



URINETOWN, THE MUSICAL
ILLINOIS THEATRE

Mark Hollmann, music and lyrics

Greg Kotis, book and lyrics

J. W. Morrissette and Lisa Gaye Dixon, directors

Justin M. Brauer, music director

Joe Bowie and Lisa Gaye Dixon, choreographers

Thursday-Saturday, November 3-5, 2022, at 7:30pm

Wednesday-Saturday, November 9-12, 2022, at 7:30pm

Colwell Playhouse

PROGRAM

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Act I

Scene 1: Public Amenity #9

Scene 2: Executive Offices of Urine Good Company

Scene 3: A Street Corner

Scene 4: Public Amenity #9

Scene 5: Executive Offices of Urine Good Company

Scene 6: Public Amenity #9

20-minute intermission

Act II

Scene 1: The Secret Hideout

Scene 2: The Secret Hideout

Scene 3: Executive Offices of Urine Good Company

Scene 4: The Secret Hideout

Scene 5: Executive Offices of Urine Good Company

This production includes theatrical haze and strobe lighting.

This production is recommended for ages 8 and up.

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

Any video and/or audio recording of this production is strictly prohibited.

URINETOWN, THE MUSICAL

DIRECTORS

Lisa Gaye Dixon
J. W. Morrisette

MUSIC DIRECTOR

Justin M. Brauer

CHOREOGRAPHERS

Joe Bowie
Lisa Gaye Dixon

SCENIC DESIGNERS

Emilia Consalvi
Katie Owen

COSTUME DESIGNER

Wesley Price

LIGHTING DESIGNER

Yingman Tang

SOUND DESIGNER

Madison Ferris

FIGHT DIRECTOR

Zev Steinrock

STAGE MANAGER

Kaitlyn N. Meegan

DRAMATURG

Melissa Goldman

VOCAL COACH

Diane Robinson

CAST

OFFICER LOCKSTOCK

Grania McKirdie

PENELOPE PENNYWISE

Charlotte Howard-Check

BOBBY STRONG

David Stasevsky

LITTLE SALLY

Alex George

DR. BILLEAUX

Noah Smith

MR. MCQUEEN

Josh Graff

SENATOR FIPP

Josiah Zielke

OFFICER BARREL/BOBBY UNDERSTUDY

Anthony Maggio

HOPE CLADWELL

Julia Clavadetscher

OLD MAN STRONG/HOT BLADES HARRY

Patrick Jackson

TINY TOM

Paddy Berger

SOUPY SUE

Courtney Mazeika

LITTLE BECKY TWO SHOES

Gabrielle DeMarco

ROBBY THE STOCKFISH

Jonathan Kaplan

CALDWELL B. CLADWELL

Jaylon Muchison

BOY COP/UGC EXECUTIVE/OFFICER BARREL UNDERSTUDY

Jimmy Cone

GIRL COP/UGC EXECUTIVE/HOPE CLADWELL UNDERSTUDY

Sophia Pucillo

JOSEPHINE STRONG

Mary Jane Oken

MRS. MILLENNIUM

Guinevere Brown

BILLY BOY BILL

Jamal Turner

ORCHESTRA

PIANO/CONDUCTOR

Justin M. Brauer

BASS

Andrey Gonçalves

PERCUSSION

Alek Mann

REEDS

Nate Balester

TROMBONE

Nick Wurl

DRAMATURG'S NOTE

Urinetown?!? What kind of name is that for a musical? A very good one, as it turns out. Arising from the creative minds of Greg Kotis and Mark Hollmann, *Urinetown, The Musical* satirizes the ways in which our most basic needs can be turned into cash profits for others.

The idea for the musical came to Kotis as he was backpacking in Europe with only \$300 to his name. Kotis realized how strict he needed to be with his spending, which included how much he could spend daily on using the restroom. Kotis was inspired to imagine a city where all public amenities were controlled by a monopolizing corporation. And what if our world were suffering from an ecological disaster such as a great drought? Upon returning to the States, Kotis approached Hollmann with his ideas and *Urinetown, The Musical* was born.

After numerous workshops and drafts of the script, Kotis and Hollmann submitted the show to the New York International Fringe Festival. In August 1999, *Urinetown* made its mark to standing-room-only audiences each night at the Fringe Festival and proceeded to extend its run through September 4th. Following its successful run *Urinetown* continued to gather audiences as it headed to Broadway in September 2001.

Monday, September 10, was a press night with reviewers from *The New York Observer*, the *Newark Star-Ledger*, and *USA Today*, among others. The next night, September 11, 2001, was to have been even more crucial with critics from *Newsday*, the *Associated Press*, *Variety*, and *The New York Times*. That performance, of course, never took place.

Many people wondered how to continue after such a tragedy as the 9/11 terrorist attacks. How would the city and the nation heal after an event like this? Robert Simonson reported for *Playbill.com* that: "All Broadway shows—all New York shows, period — closed on September 11. They remained shuttered for the matinees and evening performances of Wednesday, September 12. But by Thursday, they were back open. City Hall saw that they were."

Chris Jones for *American Theatre* wrote: "Remarkably, on Thursday, September 13, just 48 hours after the attacks, all 23 Broadway theaters were up and running. It was—by any historical standards—an extraordinary public and private achievement and a crucial cog in the wheel of the city's recovery." After only 48 hours theaters were up and running. Why? Was it to benefit society or to please producers financially?

For *Urinetown*, September 13 became a preview night not only for reviewers, but for an audience of airline attendants who had nowhere else to go. According to co-author Kotis, director John Rando walked onstage and said, "Another word for life is creativity." Rando noted that theatre might not save lives or help extinguish fires smoldering downtown. But it could provide "creativity and life."

Urinetown formally opened September 20, 2001. The musical had 25 previews and played for 965 performances. It received ten Tony Award nominations and won in three categories: Best Direction of a musical (John Rando), Best Book of a musical (Greg Kotis), and Best Original Score (Greg Kotis and Mark Hollmann).

Urinetown may strike us as an odd title, and, of course, it premiered on Broadway decades ago. But the themes throughout the show still resonate today. A satirical comedy, it indicts late-stage capitalism and drives a dystopian narrative to the extreme. Some themes you cannot simply laugh off—some require action.

Those of us who are members of Generation Z often advocate for action on climate change, engage in social activism, and attempt to create a better society, a closer community. And we are aware that we need Earth to remain our home, with plentiful resources.

What can we do to keep our town from becoming *Urinetown*?

—Melissa Goldman

PROFILES



Paddy Berger (Tiny Tom) (he/him) is a sophomore BFA acting major from Chicago, Illinois. He attended Lane Technical High School. His Illinois film credits include *The 48* (various roles) as well as *Alternative Lifestyles* (various roles) and *Stupid F*cking Bird (Con)* at the

Armory Free Theatre. He is also a member of Spicy Clamato, the university's oldest improv troupe. While not acting, Paddy can be found acquiring clown-themed items and engaging in mirthful banter. He would like to thank everyone involved in the creative process of the show and would adore nothing more than for you to enjoy the show!



Guinevere Brown (Mrs. Millennium) (she/they), a junior from Carbondale, Illinois, is pursuing her BFA in acting at the University of Illinois. Her Illinois Theatre credits include *The 48* (Hero, Everybody's Hero), u/s for *The*

Neverland and u/s for *The Heist*. Some of their favorite productions include *The Diary of Anne Frank* (Anne Frank) with the Stage Co., *Twelfth Night* (Andrew Aguecheek and others) with Stone Soup Shakespeare, and *Cinderella* (Charlotte) with Kr8tive Fine Arts Academy. When not acting on stage, Guinevere spends time dancing, painting, and singing. Guinevere would like to thank their director and the creative team for this incredible opportunity.



Julia Clavadetscher (Hope) (she/her) is a sophomore in the BFA Acting Studio at the University of Illinois Urbana-Champaign. Her previous credits with Illinois Theatre include *The 48* (Ursula, Everybody's Hero). Julia is a proud Chicago native who

graduated from Saint Ignatius with credits including *Little Woman* (Meg), *Emma* (Harriet), and *Tightwad* (Elise). She can also be seen in an upcoming short film *The Waiting Room*. Julia would like to thank her family, friends and faculty for all their support and hopes you enjoy the show!



Jimmy Cone (Boy Cop/UGC Executive/ Officer Barrel Understudy) (he/him) is a sophomore in the BFA Acting Studio at the University of Illinois

Urbana-Champaign. His previous credits with Illinois Theatre include *The 48* (Boracchio, Everybody's Hero). His film credits include 2022's Voices of Memory Project, in collaboration with the University of Illinois Humanities Research Institute. When not performing on stage, Jimmy loves coaching the University of Illinois Hive Society Improv team, singing with the school of music, and immersing himself in the theatre. Jimmy would like to thank his wonderful family, friends, faculty and the creative team for all of their love and support and is thrilled to share *Urinetown: The Musical* with you!



Alex George (Little Sally) (they/any) is a senior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. Credits with Illinois Theatre include *Varslaren: The Whistleblower* (Billing), *Redline Collection* (Stage Directions, Beth U/S), *'Night Mother* (Jessie),

*Psh*tter! A Drinking Song for The Year of Our Lord 2020* (Ross/Puppets on the Heath), and *She Kills Monsters: Virtual Realms* (Evil Gabbi). They've also appeared in the Armory Free Theatre in *Reasons to Go To Space* (Piddles), *Bad F*cking Hamlet* (Polonius/Gravemaker), and *Chasing the Ghost* (Patty). George proudly hails from southeastern Kentucky, the hub of the universe. They are a founding member of the nonprofit theatre group Flashback Theatre Co. in Somerset, Kentucky, where they worked as an actor, teaching artist, and administrator.



Josh Graff (Mr. McQueen) (he/him/his) is a senior in the BFA acting program at the University of Illinois Urbana-Champaign. He has previously worked with Illinois Theatre in *Varslaren: The Whistleblower* (Morten Kiil), and has performed at the Armory Free Theatre

in *Bad F*cking Hamlet* (Ghost, Gildenstern, Gravemaker) and *Chasing the Ghost* (Kurt). Previously, he worked in East Peoria at Illinois Central College, in shows such as *The Cripple of Inishmaan* (Billy Claven), *Columbinus* (Freak), *One Man, Two Guvnors* (Francis Henshall), *The*

Revenants (Gary), and *Blue Window* (Griever). He would like to thank his family, friends, fellow students, and faculty for their unending support.



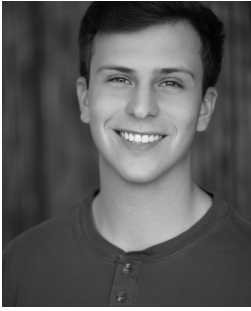
Charlotte Howard-Check (Penelope Pennywise) is currently a sophomore pursuing a BFA in acting at the University of Illinois. Her Illinois Theatre credits include *The 48* (Martha). She has also been seen at The Armory Free Theatre in *Alternative Lifestyles* (Megan/Katherine/

Lonnie). When not acting on the stage, she spends time writing music. Charlotte would like to thank her family and friends for their love and support.



Patrick Jackson (Old Man Strong/Hot Blades Harry) (he/him) is a sophomore pursuing a BFA in acting at the University of Illinois. He has been seen in *The 48* (Jeremy) as well as in the short film *Tint of Red* (Gordon), shown last year at the UIUC Film Festival.

While not on stage Jackson enjoys singing with the Varsity Men's Glee Club, as well as eating bagel sandwiches.



Jonathan Kaplan (Robby the Stockfish) (he/him) is a junior pursuing his BFA in acting at the University of Illinois. His Illinois credits include *Native Gardens* (Ensemble/Frank Understudy) and *Sweat* (Jason). A graduate of Maine South High School, his past theater credits

include high school productions of *Matilda: The Musical* (Miss Trunchbull), *Into the Woods* (Baker), and *Shakespeare in Love* (Henslowe). When not acting on stage, Kaplan spends his free time composing music—both instrumental and lyrical.



Anthony Maggio (Officer Barrel/Bobby Understudy) is a junior acting major at the University of Illinois Urbana-Champaign. On campus he has been involved in Illini Student musicals and some independent short films. Anthony has also worked on *Candyman*, *Lovecraft*

Country, *Fargo*, *Paper Girls*, and *The Shining Girls* as a special effects technician. He is thrilled to performing again and appreciate of the opportunities to be collaborating with fellow artists.



Courtney Mazeika (Soupy Sue) is currently a junior pursuing a BFA in acting at the University of Illinois. She performed in *The Heist* (Charlie), *Impulse 24/7* (Anja, Bobby), and *Julius Caesar* (Cassius) with Illinois Theatre. At her high

school, she performed in shows such as *Matilda* (Cook, Sergei), *Brave* (Witch, Lord Macintosh), *Comedy Sportz* (Captain), *Complete Works of William Shakespeare* (Romeo, Iago, Soldier, Macbeth, Soothsayer, Henry VIII, Hamlet), *Origins* (Zoey), *Almost Maine* (Gayle), and *The Good Doctor* (Pochatkin, Woman), to name a few. When not performing on stage, Courtney enjoys working with her improv troupe (Odd Request) and sketch comedy troupe (Potted Meat) as vice president within the Champaign-Urbana community.



Grania McKirdie (Officer Lockstock) is currently a junior pursuing a BFA in acting at the University of Illinois as an Evans Scholar. She recently appeared as Tracey in Illinois Theatre's spring production of *Sweat*. Other on campus credits include *Into the Woods* (Baker's Wife) and *Little Women* (Aunt March)

with Illini Student Musicals and *Twelfth Night* (Malvolio) with the What You Will Shakespeare Company. Grania is a proud graduate of the Chicago Academy for the Arts where some of her credits included *Macbeth* (Macbeth), *Everybody* (Everybody), *The Wolves* (#14), *columbinus* (Rebel), *King Lear* (Goucester), *Sense and Sensibility* (Margaret), and *Sunday in the Park with George* (Yvonne).



Jaylon Muchison (Caldwell B. Cladwell) is a junior acting major at the University of Illinois Urbana-Champaign. In Illinois Theatre, he has performed in nine productions: two ten-minute plays through *Impulse 24/7*, a short film directed by Ryan Leshock entitled *Subliminal* as the

Male Protagonist, the monologue *Ghost Gun* as Black Boy, DePauw's virtual production of *Color Struck* by Zora Neal Hurston as John, an escape room production of *The Heist* as Hawk, narrator in the stage reading of *Redline*, *Sweat* as Chris, and *Urinetown* as Caldwell B. Cladwell. With the Illinois Shakespeare Festival he played Lord, Sexton, and Messenger in *Much Ado About Nothin'*; Duke of Burgundy and Soldier in *King Lear*; and Tour Guide, Friar, and Don John in *Much Ado About Quite A Lot*. He plans to complete his studies at U of I and work hands-on with the craft of acting.



Mary Jane Oken (Josephine Strong) (she/her) is in her junior year at the University of Illinois Urbana-Champaign pursuing a BFA in acting. She previously performed in her hometown of Deerfield, Illinois. Her notable credits include, *The Diary of Anne Frank*

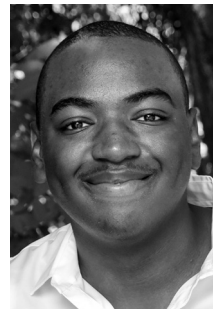
(Miep Gies); *You Can't Take It With You* (Martine Vanderhof [Grandma]); *Mamma Mia* (Donna); *Phillies* (Woman in Red); *Fugitives in America* (Sarah/Student 2/Nurse); *Varslaren: The Whistleblower* (Heidi); and most recently, *Stupid*

*F***ing Bird* (Mash) in the Armory Free Theatre. Mary Jane gives her thanks and gratitude to the cast, crew, and audience for helping to create a wonderful show!



Sophia Pucillo (Girl Cop/UGC Executive/Hope Cladwell Understudy) is a senior finishing her studies as a BFA acting candidate at the U of I. Her previous Illinois theatre credits include *Varslaren* (Petra Stockmann) and a Sunday Shorts appearance in *An Imperial Affliction*

(Penelope). She has also had the privilege of participating in Armory Free Theatre productions including *Bad F***ing Hamlet* (Ophelia/Marcellus/Judge) and other on-campus productions including *Twelfth Night* (Fabian) with the What you Will Shakespeare Company. When off the stage Sophia enjoys capturing the joys of life with the people she loves, through cooking, singing and watching terrible reality TV shows with her friends.



Noah Smith (Dr. Billeaux) (he/him) is a junior currently enrolled at the University of Illinois Urbana-Champaign pursuing a BFA in acting. His other on-campus credits include an original, student-led piece, *Alternative Lifestyles* (Ian), with the Armory Free Theater; *Sweat* (Bruce) by Lynn Nottage;

and most recently, *A Darkling at Nightfall* (Liridon) by Mallory Raven-Ellen Backstrom. He is a Chicago native and a graduate of Lindblom Math and Science Academy, where his credits include

Anything Goes (Elisha J. Whitney), *Dreamgirls* (Marty), *The Wiz* (Ensemble), *Anon(ymous)* (Mr. Laius/Zyclo/Ensemble), *Mamma Mia!* (Bill Austin), and more. He is also an alum of the NHSI Cherubs Theater Arts Program where his credits include *The Other Shore* (Ensemble) by Gao Xingjian.



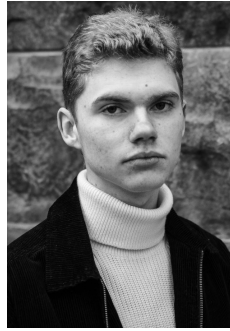
David Stasevsky (Bobby Strong) is currently a senior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Sweat* (Stan), *Origin Story* (Gary) and *She Kills Monsters: Virtual Realms* (Great Mage Steve). Stasevsky has also spent several

summers as a theatre instructor for children ages 8-10 at the Devonshire Cultural Center in Skokie, Illinois. When not acting on stage, Stasevsky spends his time writing short stories and tabletop role-playing games.



Jamal Turner (Billy Boy Bill) is a junior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. Credits with Illinois Theatre include *The Neverland* (Beau), and *A Darkling at Nightfall* (Eld). Jamal is a graduate of Walter Payton College

Preparatory Academy where some of his credits included *Seussical The Musical* (Horton), *Peter and The Starcatcher* (Peter), and *Lord of The Flies* (Piggy). When not acting on the stage, Jamal enjoys playing video games, spending time with his fraternity members, and going to the gym.



Josiah Zielke (Senator Fipp) (they/any) is a sophomore in the BFA Acting Studio at the University of Illinois Urbana-Champaign. They were born and raised in the Urbana-Champaign area and have worked with multiple different community theatre

companies in the area such as the Champaign Park District, Champaign-Urbana Theatre Company, and Champaign Central's Theatre Department. Josie is also a published writer and plays multiple instruments, guitar, bass, and drums, for their band, Angel Village.



J. W. Morrisette (Co-Director) is the Associate Head of the Department of Theatre at the University of Illinois at Urbana-Champaign and has served in the Department of Theatre for 27 years. He has served as chair of the BFA Theatre Studies Program, the

Assistant Head for Academic Programs, as well as the assistant program coordinator for INNER VOICES Social Issues Theatre. He worked for Stuart Howard and Associates Casting in New York interning as a casting assistant for many Broadway productions and television commercials. J.W. has taught and directed for the past 23 years with the summer Theatre Department at Interlochen Center for the Arts. At the University of Illinois, his classes include Acting, Directing, Introduction to Theatre Arts,

and Broadway Musicals. He has been integral in developing components for the online course offerings in the department as well as supervising all senior theatre studies thesis projects. He has spent several summers acting with the Utah Shakespeare Festival and the Interlochen Shakespeare Festival and directs professionally when time allows. He has received the Provost's Excellence in Undergraduate Teaching Award as well as the College of Fine and Applied Arts Specialized Faculty Award for Excellence at the University of Illinois.



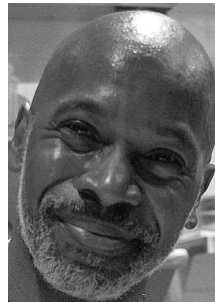
Justin M. Brauer (Music Director) is a director, musician, and educator whose career includes work with Music Theatre International, the Curtis Institute of Music, Purdue University, Children's Musical Theater San Jose, the Champaign-Urbana Symphony Orchestra,

Parkland College, and other colleges and high schools across the country. For Illinois Theatre: *Failure: A Love Story*, *Assassins*, *A Funny Thing... Forum*, and *The Neverland*, as well as teaching Acting in Musical Theatre and Broadway Musicals in U.S. Culture. Brauer holds an MM in musicology with a focus in American musical theatre and a BME in choral music from the University of Illinois Urbana-Champaign. By day, he serves as Assistant Director of Strategic Engagement in the Office of the Vice Chancellor for Institutional Advancement and in his free time, he enjoys baking bread and making puppets. Twitter: @JMBrauer www.JustinMBrauer.com



Lisa Gaye Dixon (Co-Director/ Co-Choreographer) Professor of theatre, Professor of dance, member of the acting Faculty, Resident Director, and Producer for Illinois Theatre, has worked professionally across the country and around the globe. She began her professional career with Steppenwolf Theatre

Company in Chicago, and has been seen on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally at the Attic Theatre, Performance Network, Lost Nation Theatre, The Kitchen Theatre, Illinois Shakespeare Festival, Milwaukee Shakespeare, and The Goodman Theatre of Chicago. She has done film work as actor, acting coach, and AD. At the University of Illinois, Lisa has directed several successful productions for the Department of Theatre, all dealing with a range of social and political issues, and all addressing the common threads of humanity, and the universality of experiences across racial, cultural, class, economic, sex, and gender lines, all while "keeping the passion" and "finding the funny."



Joe Bowie (Co-Choreographer) was born in Lansing, Michigan and began dancing, on a dare, while a sophomore at Brown University. After graduating, he moved to New York City to pursue a dance career where he danced professionally for more than twenty-five years. Bowie

danced and toured domestically and internationally with the Paul Taylor Dance Company—the first African American male

dancer in the Taylor company's history, from 1987–1989, and as a longtime member of the Mark Morris Dance Group, from 1989–2011. While a member of the Mark Morris Dance Group, Bowie appeared in films: *Falling Down Stairs*, a collaboration with Yo-Yo Ma; *The Hard Nut*, Morris' Emmy-nominated take on *The Nutcracker*; and was a featured dancer in *Mozart Dances—Live from Lincoln Center* on PBS. Bowie also served as assistant director for Morris' operatic debuts at the Metropolitan Opera (New York City), the English National Opera (London, UK), and the Edinburgh International Festival (Edinburgh, Scotland). Prior to becoming an MFA candidate and graduate assistant in the dance department at the University of Illinois Urbana-Champaign, Bowie was an Assistant Professor of Instruction in the dance program at Northwestern University and an Adjunct Professor of contemporary dance at the University of South Carolina (Columbia Campus). Bowie earned his BA with honors in English and American literature with an independent concentration in African American poetry from Brown University.

Mark Hollmann (Music and Lyrics) received the Tony Award®, the National Broadway Theatre Award, and the Obie Award for his score to *Urinetown the Musical*, which had its start in the 1999 New York International Fringe Festival. It won Outer Critics Circle, Drama League, and Lucille Lortel Awards for best musical in addition to garnering 10 Tony Award® nominations. Other shows as composer/lyricist include *Yeast Nation* (2011 New York International Fringe Festival, Perseverance Theatre, American Theatre Company, and Ray of Light Theatre), *Bigfoot and Other Lost Souls* (Atlantic Stage and Perseverance Theatre), *The Man in the White Suit* (New York Stage and Film), *The Girl, the Grouch, and the Goat* (University Theatre, U. of Kansas), *Alchemist the Musical* (Seattle Fringe Festival), *Jack the*

Chipper (Greenview Arts Center, Chicago), *Kabooooom!* (University Theater, U. of Chicago), *I Think I Can and Deal with It!* (Berkshire Theatre Festival), and *Fare for All* (Mount Vernon Hotel Museum & Garden, NYC). Actor and/or co-writer for the Cardiff Giant Theater (Chicago) productions *The Rack*, *Theater of Funny*, *The Mercy Ripper*, *LBJFKKK*, *Love Me, All Eight Die*, and *After Taste*, the last of which he also directed. TV: songs for Disney Channel's *Johnny and the Sprites*. He has served on the Tony Nominating Committee, serves on the Council of the Dramatists Guild of America, and is a member of ASCAP. He is also a member of Sure Foundation Lutheran Church in Woodside, Queens, where he serves as a part-time pianist. He and his wife Jilly live in Manhattan with their sons, Oliver and Tucker.

Greg Kotis (Book and Lyrics) wrote the book and co-wrote the lyrics for *Urinetown the Musical*, for which he won two Tony Awards in 2002. His new play, *Pig Farm*, opened at The Roundabout Theatre in New York City and at The Old Globe Theatre in San Diego in 2006. Currently, he is developing two new musicals with Mark Hollmann: *Yeast Nation (the triumph of life)*, an original story that tells the tale of the dawn of life on Earth; and *The Man in the White Suit*, a musical version of the 1951 Alec Guinness film. Other plays include *Eat the Taste* (at New York's Barrow Street Theatre), *Jobey and Katherine*, *Baron von Siebenburg Melts Through the Floorboards*, and *Give the People What They Want*. Greg lives in Brooklyn with his wife, Ayun; his daughter, India; and his son Milo.

Emilia Consalvi (Co-Scenic Designer) (she/her) is currently a senior pursuing a BFA in scenic design at the University of Illinois Urbana-Champaign. Her Illinois Theatre credits include *Sweat* (assistant scenic designer) and *Urinetown* is her first design presented at the Krannert Center

for the Performing Arts. When not working on theater projects, Emilia enjoys creating other artworks through mediums such as photography, drawing, painting, and ceramics.

Katie Owen (Co-Scenic Designer) is currently a senior pursuing a BFA in scenic design at the University of Illinois Urbana-Champaign. At U of I, she has been assistant designer for *Le Nozze di Figaro* and *The Great Scenes From an American Kitchen Sink*. *Urinetown* is Katie's debut co-design at the Krannert Center for Performing Arts. When not working on theater projects, Katie enjoys reading and painting.

Wesley Price (Costume Designer) is a second-year graduate student of costume design at the University of Illinois Urbana-Champaign. A certified English teacher with special interest in Romantic operas of the nineteenth and early twentieth centuries, Wesley is excited to bring his unique perspective to this production. You may have seen his work onstage in 2021's *Fun Home* (Hair and Makeup Assistant) and 2022's *Le Nozze di Figaro* (Design Assistant and Wardrobe Supervisor.)

Yingman Tang (Lighting Designer) (she/her) is currently a third-year graduate student in lighting design at the University of Illinois Urbana-Champaign. Her design works include the musicals *Shrek* and *Newsies*; the dance production *February Dance 2022*; theatre productions *Fear and Misery of the Third Reich* and *Dormancy*; and concerts including Maiqi Jiao's personal concert, Siena Nishizawa's personal concert, and ICME/EMW's new media concert, among others. Her installation artist work *The Whole* was selected for Prague Quadrennial 2019.

Madison Ferris (Sound Designer) is a second-year graduate student pursuing an MFA in Sound

Design and Technology at University of Illinois Urbana-Champaign. At Illinois, she has previously served as sound designer for *Studiodance Spring 2022* and *Redline Collection*. She has also served as sound engineer for *The Neverland* and *Fun Home*. She previously attended Christopher Newport University for her undergraduate degree in Theater Design and Technology, focusing on sound design and engineering. Outside of her studies, she also spends time experimenting in videography and immersive audio.

Zev Steinrock (Fight Director) is a fight director, intimacy director, teacher, and performer, currently serving as Assistant Professor of acting at the University of Illinois Urbana-Champaign. He holds certifications from Intimacy Directors & Coordinators and the Society of American Fight Directors and is a recipient of the Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Fight and Intimacy Direction credits across the country include South Coast Repertory Theatre, Paper Mill Playhouse, Notre Dame Shakespeare Festival, Arkansas Shakespeare Festival, the Williamston Theatre, and Definition Theatre Company. Steinrock holds degrees in acting from Michigan State University and the University of Illinois. Zev loves chicken nuggets.

Maci Mitchell (Assistant to the Director) is pursuing a BFA degree in theatre studies with a concentration in directing. She has worked on several shows as an assistant director including *The Tempest*, directed by Latrelle Bright and *Origin Story*, directed by Lisa Dixon. She is also in the process of directing her first short film in spring of 2023 featuring several other Illinois Theatre students.

Jacqueline Moreno (Assistant to the Director) is currently a senior pursuing a BFA in theatre studies with a concentration in directing at the

University of Illinois. Her Illinois Theatre credits include *Fugitives in America* (Director) and *The 48* (Director). She also was assistant director and understudy in the Station Theatre production of *Borderline* (AD and US: Rosa). They have also been assistant stage manager for the filmed musical *Gay Card* directed by U of I graduate Jordan Ratliff. Moreno is also directing *Dream Hou\$e* by Eliana Pipes at the Station Theatre in February, which focuses on two Latinx sisters and the cultural cost of progress and success in America.

Melissa Goldman (Dramaturg, Assistant to the Director) is a senior finishing her BFA in theatre studies with a concentration in dramaturgy and directing at the University of Illinois Urbana-Champaign this fall. Illinois Theatre credits include: *Redline Collection* (Captionst), *Turn of the Screw* (Wardrobe Crew). Other credits include: *Sister Act* the musical (Director) and *All Together Now* (Stage Manager) for Champaign Urbana Theatre Company; *10 Out of 12* (Assistant Director) for Parkland College Theater; *Scary Stories at the Station* (Stage Manager), and *Borderline* (Co-Producer), for The Station Theatre. She will be Assistant director for *Water by the Spoonful* this spring for Heartland Theatre Company. She previously attended Parkland College for her associate's in theatre performance. Outside of theatre, she is an Early Childhood Education Teacher at Next Generation Early Education here in Champaign. She is grateful for the opportunity to work with a great cast and creative team. Special thanks to Tim Hess, Beth Nuss, Ruth Davis, and little Remi Krist for never letting me give up on my passions. Many thanks to J. W. Morrisette, and Jeffrey Eric Jenkins for all the guidance and support on this production. Enjoy the show. And welcome to *Urinetown* (the musical)!

Kaitlyn N. Meegan (Stage Manager) is a second-year MFA stage management student originally from Westfield, New York. She received a BA in theatre arts and BS in communication-media management from the State University of New York at Fredonia. Her credits with the University of Illinois include stage manager for *Carnaval!* (Lyric Theatre @ Illinois), assistant stage manager for *Sweat* (Illinois Theatre), and assistant stage manager for *Native Gardens* (Illinois Theatre). Most recent credits outside the university include assistant stage manager for *Nutcracker! Magic of Christmas Ballet* (national tour).

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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