact, the most objectionable part of the show. Urinetown is also a pointedly good satire and a very funny comedy.

It is also a cautionary tale about our desecration of the environment, and a niggling sense that the problems are so great, they are unsolvable. In Urinetown, don’t look for help from big business and large, impersonal corporations. Their goal is to make as much money as possible, and there is little the common man can do about it. You won’t find any help in Urinetown from the government either. The politician’s one overriding goal is to vacation in Rio. We assume there isn’t a water shortage there.

You might also detect a few loving jabs at established musicals. Fiddler on the Roof, West Side Story, Les Miserables, and Three-penny Opera are all unwilling targets. One more bit of information that will help at the very end of the show: Thomas Malthus (1766-1834) researched the roots and consequences of poverty, famous for his prediction that the world could not continue to grow and sustain its population. Many economists and political scientists, even today, remain devoted (at least theoretically) to Malthus’ ideas.

I would like to thank all the men and women, faculty, staff, and students that made this a wonderful production and a truly incredible department. In the words of Officer Lockstock, “Enjoy the show. And welcome—to Urinetown (the musical)!”

-Stephen Sherwin

Costume Designer Notes:

When I first learned that Urinetown was a slightly futuristic musical, visions of silver spandex and laser came to mind. Don't worry, you're not about to see a production of Star Trek meets Barbarella set to music.

Within the world of Urinetown, there are three groups of people. There are the wealthy Urine Good Company executives, the police officers, and the poor people. Each group of costumes needed to reflect the characters' class, personality, and lifestyle. To create the slightly futuristic world of Urinetown I turned to couture and runway fashion. Haute Couture fits into the Urinetown world because it represents the cutting edge of fashion, the looks are frequently unachievable for regular wear yet they inevitably predict what the public will be wearing in one or two seasons. I looked through hundreds of pages of Vogue, Harpers Bazaar, and W magazine ripping out pictures of anything that caused my mind to pause. I watched hours of online video of Fall Fashion Week and I kept an electronic diary of looks that inspired me. I cannot say what exactly it was that caused me to select a certain picture, it was an inside intuition that would call to me whenever I saw something inspiring.

The most difficult costumes to develop were the ones for the UGC executives. Their costumes required me to think about the business wear of the future. I was inspired by Proenza Schouler's spring 2007 line of striped sweater suit jackets. The jackets ended up being created out of real sweatshirts that were modified into jackets. Not only was the solution to use sweatshirts innovative but it is interesting to consider sweatshirts and sweat pants making their way into the corporate work place.

The poor people were incredibly fun to costume. I ventured through second hand stores buying anything that struck me as odd looking. The poor are a mixture of bright colors, The garments I chose for them were originally of electric hues, for I knew that distressing them would subdue the color. I found there to be no reason for the poor to be drab and dark looking, in my future there is not reason for color to disappear. The poor a group of unique individuals, they certainly would not dress the same.

Costuming this show has stretched my creative mind; it forced me to create a world that has not even happened yet. I hope you will enjoy my creative outlook on the future.

-Lydia Graboski Bauer

Dramaturg Notes for the UWSP Production of Urinetown

Dramaturgs have been common in the European theatre since the 18th century, particularly in Germany where Lessing, Schiller, and Goethe pioneered the concept. In the past 25 years, they have played a role on theatre production teams at regional and educational theatres in the US. The word comes from the German and might be translated as “literary advisor.” Dramaturgs in Europe work with playwrights, designers, and directors, often translating foreign plays and advocating for the support of new drama. They often suggest plays for a theatre’s season and promote high quality across the spectrum of theatrical production.

Greg Kotis got the idea for the show you are about to see when he was unable to find enough change in his pockets to use the public bathrooms in Paris. (You have to pay for them there.) Since its premiere at the Henry Miller Theatre on Broadway in 2001, Urinetown has lived up to its reputation as a strangely titled show with an unsavory premise. Would audiences buy tickets to watch a musical about the masses battling corrupt industrialists for the privilege to pee without fee? The show’s creators were on shaky ground because Urinetown had a dual purpose. As a Broadway theatre production it had to both entertain and drive home a gritty theme. What theatrical style would best convey the lurid (and very funny) tale? Kotis and his collaborators found their answer in the legacy of the German, Bertolt Brecht. Many critics have thus described the style of the show as “neo-Brechtian.”

Brecht’s theory of a theatre of “alienation” has played a profound part in how theatre is judged to the present day. Brecht worked with important theatre directors in Weimar Germany where he would eventually collaborate with the composer Kurt Weill on two monumentally important works of 20th century theatre: The Three-penny Opera (1928) and Rise and Fall of the City of Mahagonny (1930). It is easy to see the influence they have on the comedic premise in Urinetown. In The Threepenny Opera, Peachum controls the beggars of Victorian London by demanding a percentage of their daily earnings. In exchange, he provides them with the training they need to be the best beggars. In Mahagonny, the action is set in Brecht’s vision of an America corrupted by unfettered capitalism. The opera depicts the fictional city of Mahagonny, created for lumberjacks and cowboys and gold prospectors as a place to relax and in which everything becomes a commodity, including love. Urinetown takes this brand of satire to an almost ridiculous extreme by means of its premise: Only those who can afford a “fee to pee” can do so.

The essence of Brechtian theatre is its opposition to a theatre of illusion. Brechtian theatre does not deny an audience its need to empathize with a dramatic character or situation but rather attempts to provide an experience that is both empathic and productive. Brecht asserted that by losing ourselves in the lives of dramatic characters on the stage, we become hypnotized into inaction.

(How many times do we “forget where we are” because we are so wrapped up in the action of a traditionally structured climactic play?) His productions strived to remind audiences that they were indeed in a theatre; that they were involved in the creation of the dramatic event because they were citizens of the community in which the theatre was located. Brecht’s theatre existed to (ideally) mobilize its audiences to change the society that was depicted on the stage by means of a theatre experience that appealed to its reason, not its feelings. His productions were picketed by the Nazis and his theatrical style considered politically suspect and potentially dangerous. (Brecht left Germany after the burning of the Reichstag in 1933.)

Brecht wished to “alienate” the audience by short-circuiting the conventions of traditional realistic theatre. He loathed “fourth wall” drama in which actors pretend that the audience is not there and audiences pretend that the actors are performing in a “real” dining room or a “real” kitchen. At the Berliner Ensemble he and Helene Weigel founded in 1949, such “distancing” devices as exposed lighting instruments, banners, direct address to the audience by the actors, and, most important, the use of music and songs to separate the dramatic scenes, were standard. His mature plays are unified not by a tightly woven plot, but by a theme. In *Mother Courage and Her Children* (1949), Brecht’s theoretical positioning was fully realized. It is a scathing condemnation of war and warmongering set not during WWII, but during the Thirty Years’ War. Audiences identify closely with *Mother Courage* but Brecht “alienated” the audience via his distancing devices to cut against the pathos. Brecht was a Marxist, but he was no propagandist. His many plays provide no clear answers to the questions they pose. He used the term “epic theatre” as a way to proclaim his theatre’s liberation from conventional realism.

You will come to know *Urinetown* with the help of its narrators, Officer Lockstock and Little Sally. They will ask questions of the story in which they play a part and sometimes comment on the action. *Urinetown* also enables the epic form by means of parodying itself. If you are familiar with the American musical theatre, you will spot many allusions to productions from the past 50 years. In a recent interview, Greg Kotis expressed the essence of *Urinetown* this way: “The aim of this self-referential style is to break down the wall between audience and actors, to convey that ‘we know that you know that we know that you know that this is a show.’”

-Jeffrey Stephens

The University of Wisconsin-Stevens Point
Department of Theatre & Dance

Presents

Urinetown
the Musical

Music and Lyrics
Mark Hollman

Book and Lyrics
Greg Kotis

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, 421 West 54th Street, New York, NY 10019
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Directed by
Directed by Stephen Sherwin*

Costume Designer
Lydia Graboski-Bauer

Sound Designer
Jesse L. Cyr

Lighting Designer
Joseph Hannon

Stage Manager
Sarah Roser

Properties Master
Jasmine Campbell

Scenic Designer
Libby Stadstad

*Denotes Faculty/Staff

Urinetown the Musical

Cast of Characters

Officer Lockstock.....James Freer
Penelope Pennywise.....Amanda Petersen
Bobby Strong.....David Murray
Little Sally.....Megan McHugh
Dr. Billeaux/Ensemble.....Michael Theune
Mr. McQueen/Ensemble.....Andrew Hollenbeck
Senator Fipp/Ensemble.....Christopher Wuelling
Officer Barrel.....Joseph Nowinski
Hope Cladwell.....Marie Holzmann
Old Man Strong/Ensemble.....Corey Wiesner
Tiny Tom/Ensemble.....Clark Ausloos
Soupy Sue/Ensemble.....Sadie Langemo
Little Becky Two Shoes/Ensemble.....Elizabeth McMonagle
Bobbie the Stockfish/Ensemble.....Dana Craig
Caldwell B. Cladwell.....Roger L. Nelson*
Josephine Strong/Ensemble.....Meggan Utech
Mrs. Millennium/Ensemble.....Arwen Fonzen
Hot Blades Harry/Ensemble.....Michael Gastaldi
Billy Boy Bill/Ensemble.....Derek Prestly
U.G.C. Secretary/Ensemble.....Meagan Wells

Production Staff

Assistant Director.....Christine Grimm
Dance Captain.....Clark Ausloos
Assistant Stage Manager.....Anna Dombrowski
Assistant Lighting Designer.....Jennifer Wilson, David LaRose
Scenic Charge.....Rebekah Eske
Properties Technician.....Andrew Broomell, Renee Zajicek
Deck Run Crew.....Mercer Aplin, Gerald Avery, Thomas Beven
Jennifer Buse, Tricia Collenburg, David LaRose
Amy Larson, Arne Parrott, Charys Poffinbarger
Sara Tan, April Thompson, Jenna Ventura-Butzler
Costume Run Crew.....Jessica Ballweg, Sam Gedymin
Kelsey Madsen, Jesse Schmitz-Boyd
Costume Shop Manager.....Wendy Dolan*
Scene Shop Manager.....Ken Keith*
Costume Shop Assistants.....Jasmine Campbell, Angela Ferlo
Joel Heimerman, Jake Janssen, Dan Klarer
Dan Olson, Libby Stadstad, Sara Tan, Amber Wuttke
Scene Shop Assistants.....Nate Angrick, Tyler Axt
Jasmine Campbell, Erik Champion, Joseph Hannon
Joanna Kusilek, Maxx Miller, Patrick O'Donnell
Christopher Pheiffer, Sarah Roser, Christopher Wuelling
Scene & Costume Shop Crew.....Theatre & Dance
Practicum Students
Administrative Department Associate.....Ruth Daniels*
Theatre Office Assistant.....Lynn Rasmussen*
Box Office Supervisor.....Chris Seefeldt*
House Managers.....Tania Reichardt, Allyson Krause
Anne Trebil and Sarah Chung
Public Relations Assistants.....Theatre & Dance
Practicum Students

The Orchestra

Tim Howard, Conductor/Piano

B flat Clarinet/Bass Clarinet.....Amber Chula
Percussion.....Matthew Endres
Bass.....Benjamin Hedquist
Soprano Sax/Alto Sax.....Brian Oberstadt
Trombone/Euphonium.....Michelle Zortman

SETTING

A Gotham-like city

TIME

Sometime after the Stink Years

MUSICAL NUMBERS

ACT I

OVERTURE
TOO MUCH EXPOSITION
URINETOWN
IT'S A PRIVILEGE TO PEE
MR. CLADWELL
COP SONG
FOLLOW YOUR HEART
LOOK AT THE SKY
DON'T BE THE BUNNY
ACT I FINALE

ACT II

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
WE'RE NOT SORRY (Reprise)
I SEE A RIVER

Thank you

Brendan Caldwell
Professor Michael Keller
Professor Andrea Splittberger-Rosen

Maui Theatre, Allied Audio
Freestyle Productions, Electronic Theatre Controls

Meet the Company

- Ausloos, Clark (*TinyTom/Ensemble/Dance Captain*) Senior, BFA Musical Theatre Major, Dance Minor from Fond du Lac, WI.
- Campbell, Jasmine (*Properties Master*) Sophomore, BFA Design/Tech Major from Sheboygan, WI.
- Chula, Amber (*B flat Clarinet/Bass Clarinet*) Senior, BM Music Major from Fort Atkinson, WI.
- Craig, Dana (*Stage Manager*) Senior, BFA Acting Major from Wautoma, WI. Recipient of the Peet-Faust Drama Scholarship.
- Cyr, Jesse L. (*Sound Designer*) Senior, BFA Design/Tech Major from Waunakee, WI. Recipient of the James Mueller Scholarship
- Dombrowski, Anna (*Asst Stage Manager*) Sophomore, BFA Design/Tech Major from Oconomowoc, WI.
- Endres, Matthew (*Percussion*) Junior, BM Jazz Studies Major from Sauk City, WI. Recipient of the Robert Worth Percussion Scholarship.
- Eske, Rebekah (*Scenic Charge*) Senior, BFA Design/Tech Major from Watertown, WI.
- Fonzen, Arwen (*Mrs. Millennium/Ensemble*) Sophomore, BFA Musical Theatre Major from Madison, WI.
- Freer, James (*Officer Lockstock*) Senior, BFA Acting from Oostburg, WI. Recipient of the Toy Box Scholarship.
- Gastaldi, Michael (*Hot Blades Harry/Ensemble*) Junior, BFA Musical Theatre Major from Kenosha, WI.
- Graboski-Bauer, Lydia (*Costume Designer*) Senior, BA Drama Major from Stevens Point, WI. Recipient of the Theatre Arts Scholarship in Drama and the Mary Lou Holls Costume Scholarship.
- Grimm, Christine (*Asst Director*) Senior, BA Drama Major from Pardeville, WI
- Hannon, Joseph (*Lighting Designer*) Senior, BFA Design/Tech Major from Green Bay, WI. Recipient of the James Vorland Technical Theatre Scholarship and Baruch Bridgeman Award for Outstanding Achievement -Players.
- Hedquist, Benjamin (*Bass*) Sophomore, BM Music Education Major from Stevens Point, WI. Recipient of the Edmund Bulkolt String Scholarship.
- Hollenbeck, Andrew (*Mr. McQueen/Ensemble*) Senior, BFA Musical Theatre Major from Oconomowoc, WI. Recipient of the Sentry Theatre Scholarship.
- Holzmann, Marie (*Hope Cladwell*) Senior, BFA Acting Major from Fond du Lac, WI. Recipient of the Roger Nelson Musical Theatre Scholarship, Theatre Arts Scholarship and the Backstage Musical Theatre Scholarship.
- Langemo, Sadie (*Soupy Sue/Ensemble*) Freshman, BFA Musical Theatre Major from Moorhead, MN. Recipient of the Theatre Arts Scholarship for Incoming Freshman in Musical Theatre.

Meet the Company (continued)

- LaRose, David (*Asst Lighting Designer*) Sophomore, BA Drama and History Major from Plover, WI. Recipient of the Isabelle Stelmohoske London Award
- McHugh, Megan (*Little Sally*) Junior, BFA Musical Theatre Major from Apple Valley, MN.
- McMonagle, Elizabeth (*Little Becky Two Shoes/Ensemble*) Junior, BFA Musical Theatre Major from DePere, WI.
- Murray, David (*Bobby Strong*) BFA Musical Theatre Major from Kenosha, WI. Recipient of the Noel Compass Scholarship and Anne Gilfrey Schierl Outstanding Freshman in Musical Theatre Scholarship.
- Nelson, Roger L. (*Caldwell B. Cladwell*) Associate Professor Musical Theatre Program.
- Nowinski, Joseph (*Officer Barrel*) Sophomore, BFA Acting Major, History Minor from Chicago Ridge, IL.
- Oberstadt, Brian (*Soprano Sax/Alto Sax*) Junior, BM Jazz Studies Major from Fremont, WI.
- Petersen, Amanda (*Penelope Pennywise*) Junior, BFA Musical Theatre Major from Neenah, WI. Recipient of the Roger Nelson Musical Theatre Scholarship.
- Prestly, Derek (*Billy Boy Bill/Ensemble*) Sophomore, BFA Musical Theatre Major from Minnetonka, MN.
- Roser, Sarah (*Stage Manager*) Junior, BFA Design/Tech Major from Junction City, WI. Recipient of the Crosby Scholarship in Technical Theatre.
- Stadstad, Libby (*Scenic Designer*) Sophomore, BFA Design/Tech Major from Eagan, MN. Recipient of the Incoming Freshman Award.
- Theune, Michael (*Dr. Billeaux/Ensemble*) Sophomore, BFA Acting Major from Sheboygan, WI.
- Utech, Meggan (*Josephine Strong/Ensemble*) Sophomore, BFA Musical Theatre Major from Hartford, WI. Recipient of the Theatre Arts Musical Theatre Scholarship.
- Wells, Meagan (*U.G.C. Secretary/Ensemble*) Freshman, BFA Musical Theatre Major from Middleton, WI.
- Wiesner, Corey (*Old Man Strong/Ensemble*) Senior, BFA Acting Major from West Bend, WI.
- Wilson, Jennifer (*Asst Lighting Designer*) Junior, BFA Design/Tech Major from Wisconsin Rapids, WI.
- Wuelling, Christopher (*Senator Fipp/Ensemble*) Senior, BFA Musical Theatre Major from Green Bay, WI. Recipient of the Theatre Arts Scholarship in Musical Theatre.
- Zortman, Michelle (*Trombone/Euphonium*) Freshman, BM Music Major from Plover, WI. Recipient of the Wind Band Scholarship.

BACKSTAGE

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UWSP Theatre and Dance Department
2007-2008 Production Season

Lend Me a Tenor

October 12 – 14 and 18 - 21
Studio Theatre

URINETOWN

The Musical

November 2 – 4 and 7 – 10
Jenkins Theatre

Afterimages

December 6 – 8
Jenkins Theatre

The Fifth of July

February 8 – 10 and 14 – 17
Studio Theatre

JULIUS CAESAR

February 29 – March 2 and 6 – 8
Jenkins Theatre

Danstage 2008

April 11 – 13 and 17 – 20
Studio Theatre

Baby

May 2 – 4 and 7 – 10
Jenkins Theatre