



## URINE THE MUSICAL

#### Ipswich Operatic & Dramatic Society proudly present

Based on the film "Dirty Rotten Scoundrel Written by Dale Launer and Stanley Shapiro & Paul Henning



**New Wolsey Theatre, Ipswich Tues 13 - Sat 17 June** 

Box Office 01473 29590



www.wolseytheatre.co.uk

Book by Jeffrey Lane

Music and Lyrics by David Yazbek

#### Production Team



**Director** Helen Clarke

Musical Director Natasha Staffieri

Choreography Steph Brown

**Design** Mali-Beth Roberts

**Lighting Design** Dan Scarlett

Sound Design Steve Rowe

**Lighting Technician** Will Dowe

Sound Technician Amie Hunter

Assistant Sound Technician Gabby Dean

**Properties** Sue Simmons

**Costumes** Linda Grey, Pam White, Leon Harris

**Production Manager** Steve Wooldridge

Front Of House Manager Mike Wadman

**Front Of House Team** Ian Quickfall, Judy & Mike Wadman, Linda & Steve Wooldridge, Maggie Mudd, Margaret Haddock, Norman Rutterford, Sheila Garnham, Sue Goodall

Publicity Photography Peter Ling

**Programme** Steve Taplin

**Set Building** Dave Borthwick, Helen Clarke, Norman Rutterford, Mike Wadman. Georgie Beard.

Publicity Video Will Dowe





A musical about toilets.... really?

From an American writer's encounter with a pay-per-use toilet of a trip to Europe grew an eccentric scenario about a Gotham-like city, where a 20-year drought has

brought on a crippling water shortage – and one of the most daring and original Broadway musicals for years.

*Urinetown, the Musical* premiered on Broadway in 2001 and became the sensation of the season, receiving ten Tony nominations, and winning for best score, best book, and best director.

Bruce Weber in The New York Times called it "a sensational piece of performance art, one that acknowledges theater tradition and pushes it forward as well." Rex Reed in The New York Observer declared it "a fresh, unique, original, impudent, colorful, exciting, irreverent, surprising and wonderful musical...."

It was preparing to open on Broadway in September 2001, but – in a twist that could have been taken straight from the pages of its scriptits opening was postponed after the events of 11<sup>th</sup> September that year. Although it had been written "pre-9/11", its potent satire of government oppression took on an even darker hue during the years when the Bush Administration was steadily (and often secretly) increasing the power of the government over the lives of its citizens.

*Urinetown, the Musical* is part of a far older theatrical tradition that makes us laugh, makes us take a hard look at our society and, perhaps most importantly, makes us think. Legendary German director and writer Bertolt Brecht, creator of *The Threepenny Opera* and other brilliant and disturbing pieces of theatre, which aimed to engage the audience through their brains instead of their hearts, to get them to think about the issues and questions put before them on stage.

Officer Lockstock and Little Sally constantly encourage the audience to reflect on what is happening onstage:

**Little Sally:** Is this where you tell the audience about the water shortage Officer Lockstock?

**Officer Lockstock:** Everything in its time, Little Sally. You're too young to understand it now, but nothing can kill a show like too much exposition.

**Little Sally:** How about bad subject matter?

Officer Lockstock: Well-

Little Sally: Or a bad title, even? That could kill a show pretty good.

"In the dark times will there also be singing?
Yes, there will also be singing.
About the dark times."
Bertholt Brecht.

"We laugh because it's funny and we laugh because it's true."

Al Capone





in rehearsal







#### **Musical Numbers**

#### Act One

- Urinetown Full Company
- It's a Privilege to Pee Pennywise and the Poor
- · It's a Privilege to Pee (Reprise) Lockstock and the Poor
- Mr Cladwell Cladwell, Hope, Mr. McQueen, Ms Millenium, Dr. Billeaux and the Staff of UGC
- Cop Song Lockstock, Barrel, and Cops
- Follow Your Heart Hope and Bobby
- Look at the Sky Bobby and the Poor
- Don't Be the Bunny Cladwell, Hope, Fipp, McQueen, Ms Millenium and Dr. Billeaux
- · Act One Finale Bobby, Cladwell, Hope, and Company

#### **Act Two**

- What is Urinetown? Little Becky Two Shoes, Hot Blades Harry, Cladwell, Bobby, Little Sally, Lockstock, and the Poor
- Snuff That Girl Hot Blades Harry, Little Becky Two Shoes, and the Poor
- Run, Freedom, Run! Bobby and the Poor
- · Follow Your Heart (Reprise) Hope
- Why did I Listen to that Man? Pennywise, Fipp, Lockstock, Barrel, Hope and Bobby
- Tell Her I Love Her Little Sally, Bobby
- We're Not Sorry Little Sally, Hot Blades Harry, Josephine, Soupy Sue, Bobby Girl and Company
- · I'm Not Sorry (Reprise) Cladwell and Pennywise
- · I See a River Hope, Little Becky Two Shoes, Josephine, and Company





"A declaration of the power of theatre...a sensational piece of performance art, one that acknowledges theater tradition and pushes it forward as well.... Simply the most gripping and galvanizing theater experience in town. And did I mention that Urinetown is hilarious?"

#### **Bruce Weber, New York Times**

*Urinetown*'s lyricist-librettist Greg Kotis has a political science degree from the University of Chicago. Lyricist composer Mark Hollmann was the organist at Christ Lutheran Church in Manhattan. But their roots are in Chicago improv theatre, where they were ensemble members — actorwriters — of Cardiff-Giant Theatre Company, where Kotis co-authored six plays. In this extract from an interview with Playbill On-Line they talk about the show:

Playbill On-Line: *Urinetown*, on the face of it, is a pure and zany musical comedy, but there are political points that burble up — about tyranny, capitalism and more. Like Bertholt Brecht, you mix your ideas with comedy. Is it a political show or is it a pure musical comedy?

Greg Kotis: For us, there is a political point, and I guess we strive to do both: We wanted to be funny and be true to how we see things. The Brecht connection is that Brecht strove to break down the barrier between the actors and the audience, and that's what we tried to do too. Our device is lighter, it's not quite so confrontational, but still we try to remind the audience that we know that they know they're seeing a show. The connection to the substance of the play is that we're trying to reveal things we think we know [about] organizations, consumption — and that we live in a time of peril whether we know it or not. Now it seems more obvious because of the year we've lived, but there are other perils that are bubbling beneath the surface. This is a show that tries to deal with that anxiety and that fear of those perils on the horizon.

#### Playbill On-Line: Brecht wanted to entertain.

Greg Kotis: We come from a comedy background, and an improv comedy background at that, where the only measure of how you're doing is whether they're laughing or not. It builds in you a real requirement that what you're putting in front of an audience is funny and they like it. That's the No. 1 priority.

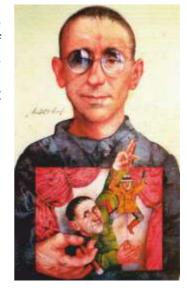
### Playbill On-Line: The score has a tinny, muscular quality to it that recalls the pre-war work of composer Kurt Weill. Mark, how much were you thinking about him when you were creating *Urinetown*?

Mark Hollmann: I was thinking about Weill a lot at the beginning because the idea that Greg presented seemed so much like *The Threepenny Opera* to me. As we went on writing the score, that palette was a little limiting to me. I started to reach into the way I learned to write musicals, which was by watching Rodgers and Hammerstein and Lerner and Loewe, so a lot of that influence started creeping in as we proceeded to musicalize the dramatic moments.

## Playbill On-Line: There's a number in Act Two called "Snuff That Girl" that unexpectedly explodes into a spoof of Jerome Robbins' staging of "Cool," from *West Side Story*. Did you know it would be that when you wrote it?

Mark Hollmann: No, we did not know that. I think it was [original director] John Rando's idea that he wanted some sort of uptempo jazzy number at the top of the second act. [Choreographer John] Carrafa signed on months later than Rando, so it was Carrafa taking a look at that and saying, "Y'know, this is a lot like the situation in 'Cool' in *West Side Story*," and of course he draws from other choreographers, too. It has such an affect on the second act. We were afraid of putting that back-to-back with "Run, Freedom, Run," originally, because we thought "Run, Freedom, Run," was our big showstopper: We can't

interfere with its momentum. How can we put "Snuff That Girl" leading up to it? It will ruin the impact it has! It only magnifies the impact, in my opinion, because "Snuff That Girl" is so dark — it's *funny*, but it's dark. "Run, Freedom, Run" is so up and light and cheery that it gives this great boost of energy that propels us to the end of the show, I feel.











Officer Lockstock: "Don't you think people want to be told their way of life is unsustainable?"

Little Sally: "That – and the title's awful. Can't we do a happy musical next time?"

Lockstock's cry of "Hail, Malthus!", which is taken up by the cast at the end of the Urinetown, is a reference to Thomas Robert Malthus' (1766 - 1834) famous 1798 An Essay on the Principle of Population.

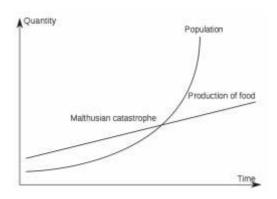
Malthus wrote that overpopulation was the root of many problems industrial European society suffered from—poverty, malnutrition, and disease. And he predicted that some portion of humanity would always live in misery and suffer famine as a result.

According to Malthus, this was a mathematical inevitability: resources tended to grow arithmetically, but as populations grew, more people would be available to reproduce, and so the rate of population growth would increase.

If left to grow naturally, Malthus believed, human populations would eventually become too large to be supported by the food grown on available agricultural land.

In order to avoid this catastrophe, Malthus urged "moral restraint." He declared that people must practice abstinence before marriage, forced sterilization where necessary, and institute criminal punishments for so-called unprepared parents who had more children than they could support. Even in his time, this solution was not popular!

Advocates of Malthusian theory point to epidemics that hit urban populations as evidence that his predictions were correct. For example, from 1918-1922, an estimated 75,000,000 people worldwide are thought to have died from an influenza epidemic. Malthusians would cite this as a natural check on populations that were outpacing natural resources.



Progress in agricultural technology and a decline in population growth rates (brought about by contraception and policies or economic circumstances discouraging large families) have meant such catastrophes have been rare.

However, many argue that future pressures on food production, combined with threats such as global warming, make overpopulation a still more serious threat in the

future.

"In the coming decades, we will have to convert to solar power and safe nuclear power, both of which offer essentially unbounded energy supplies (compared with current energy use) if harnessed properly and with improved technologies and social controls. Know-how will have to be applied to long-mileage automobiles, water-efficient farming, and green buildings that cut down sharply on energy use. We will need to re-think modern diets and urban design to achieve healthier lifestyles that also cut down on energy-intensive consumption patterns. And we will have to help Africa and other regions to speed the demographic transition to replacement fertility levels, in order to stabilize the global population at around 8 billion."

Are Malthus's Predicted 1798 Food Shortages Coming True?

Jeffrey D. Sachs, Scientific American, September 2008

"While right now we may be able to turn our taps on in the morning, cook whatever we want for dinner and drink as much water as we desire throughout the day, the

ghostly voice of Malthus encourages us to beware of the inevitable day where our children, our friends' children and all their children will have to share this world – a world which we are asking more of in every way."

Richard Fitch, Resident Director St. James Theatre, London, which staged the UK premiere of Urinetown the Musical in 2014.





## URINE TOWN THE MUSICAL



#### Cast

(in Order Of Appearance)

Officer Lockstock - Roger Jackaman

Little Sally - Bronte Fletcher

Penelope Pennywise - Natasha Staffieri

**Bobby Strong** - Wade Ablitt

Hope Cladwell - Zoe Ransome

Mr. McQueen - Jacob Eells

Senator Fipp - Daren Wayland

Old Man Strong/Hot Blades Harry - Nathan Cant

Tiny Tom/Dr. Billeaux - Ben Maytham

Soupy Sue - April Rand

Little Becky Two Shoes - Tasha Abbott

Bag Lady/Mrs. Millennium - Katy Pointer

Bobby Girl - Kel Ashton

Josephine Strong - Lesley Rawlinson

Officer Barrel - Phil Cory

Caldwell B. Cladwell - Martin Leigh





**Gallery Players** were formed in 1985 by Pat Taplin to produce rarely performed plays and musicals that larger companies would find uneconomic or which only use a few actors. The company quickly established a reputation for quality and excellence. Our aims are broadly speaking:

To exploit a niche for staging productions that are progressive and exciting in both content and execution.

To embrace both new and established works.

To act as vehicle for engaging new talent as well as established members.

To foster a group of actors and technicians that are truly a community.

To foster links with schools and colleges.

We generally stage three productions a year.

Performing lesser known shows is always difficult, particularly when it comes to building an audience and balancing the books, but by sticking to our aims we have grown an audience, that, hopefully, trust us to produce interesting work.

Although we have a strong pool of performers new blood and talent is always welcome as are people who want to work on the technical side.

The company is run by a small steering group: Dave Borthwick, Helen Clarke, Steve Taplin and Steve Wooldridge.

We encourage other directors to take the reins of their own pet projects, allowing them to cast freely and create individual shows with the backing of our excellent technical and production crew. Our only insistence is that the final show should entertain and stimulate our discerning audience and should exude that sense of professionalism we strive for.

Gallery have won several awards including the NODA Eastern Area Shield for Best Production with 'Carnival' & 'Putting it Together' and the Councillors Cup for 'The Bakers Wife' and 'Kiss Me Like You Mean It'.

Please visit our website at **www.galleryplayers.co.uk** for details of all our shows past and future. Please sign up with your email address if you would like us to keep you informed of what we are doing and receive our 'newsletters' which will give details of any workshops/auditions we may be holding.

Our Motto is 'Making Theatre Exciting' which we like to think we do, most of the time!

#### **Acknowledgements**

Jon Tavener and everyone at Eastern Angles Theatre Company, David Henshall, Andrew Clarke - EADT, Lesley and Adrian Rawlinson, Essential Suffolk Magazine, Chris Finbow, Museum St. Methodist Church, Ipswich, Felixstowe Library, Suzanne Hawkes, Mad Hatter Theatre Company. Ipswich Operatic and Dramatic Society, Torben Merriott and Blackwing Ltd for steel deck hire, Upfront Productions, Kesgrave High School, Kingsfleet Primary School, Felixstowe, Felixstowe Musical Theatre.

#### **Past Shows:-**



1985 Cowardy Custard, 1986 Happy as a Sandbag, 1987 Sail Away, 1988 Something's Afoot, 1989 Company, 1990 The Best Little Whorehouse in Texas, 1991 The Hired Man, 1992 Snoopy - The Musical, A Little Night Music, 1993 Stepping Out, Cabaret, 1994 Assassins, The Ghost Train, Into the Woods, Hobson's Choice, 1995 Man of La Mancha, Steel Magnolia's, City of Angels, Scent of Flowers, 1996 Little Shop of Horrors, The Most Happy Fella, Blue Remembered Hills, 1997 Dancing at Lughnasa, Pacific Overtures, Chicago, Hard Times, 1998 The Resistible Rise of Arturo Ui, Sweeney Todd (The Demon Barber of Fleet Street), Shadowlands, Something's Afoot, 1999 Carnival, Trip to Bountiful, The Boys From Syracuse, Tons of Money, 2000 On Golden Pond, The Bakers Wife, Kiss of the Spiderwoman, A Slice of Saturday Night, One Flew Over The Cuckoo's Nest, 2001 Mrs Warren's Profession, A Funny Thing Happened On The Way To The Forum, Billy, Breezeblock Park, 2002 The Memory of Water, Flora The Red Menace, A Slice of Saturday Night, Radio Times, 2003 Kiss Me Like You Mean It, Days of Hope, Honk!, And A Nightingale Sang, 2004 Bouncers, Merrily We Roll Along, Talking Heads, You're A Good Man Charlie Brown, 2005 Kindertransport, She Loves Me, A Night At The Dogs, 2006 Amy's View, Passion, With Love, Colder Than Here, 2007 This Happy Breed, Grand Hotel, You Want Chilli Sauce With That & Marry Me A Little, The Sunshine Boys, 2008 Oh Kay!, Spend Spend Spend, To Kill A Mockingbird, 2009 The Long Road, Follies, Flare Path, 2010 Ordinary Days, Rent, Spring & Port Wine, 2011 My Mother Said I Never Should, Our House, Heroes, 2012 Putting it Together, Love Story, Be My Baby, 2013 A Man of No Importance, Into the Woods, The Importance of Being Earnest, 2014 Oh What a Lovely War!, Galileo, The History Boys, 2015 A Day in the Death of Joe Egg, Hairspray, A Streetcar Named Desire, 2016 Jumpers For Goalposts, The House of Bernarda Alba, Spring Awakening, Ushers, 2017 Urinetown.

> Future Production:-Far From The Madding Crowd (see back page for details)

gallery players present

# Far From The Madding Crowd

by thomas hardy

box office 01473 211498 book online: www.galleryplayers.co.uk by arrangement with josef weinberger ltd.



sir john mills theatre autumn 2017