

WILLIAM CLARKE COLLEGE SECONDARY SCHOOL PRESENTS

URINETOWN



WED 11 - SAT 21 MAY 2022



URINETOWN

Music & Lyrics **Book & Lyrics**
Mark Hollmann **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

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“There’s a somewhat Machiavellian postulation on power; do The Poor have to kidnap Hope to get a message across? Couldn’t there be another way?”

Your ticket should say Urinetown; and you’re probably wondering why.

You won’t have to wait too long to hear Little Sally ask Officer Lockstock, ‘How about a bad title? That could kill a show real good’. It could, it really could. I often wonder what the success of Urinetown may have been had it not been called Urinetown... because after all, ‘the music is so happy’, and there’s such a range of opportunities for characters and moments and creativity, and yet the title meant that our poster had to be yellow, and people had to pee on stage (Literally? Yes!).

But what a show!

Welcome to Urinetown, it’s a place, like any place you might find in a musical, and so to shift it to an Australian context just made all the sense on this bone-dry continent. Of course, there has been a fair bit of rain this year, and maybe that is to the betterment of the message, because the mentions of drought and the visuals of a dehydrating ensemble might have been a bit too close to the bone were we being courted by El Nino not La Nina.

But, theatre is about challenging the audience. Theatre shouldn’t provide answers, but questions and provocations. This show has its fair share of those.

It interestingly puts the audience in a space observing the morality of individuals from both sides. There’s a somewhat Machiavellian postulation on power; do The Poor have to kidnap Hope to get a message across? Couldn’t there be another way? Can’t Mr Cladwell clearly explain the need for water restrictions without exploiting great masses of people? Couldn’t there be another way?

Of course there’s another way, but the solutions that this musical presents aren’t that crash hot either. This musical takes a swing at the ‘Large Monopolising Corporations’ that Hope refers to which have only furthered their hold on great masses of people in the 20 years since this show was conceived. And as a piece of theatre that is so bent on drawing attention to the fact that it is a piece of theatre, the audience is under no illusions that what is being explicitly stated is explicitly meant by the writers.

FROM THE DIRECTOR

Angus Trenerry

Little Sally speaks for the masses when she cathartically questions, 'Can't we do a happy musical next time'? Well maybe we can, and maybe we should, because not all audiences want to be told that their way of life is unsustainable as Officer Lockstock suggests... But this musical was written well before the discourse on global warming had reached the climax that it has in 2022, and yet there's messaging we're still yet to respond to with the haste that the issue demands.

Musicals are a unique conglomeration of a plethora of talents and skills. The amount of moving parts are multitudinous, and it takes great will to pull in the same direction to succeed. I'm thankful to Karleen and Andrew, who have managed the team of Staff and Students involved in the production, and the way they have facilitated so much of what contributes to what happens on stage. The omnipresence of Peter Doherty is tantamount to rehearsal fluidity, and let me tell you, Pete's time of stepping into the director's shoes is near. Much of the spice and life of what happens on stage is brought forth by the quality of the lighting to create spaces that the actors inhabit, and Kyle has an incredible ability to shape the audience's perception of space and atmosphere through his lighting design. His flexibility in accommodating the needs of each scene, moment and action has been most appreciated, and has truly brought the show to life as we have careered towards opening night.

As ever, Simone Hazelwood has provided the ultimate sounding board for ideas and inspiration, and has materialized all of what you see on stage; from the Police costumes to the soiled 'Secret Hideout' banners to the 'made to order' toilet tool belts to the wheeled and platformed toilet that you will see shortly. Simone's ability to create incredible solutions to banal requests is unique, and it is a pleasure to create an onstage world with her. Monica Woods has provided wonderful style and character to the way our two ensembles – the UGC and The Poor – move, and this language of movement is what makes so many of these numbers sing. I'm thankful for Monica's generosity of time and creative thoughts well beyond the choreographical realms. And that brings me to Jonno Morrison, who has been a treasure to work with. From conception to actualization, this production of Urinetown has been one we've walked together, shared ideas and schemes fluidly. I've valued the effervescent spirit in which Jonno approaches his teaching and his musical direction and am thankful for the way the cast's respect and admiration for him has paved the way for the joy of our process.

“Musicals are a unique conglomeration of a plethora of talents and skills. The amount of moving parts are multitudinous, and it takes great will to pull in the same direction to succeed.”

To the Cast; what a team. From the early rehearsals where we were blocking numbers and many of the Cast members were finding their feet having never stepped on a stage before, to the polish of performance that you will witness today, there has been so much learnt and absorbed and enjoyed. I have been so thankful for the maturity and application of our senior cast members who have nurtured the younger students and set a standard of professionalism and commitment. I'm thankful for those new to theatre who have embraced the challenge, taken on feedback and taken risks; the flexible mindsets have paid off in what you have produced! There are so many challenges for young people performing in musicals; commencing of course with the singing/dancing/acting combination. And I think this musical demands even more of performers, because of the metatheatrical elements within the concept of a Musical that is critiquing Musicals.

In this, I have asked students not just to play different roles on stage, but to step out of those roles in moments to directly address the audience and break the 'illusion' of theatre.

These students have done it, understood it, grappled with it, and ultimately produced a show that is truly wonderful.

So, enjoy the show. It is a show unlike most, and it has many sincere things to say, and quite a few more just for the laugh. A comedy of behaviour, a comedy of words, a comedy of toilets.



DIRECTOR
Angus Trenerry



MUSICAL DIRECTOR
Jonno Morrison

A terrible water shortage and lengthy drought has led to a government ban on private toilets and the rise of paid public toilets, owned and operated by a single megalomaniac company: the Urine Good Company. If the poor don't obey the strict laws banning free urination, they'll be sent to the dreaded and mysterious "Urinetown." After too long under the heel of the malevolent Caldwell B. Cladwell, the poor stage a revolt, led by a brave young hero, fighting tooth and nail for the freedom to pee "wherever you like, whenever you like, for as long as you like, and with whomever you like."



Why 'Hail Malthus'?

Thomas Robert Malthus was an economist in the late 1700's. The Malthusian Theory of Population is the theory of exponential population and arithmetic food supply growth. He believed that a balance between population growth and food supply can be established through preventive and positive checks. This theory is pertinent given the water shortage theme of Urinetown, the Musical, and the measures adopted to curb water usage.

SYNOPSIS & CONTEXT



ACT ONE

Prelude (*Orchestra*)

Scene 1: Public Amenity No.9

Urinetown (*Officer Lockstock and Cast*)

It's A Privilege To Pee (*Penelope Pennywise and the Poor*)

It's A Privilege To Pee – Reprise (*Officer Lockstock and the Poor*)

Scene 2: Executive offices of Urine Good Company

Mr. Cladwell (*Caldwell B Cladwell, Mr McQueen, Dr Billeaux, Hope Cladwell and UGC Staff*)

Scene 3: A street corner at night

Cop Song (*Officers Lockstock and Barrel, and Cops*)

Follow Your Heart (*Hope Cladwell and Bobby Strong*)

Scene 4: Public Amenity No.9

Look At The Sky (*Bobby Strong, Soupy Sue, Tiny Tom, Josephine Strong and the Poor*)

Scene 5: Executive offices of Urine Good Company

Don't Be The Bunny (*Caldwell B Cladwell, Mr McQueen, Senator Fipp and UGC Staff*)

Scene 6: Public Amenity No.9

Act 1 Finale (*Bobby Strong, Caldwell B Cladwell, Hope Cladwell, the Poor and UGC Staff*)

SCENES
& **MUSICAL NUMBERS**

ACT TWO

Scene 1: Across 'The Town'

What Is Urinetown? (*Officer Lockstock, Little Becky Two-Shoes, Hot Blades Harry, Caldwell B Cladwell, Bobby Strong, Josephine Strong, Little Sally and Cast*)

Scene 2: The Secret Hideout

Snuff That Girl (*Hot Blades Harry, Little Becky Two-Shoes, Tiny Tom, Soupy Sue, Robbie the Stockfish, Billy Boy Bill and the Poor*)

Run, Freedom, Run (*Bobby Strong and the Poor*)

Follow Your Heart – Reprise (*Hope Cladwell*)

Scene 3: Executive offices of Urine Good Company

Why Did I Listen To That Man? (*Penelope Pennywise, Senator Fipp, Officers Lockstock and Barrel, Hope Cladwell, Bobby Strong*)

Scene 4: The Secret Hideout

Tell Her I Love Her (*Little Sally, Bobby Strong and the Poor*)

Scene 5: In Urinetown

We're Not Sorry (*Little Sally, Hot Blades Harry, Josephine Strong, Soupy Sue, Little Becky Two-Shoes, Billy Boy Bill, the Poor and UGC Staff*)

I'm Not Sorry – Reprise (*Caldwell B Cladwell and Penelope Pennywise*)

I See A River (*Hope Cladwell, Little Becky Two-Shoes, Josephine Strong and Cast*)

Please note, theatrical haze is used in this performance. In the event of an emergency please follow the direction of staff.



BOBBY STRONG
Sam Wood



HOPE CLADWELL
Audrey Austin



**CALDWELL B.
CLADWELL**
Ryan Morris



**PENELOPE
PENNYWISE**
Stephanie Milostic



**OFFICER
LOCKSTOCK**
Josiah Lucas



LITTLE SALLY
Olivia Sappey

THE CAST



MR MCQUEEN
Vinve Bolos



OFFICER BARREL
Connor Morris



JOSEPHINE
"OLD MA" STRONG
Brielle Carey



LITTLE BECKY
TWO SHOES
Rosalie Brice



TINY TOM
Lachlan Casbolt



HOT BLADES
HARRY
Mia Avellino



SENATOR FIPP
Zoe Linsen



MRS MILLENIUM
Maddy Calcott



DR. BILLEAUX
Bailey Robinson



SOUPY SUE
Abigail Fraser-Mifsud



BILLY BOY BILL
Mia El Khansa



**ROBBIE THE
STOCKFISH**
Jazz Dawson



**JOSEPH "OLD MAN"
STRONG**
Soren Williamson





Miriam Robson



Laura Corvalan
Sotomayor



Mia Craig



Arielle Caban



Joshua McDonald



Charlie Cutroni



Angela Natoli



Sienna Fitzgerald



Charlotte Maxwell

ENSEMBLE CAST



Emmie Kinsella



Alexandra Savenije



Breanna Cummins



Lillian Derwent



Sophie Klimontova



Carly Dearth



Ruby Carter



Eva Prodromakis



Shikha Shah



Kaitlyn Chong



Anisha Gill



Ava Mander



Eliza Moore



Ysabella Govender-Hondros



Emma Coulon



Rachel McNeilly



Tanisha Varmani



Gabriella Perez-Salazar



Grace Cole



Maya Yamauchi-Blach



Kirshna Shukla



Caitlin Mayo



Abigail Dumbrell



Tanvi Lankala



Tom Irving



Abby Kinsella



Hanan Bhuiyan



Angela Ajimon



Catriona Baird







CONDUCTOR
Mr Jonno Morrison



PIANO
Mr Andrew Peachey



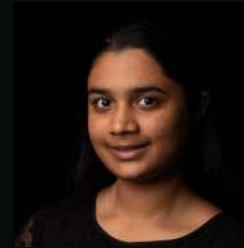
BASS
Mr Ian Lewis



DRUMS
Mr Timothy Parsons



CLARINET /
BASS CLARINET
Mrs Nicole Brice



CLARINET
Ananya Venkateswaran



FLUTE
Keira Foreman



ALTO SAXOPHONE
William Tye



ALTO SAXOPHONE
Mason Foreman



ALTO SAXOPHONE
Alexander Watkins

THE ORCHESTRA



TENOR
SAXOPHONE
James Hanlon



BARITONE
SAXOPHONE
Harry Maxwell



TRUMPET
Dr Scott Marsh



TRUMPET
James Todhunter



TRUMPET
Ricky Oberholzer



TROMBONE
Callum Thomas



TROMBONE
Anson Liu



TROMBONE / TUBA
Jacob Chong



PERCUSSION
Sam Chong



VIOLIN
Ethan Chow



VIOLIN
Janice Ho



VIOLA
Melinda Wei





DIRECTOR

Mr Angus Trenerry

CHOREOGRAPHER

Mrs Monica Woods

ARTISTIC DIRECTOR

Mrs Simone Hazelwood

LIGHTING AND SOUND DESIGN

Mr Kyle Christie

ASSISTANT CHOREOGRAPHERS

Rosalie Brice

Mia El Khansa

TECH CREW

Alya Abaza

Niamh Anderson-Lister

Robert Hughes

Kieran Leek

Emily Pead

Abrielle Saffy

Parv Shah

Lachlan Willett

COSTUME DESIGN

Mrs Simone Hazelwood

Mr Angus Trenerry

Bosie at 'The Wardrobe'

PHOTOGRAPHY

Mrs Adele Lockman

Mr Robbie Fatt

Mr Sam Prasad

MUSICAL DIRECTOR

Mr Jonno Morrison

ASSISTANT MUSICAL DIRECTOR

Mr Andrew Peachey

PRODUCERS

Mrs Karleen Fitzgerald

Mr Andrew Peachey

PRODUCTION MANAGER

Mr Peter Doherty

STAGE MANAGERS

Miss Samantha Lindsay

Mr Peter Robson

BACKSTAGE CREW

Tanish Anupam

Fatiha Talukder

SETS AND PROPS

Mrs Elizabeth Cummins

Mrs Sue Heard

Mrs Christina Sotomeyer

Mrs Marieke Derwent

Harry Carter

Micheal Cummins

Alaya Abaza

Abrielle Saffy

Tanish Anupam

PRINTART DESIGN

Mrs Ruby Trenerry

PROGRAM

Mr Sean Storie

PRODUCTION TEAM

MAKE-UP DESIGN

Mrs Ana Grenfell

HAIR DESIGN

Mrs Jayne Barber

MAKE-UP TEAM

Ms Tara Fletcher

Ms Jo Mendoza

Ms Kiara de Silva

Ash Hutchinson

Tahlia Powell

Sydney Miller

Emma Davidson

Kaylyn Rautenbach

Brianna Arellano

Akrisha Dhawan

Emma Titmus

REHEARSAL ASSISTANTS

Ms Tara Fletcher

Mr Russell Tredinnick

CANTEEN

Mrs Karen Ulrich

Mrs Jennie Neville

Mrs Liz Nix

Mrs Karen Smith

FRONT OF HOUSE

Mrs Victoria Broady

Stephanie Szetu

Ingrid Li

Isabella Nestor

Marziah Patanwala

Abbie Wolff

Gia Chopra

Natasha McEnally

Amelia Willis

Jessie Strong

Maddie Willett

Charlotte Haithwaite

Charlotte Dunsford

Naomi Jungherr

Shrey Singh

Christian Ting

Saachi Singh

SUPERVISION

Mrs Kate Sale

Mrs Heather Kroll

Mrs Tracy Payne

Mr Sam Prasad

Mr Dave Burton

Mrs Nicole Morris

Mrs Margaret Hill

Mrs Donna Thomas

FIRST AID

Mrs Jeanette King





PRODUCTION GALLERY

















































TEAR

Most of us don't think twice when we turn on a tap and we're welcomed instantly with clean drinking water. The simple act of going to the bathroom is something we do daily, without having to worry about where the waste goes, how it may impact our health or cause diseases in our community. Millions of people around the world don't have access to clean drinking water and appropriate toilet facilities which impacts not only on their health, but also their ability to learn, work and live in relative comfort. Often people need to travel by foot, sometimes for hours, just to access clean drinking water.

TEAR is a Christian agency working for a just and compassionate world. They provide toilets, wells, pumps and pipes for communities who need them. In conjunction with local Christian development organisations they work closely with members of communities as they believe that when community members participate at every level of project implementation, it results in transformation that can be sustained long after the project draws to a close.

We encourage you to donate to TEAR to support their great work around the world via this website <https://www.tear.org.au>. Alternatively, there are opportunities to donate cash during interval.



We would like to acknowledge Erect Safe for their assistance with the scaffolding.



As a major theme of our show is water conservation and the environmental and social impact of water shortages, students were invited to prepare their own reflections on this important environmental issue.

Thank you to all the students who participated and congratulations to the following students:

First Place:

Tharika John (Year 8) Gianna Joe (Year 7)

Runner Up

Suzannah Stedman (Year 9)

Special Mention

Ava Mander (Year 10) Emma Coulon (Year 9)



**Tharika John
(Year 8)**

STUDENT REFLECTIONS

THE SINGLE DROP OF WATER

One single drop of water
Slowly, silently, gracefully
Makes its way down the tap
And lands into the bucket
Too small to be heard

Another drop of water
Slowly, silently, gracefully
Makes its ways down the tap
And lands into the bucket
Too small to be heard

A widow lifts the bucket
Its weight, too light
And carefully carries it another kilometre
To the next closest tap
All this work, before the crack of dawn

One single drop of water
Echoes through the bathroom
Quickly followed by another, then another
The drops slowly make their way
Down the sink, down the drain

A man hears the water
Dripping loudly in the bathroom
In his hand is his water bottle
He empties the bottle
The tap remains dripping

One single drop of water
Squirts out of a girl's water bottle
She aims again at her friend
And squirts another drop of water
The drops of water land on the floor

The widow takes her empty bucket home
Without a job, all day
She goes from tap to tap, well to well
Finding enough water to survive
Food she only feeds her daughters

She hears the drops from the man's
bathroom
She hears the drops from the girl's bottle
She hears her throat gasp for vapour
She hears another tap run dry
She hears her mind roam free

The drops of water from the man
The drops of water from the girl
Went to no use, saved no lives
In another world, those drops of water
Could have been the ones she drank that
day

Those precious, precious drops of water!
Could have saved those many lost lives
Those sacred, sacred drops of water!
Could have made someone breathe air
and blink eyes
But they didn't, and all the widow asks is
Why?

Gianna Joe (Year 7)



2019	Guys and Dolls
2017	Hello Dolly
2015	My Favorite Year
2013	Godspell
2011	Fiddler on the Roof
2009	Seussical
2007	Oliver!
2005	Pirates
2003	Pippin
2001	Little Shop of Horrors
1999	Twelfth Night
1997	The Mikado
1995	Godspell
1994	The Pirates of Penzance
1993	My Fair Lady
1992	Stepping out
1991	Annie
1990	The Boyfriend

Thank you to the College Council for their ongoing support of the arts.

PAST MUSICALS