



*PRESENTS*

# URINETOWN, THE MUSICAL



## **URINETOWN THE MUSICAL**

**MUSIC BY MARK HOLLMANN**

**LYRICS BY HOLLMANN AND GREG KOTIS**

**BOOK BY KOTIS**

**DIRECTED BY DAVID EGGERS**

**SHOW DATES APRIL 3 - APRIL 12**

**PLAYING IN BABCOCK THEATRE**

**801.581.6961**

**THEATRE.UTAH.EDU**

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)

The University of Utah Department of Theatre Presents

# URINETOWN, THE MUSICAL

BOOK & LYRICS BY **Greg Kotis**  
MUSIC & LYRICS BY **Mark Hollman**

URINETOWN was produced on Broadway in September, 2001 by the Araca Group and Dodger Theatricals in association with TheaterDreams, Inc., and Lauren Mitchell.

Director & Choreographer

**DAVID EGGERS**

Music Director

**TREVOR JEX**

Costume Designer

**LEXIE KEWISH**

Lighting Designer

**PORTER CHARLESWORTH**

Properties Designer

**ARIKA SCHOCKMEL**

Scenic Designer

**KYLE BECKER**

Sound Designer

**JENNIFER JACKSON**

Stage Manager

**HANNA RICHARDS**

Dramaturg

**SYDNEY CHEEK-O'DONNELL**

Producer

**CHRIS DUVAL**

*There will be a XX-minute intermission.  
Video or audio recording of this performance by any  
means is strictly prohibited.*



*American Sign Language interpretation will  
be provided during the 2nd Friday evening  
performance and talkback for every show.*

# COMPANY

**IAN FERNANDEZ ANDERSEN**..... Officer Lockstock  
**TYLER ATKINSON**..... Mr. McQueen (U/S Caldwell)  
**TALLY BALLAS**..... Female Swing  
**CHARLIE BAYTIEH**..... Old Man Strong, Hot Blades Harry (U/S Barrell)  
**SOFIA CANDELA**..... Soupy Sue, Cladwell's Secretary (U/S Hope)  
**KADEN CONRAD**..... Senator Fipp (U/S Bobby)  
**SAMANTA CUALLO**..... Little Becky Two Shoes, Mrs. Millenium,  
(U/S Little Sally)  
**ELLE DENLEA**..... Josephine Strong, Old Woman, Cop (U/S Pennywise)  
**LIESEL JOSEPHINE DEWALT**..... Robby the Stockfish / Exec #2  
(U/S Lockstock)  
**LUKE ELZEY**..... Bobby Strong  
**ALEC FOOTE**..... Caldwell. B. Cladwell  
**PARKER MATHEWS**..... Tiny Tom / Dr. Billeaux  
**MARIA MOESINGER**..... Hope Cladwell  
**TIMOTHY QUESENBERRY**..... Officer Barrel  
**HANNAH RICH**..... Billy Boy Bill / Exec #1 (U/S Little Becky)  
**ALEXA SHAHEEN**..... Penelope Pennywise  
**LUKE WILLIAMS**..... Male Swing  
**ELLA MEI WILLIAMSON**..... Little Sally

# THE BAND

Piano Conductor - **Trevor Jex**  
Reeds - **Derek Crane**  
Low Brass - **Dylan Wolfe**  
Drums, Percussion - **Wachira Waigwa-Stone**  
Bass - **Spencer Aamodt**

# MUSICAL NUMBERS

## ACT I

### SCENE 1: Amenity #9, the poorest, filthiest urinal in town

“Urinetown” ..... Lockstock & Company

“It’s a Privilege to Pee” ..... Penny & The Poor

“It’s a Privilege to Pee” (reprise) ..... Lockstock & The Poor

### SCENE 2: The good offices of Urine Good Company

“Mr. Cladwell” ..... Caldwell, McQueen, Hope & UGC Staff

### SCENE 3: A street corner

“Cop Song” ..... Lockstock, Barrel & The Cops

“Follow Your Heart” ..... Hope & Bobby

### SCENE 4: Amenity #9, the poorest, filthiest urinal in town

“Look at the Sky” ..... Bobby & The Poor

### SCENE 5: The good offices of Urine Good Company

“Don’t Be the Bunny” ..... Cladwell & UGC Staff

### SCENE 6: Amenity #9, the poorest, filthiest urinal in town

“Act 1 Finale” ..... Company

## ACT II

### SCENE 1: A secret hideout

“What Is Urinetown?” ..... Company

### SCENE 2: A secret hideout

“Snuff That Girl” .... Hot Blades Harry, Little Becky Two Shoes & The Poor

“Run Freedom Run” ..... Bobby & The Poor

“Follow Your Heart” (reprise) ..... Hope

### SCENE 3: The good offices of Urine Good Company + Various

“Why Did I Listen to That Man?” ... Penny, Fipp, Lockstock, Barrel, Hope, Bobby

### SCENE 4: A secret hideout

“Tell Her I Love Her” ..... Little Sally & Bobby

### SCENE 5: various

“We’re Not Sorry” ..... The Rich & The Poor

“We’re Not Sorry” (reprise) ..... Cladwell & Penny

“I See a River” ..... Hope & Company

# CONTENT ADVISORY

URINETOWN contains adult language, themes, and depictions of violence. It is recommended for ages 10 and up.  
Parental discretion is advised.

# SPECIAL THANKS

Eric Sciotto, Erin Farrell Speer,  
MTP Assistants Aurora Nelson and Ashley Rodriguez



# DIRECTOR'S NOTE

The Colorado River flow is down 20% compared to the 20th century averages, and negotiations for how best to manage and use the remaining water have stalled.

Water reservoirs like Lake Mead and Lake Powell, hydropower resources, are historically low and nearing “minimum power pool” status, with Powell projected **to go offline within the next 6-18 months.**

The Great Salt Lake is headed toward imminent, irreversible collapse.

Demand for water far exceeds actual supply, with a worse imbalance ahead.

Salt Lake City, which was already experiencing an elongated period of drought, now faces a “critical water shortage,” due to low snowpack and higher on average temperatures.

The premise of “paying to pee,” and the disappearance of private bathrooms—the absurd ideas presented in *Urinetown, the Musical* when it opened on Broadway 25 years ago—seem not so absurd today in our dire reality.

Of course, these specific water crises were not on the minds of Greg Kotis (book and lyrics) and Mark Hollmann (lyrics and music) when they wrote the show, but corporate greed, unchecked capitalism, authoritarianism, suppression of dissent, and economic inequality were. All these themes are present, but buried in “gallows humor,” or dark comedy, as a palatable way to expose and highlight truths about our systems and society that perhaps we wouldn't want to think about otherwise.

For our student actors, the humor in this show is a challenge. For the humor to land, they have to take the circumstances and the text to be deadly serious, to commit fully to the circumstances, to believe wholeheartedly in all they say, and refrain from adding comment or judgment onto the text. It's one of my favorite kinds of stage comedy to direct (and to consume), and it's been an absolute joy watching these actors embrace the challenge and succeed.

The comedy is most likely what propelled *Urinetown the Musical* to open in the first place: it was the first musical on Broadway to open after September 11, 2001, and only nine days later on September 20th. Our city (I was living in NYC at the time, but even for those who did not, it felt like “our city” to everyone) needed escape and healing, and this dystopian, fictional town, with its ridiculous circumstances, provided just that. I remember the joy it gave me when I saw the show in the old Henry Miller Theatre, all boarded up, and ramshackled (it was later renovated to become the Stephen Sondheim Theatre). The writers, Mr. Kotis and Mr. Hollmann both received Tony Awards® in 2002 for their work, and the show ran for two years and four months.

In addition to its humor, I love that the show both parodies and pays homage to the musical, as a form, while also busting formulaic musical expectations. One can hear in the music that it nods to other iconic musicals, like *Threepenny Opera*, *Annie*, *West Side Story*, *Fiddler on the Roof*, *Big River*, *The Fantasticks*, and *Chicago*. Yet the show dismantles the “fourth wall,” providing an unexpected fate for the protagonist and withholding from the audience a happy ending. It makes you remember other musicals while defying your expectations!

The smart and clever writing, humorously addressing significant themes that seem only to become more pertinent with time, will perhaps cement *Urinetown* into a permanent rotation, bringing it back to local stages every so many years, to remind us that “Urinetown is here! It’s the town wherever people learn to live in fear,” all while also making us laugh.

– **David W. Eggers, Director & Choreographer**  
**Assistant Professor of Musical Theatre**



# DRAMATURGICAL NOTE

## Hail, Malthus? Maybe Not...

If the people pee for free, they'll push  
The system to the brink!

If today there's spillage, tell us how  
Tomorrow will not stink!

—Cladwell & Company, Act I Finale, *Urinetown*

Thomas Robert Malthus (1766-1834) was an English economist and cleric who famously argued that population growth will always outstrip the available supply of food. But famine, war, and disease would shrink the population to meet food availability. The population would grow, again exceeding the supply of food, and the cycle would repeat forever. But instead of offering food to the hungry masses, Malthus argued that such aid should be withheld. Providing free food to the poor would only encourage them to procreate.

As it turns out, Malthus was incorrect about the limits of agriculture. Today we have more than enough food for everyone on earth, but hundreds of millions of people still experience acute hunger. In the 19th and early 20th century, some of the most infamous famines in history were caused not by a lack of food, but by government policy choices that echoed Malthusian logic and aligned with business interests. The Irish Potato Famine and the 1943 Bengal Famine are two of many such instances.

Caldwell B. Cladwell takes an ideological page from Malthus, publicly justifying his fee-to-pee system as the only way to manage the impacts of a mega-drought. Getting rich in the process just happens to be an—ahem—accident.

## **An H<sub>2</sub>O**overview

In *Urinetown*, there is a shortage of water, not food, and toilets have been privatized. No one can use a bathroom without paying the Urine Good Company. Regardless of income or age, everyone pays to pee. For the middle and upper classes, the fee is an annoyance, but for the poor, the consequences can be devastating.

Today, Utah faces twin water crises: the shrinking Great Salt Lake and the reduced annual flow of the Colorado River. The Great Salt Lake has been shrinking since the late 1980s. The megadrought that began around the year 2000 hasn't helped matters, but the declining lake elevation is due largely to diversion. That is, humans are directing water away from the rivers and streams that feed the lake to support agriculture and development. Reducing the amount of water we divert would help restore the lake to healthy levels, protecting against environmental devastation (e.g., dust storms, migratory bird population collapse).

Meanwhile, the twin scourges of climate change and new water diversions are reducing the annual flow of the Colorado River, which supplies water to more than 55 million people across seven states and Mexico. Compounding the problem, the 1922 Colorado River Compact overestimated the flow of water through the river. So far, members of Compact have failed to come to an agreement about how to share the dwindling water supply after the end of this year. The Lower Basin members are asking for guaranteed releases of water from the Upper Basin, while the Upper Basin members (including Utah) argue that the problem is the Lower Basin's water demand.

So, are we doomed to bathing in coffee cups and boiling what's left of it for tea, like Pennywise?

That's up to us.

To find out what you can do to help that doesn't require a fee to pee, visit the links below:

**[SLOW THE FLOW](#)**

**[UTAH DEPARTMENT OF NATURAL RESOURCES](#)**

**[GREAT SALT LAKE COLLABORATIVE](#)**

**[GROW THE FLOW](#)**

**[UTAH RIVERS COUNCIL](#)**

**[UTAH WATER SCIENCE CENTER, HYDRO MAPPER](#)**

**[SPIRAL JETTY AERIALS](#)**

**[GRAND CANYON TRUST](#)**

## ***How Does Utah Stack Up Against Its Neighbors?***

Although water use is typically calculated as “gallons per capita per day” (GCPD), there is no national standard for calculating GCPD. Some include only indoor residential water use, while others are calculated based upon all water use in the state divided by the total population. Many states do not provide a state-wide average GCPD, opting instead to offer regional or municipal data. Here are the current published numbers:

California, state-wide: 83 gallons

Santa Fe, New Mexico: 93 gallons

Southern Nevada: 95 gallons

Albuquerque, New Mexico: 123 gallons

Phoenix, Arizona: 157 gallons

Wyoming, state-wide: 158 gallons

Colorado, state-wide: 164 gallons

**Salt Lake County, Utah: 168 gallons**

***– Sydney Cheek-O'Donnell, dramaturg  
Associate Professor***

Photo: Todd Collins



# COMPANY & CREATIVE TEAM

## CAST

### **IAN FERNANDEZ ANDERSEN**

(Officer Lockstock) Ian is a senior in the MTP and is excited to send you to *Urinetown*. His most recent credits include Ethan in *The Full Monty* (Grand Theatre), Sonny in *Xanadu* (Meldrum Theatre), Ernst in *Spring Awakening* (Babcock Theatre), Henry in *Newsies* (Sundance), and Rapunzel's Prince in *Into the Woods* (Babcock Theatre). Ian would love to thank his family and friends for always showing their support and welcome to *Urinetown*.

**TYLER ATKINSON** (Mr. McQueen, U/S Cladwell) is thrilled to be doing his first show with the U as a sophomore in the MTP and is loving every minute. His recent favorite credits include Rolf in *The Sound of Music* and Agent Cod/Dancer in *Catch Me if You Can*, both at CenterPoint Legacy Theatre. He also looks forward to his upcoming role as Fyedka in *Fiddle on the Roof*. Thank you for coming, he hopes you enjoy the show!

**TALLY BALLAS** (Female Swing/Dance Captain) is a junior in the MTP. Alongside her studies, she has performed in numerous shows with the University's dance department, as well as several Hale Center Theater productions including *Beauty and the Beast* (Silly Girl), *Finding Neverland* (Wendy), and *Frozen* (Dancer). She is an aspiring

choreographer, having created work for her hometown dance studio, Center Stage Dance for her former high school and for Winfish Theatrical's musical theater summer intensives in LA. Tally would like to thank her family at Center Stage Dance LA for facilitating her passion for the arts.

**CHARLIE BAYTIEH** (Old Man Strong, Hot Blades Harry, U/S Barrell) is a sophomore in the U's MTP. Recent roles include Alfred/White Rabbit in *Alice By Heart* (West Valley Performing Arts Center) and Mitch Mahoney in *Spelling Bee* (Studio 115). He wants to thank his friends, family, roommates, and teachers for all their help during this process. @barliechaytieh

**SOFIA CANDELA** (Soupy Sue/Cladwell's Secretary, US Hope) is a junior in the MTP. Originally from Orange County California, her recent roles include Female Swing in *Legally Blonde* (Meldrum Theater) and Marcy Park in *The 25th Annual...* (Studio 115). She is also pursuing a second degree in Political Science, and is a proud Keith and Amy Engar Scholarship Recipient. Sofia would like to thank her family and boyfriend for their endless support of her art and career. Sofia dedicates this show to her late soul-cat Sandy (March 13, 2009 - March 5, 2026). Forever in the front row.

**KADEN CONRAD** (Senator Fipp, U/S Bobby) has enjoyed singing about pee and hopes you enjoy hearing people sing about pee just as much. He was born and raised in Utah, and is currently a junior in the MTP. Previous credits include *Dear Evan Hansen* and *Ten Brave Seconds* (Pioneer Theatre Company), *Secret Lives of Real Wives* (Salt Lake Acting Company), *Spring Awakening* (Babcock Theatre), and *Star of Wonder* (West Valley Arts). He was stung by a stingray in 2019 and, thankfully, he's still with us. Thank you to his parents, brothers, and grandma for their love and support. @kadencconrad

**SAMANTA CUALLO** (Little Becky Two Shoes, Mrs. Millenium, U/S Little Sally) is a senior in the MTP from Portland, Oregon. She has most recently appeared as part of the ensemble in the University of Utah's production of *Spring Awakening* (Babcock Theatre). She is so excited to be a part of this production and is grateful to all friends and family who have supported her through this journey.

**ELLE DENLEA** (Josephine Strong, Old Woman, Cop, U/S Pennywise) is a junior in the MTP program. Originally from Southern California, Elle has been featured in the U's productions of *Everybody* and *Xanadu*, and has also been fortunate enough to assistant direct *Daddy Long Legs* and choreograph for *The Cherry Orchard* during her time at the U. Recent credits include Jovie in *Elf the Musical* (Ziegfeld

Theatre), Maria in *The Sound of Music*, Marian Paroo in *The Music Man*, and Ariel in *The Little Mermaid* (ESCAPE Theatre). She wants to thank her family and friends for all of their support over the years. She is the a Keith and Amy Engar Scholarship recipient.

**LIESEL JOSEPHINE DEWALT** (Robby The Stockfish, US Lockstock) is PRIVILEGED to pee in Urinetown! A junior in the MTP, she has discovered a passion for directing and theatre administration through her work as Co-President of Open Door Productions. University of Utah credits include *Charting Neverland* and *The SpongeBob Musical*. Other favorite credits include *Dear Everything*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, and *Tootsie*. Technical credits include *The Liliium Club* (Props/Costume Coordinator), *The 25th Annual Putnam County Spelling Bee* (Director), and *Elf* (ASM/Props/Assistant Costumer). Liesel is endlessly grateful to be part of such a hardworking and wildly talented company, and she sends heartfelt congratulations to everyone involved in this production for their incredible artistry and dedication.

**LUKE ELZEY** (Bobby Strong) is absolutely thrilled to be a part of this production of Urinetown. Luke is a Junior in the MTP. Some of Luke's favorite roles have been Jervis in *Daddy Long Legs*, Enjolras in *Les Miserables*, Phoebus in *The Hunchback of Notre Dame*, Whit in

*Of Mice and Men*, Sweeney Todd in *Sweeney Todd* (in concert), Father in *The Yellow Boat*, Demetrius in *A Midsummer Night's Dream*, Luke would like to thank the production team, his professors, directors and family for their support throughout his college education. Enjoy the show! @lukeelzey

**ALEC FOOTE** (Caldwell B. Cladwell) was raised in Fruitland, Idaho and is a junior in the MTP. Favorite performance credits include Mark in *A Chorus Line* (West Valley Performing Arts Center), Reuben (One More Angel soloist) in *Joseph and the Amazing Technicolor Dreamcoat* (Pickleville Playhouse), Topher in *Rodgers and Hammerstein's Cinderella* (Starlight Mountain Theatre), Max in *The Play That Goes Wrong* (Starlight Mountain Theatre), and Ancestor in *The Addams Family* (Hale Centre Theatre). Alec would like to thank his parents and siblings for their continued support in his academic and artistic endeavors. "Love is never gone."

**PARKER MATHEWS** (Tiny Tom, Dr. Billeaux) is currently a sophomore in the MTP. He was recently Matthews in *Elf* at The Ziegfeld Theatre. Other previous roles include Warner in *Legally Blonde*, and Shrek in *Shrek*. He would like to thank his friends and family for their support, he wouldn't be able to do this without them.

**MARIA MOESINGER** (Hope Cladwell) couldn't be more excited to be returning to the Babcock

stage! She was last seen here as the violinist in the U's production of *Storm Still* in 2021. Other recent credits include *Catch Me If You Can* (Centerpointe Legacy Theater), *Xanadu* (University of Utah) and *Savior of the World* (Church of Jesus Christ of Latter-day Saints). Maria is graduating with her BFA in one month and wants to express her love and gratitude to everyone who has made her experience at school so amazing and memorable. Maria is the proud recipient of the Presidential Scholarship.

**ALEXA SHAHEEN** (Penelope Pennywise) is a Senior in the MTP and is ecstatic to be in her first Babcock production! Her most recent Utah credits include *Naked Mole Rat Gets Dressed: The Rock Experience* (Salt Lake Acting Company), *The Full Monty* (The Grand Theatre), *Xanadu* (The University of Utah), *Don't Let The Pigeon Drive The Bus!* (Salt Lake Acting Company), and several productions at Lagoon Amusement Park. Alexa would like to extend her thanks to her friends and family for their constant support in her artistic endeavors. Alexa is a proud recipient of the Fine Arts Advisory Board Scholarship.  
@alexashaheentheatre

**TIMOTHY QUESENBERRY** (Officer Barrel) is a Junior in the History program, with a minor in Theatre Studies and is making his U of U debut! Recent credits include Motel the Tailor in *Fiddler on the Roof* (The Ruth), Jerry in *Charlie*

& *The Chocolate Factory* (The Ruth), Ensemble in *The Wizard of Oz* (Sundance Outdoor Theater), John Brooke in *Little Women* (Lehi Arts Council), and Phil Connors in *Groundhog Day: The Musical* (Titus Productions). You can see him this summer as George Gibbs in *Our Town* at Hale Centre Theatre! Timothy would like to thank David, Trevor, and Erin for the wonderful opportunity to join this show as a Non-Program student!

**HANNAH RICH** (Billy Boy Bill/Little Becky Two Shoes U/S) is a junior in the MTP, originally from Southern California. She is thrilled to make her Babcock debut! Recent credits include: *Dear Evan Hansen* (Pioneer Theatre Company) and *A Christmas Story* (Centerpoint Theatre). She would like to thank her family for their unwavering love and support. She dedicates this show to her Grandma, who she knows is with her every step of the way.

@hannahtrich

**LUKE WILLIAMS** (Male Swing) is a sophomore in the MTP. His recent credits include Kyle & Warner understudy in *Legally Blonde* (Meldrum), ensemble of *Grounding* (Marriot Center for Dance), and choreographer for *Spelling Bee* (Open door studio 115). Outside of the U he has been in the Lagoon Night show and will be returning this summer for his second year. He would like to thank his Mother for her support through the rehearsal and through his education.

**ELLA MEI WILLIAMSON** (Little Sally) is a senior in the musical theatre program at the U and is originally from Seattle. Recent credits include *Ten Brave Seconds* (Pioneer Theatre Company) and *Xanadu* (University of Utah). She also associate directed *Legally Blonde* at the U this past fall. Outside of her studies, Ella Mei loves teaching, spending time with friends, reading fiction, and watching movies (especially Studio Ghibli!) She thanks her friends, family, and roommates for their love and support.

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## CREATIVE TEAM

**ARIANA BAGLEY** (Assistant Director) is a junior in the MTP. Ari is stoked to be making her Assistant Director Debut. Ari was most recently seen as a Swing in *Ten Brave Seconds* at Pioneer Theatre, and Company/ Elle US in *Legally Blonde* at U of U. When she is not at the theatre, she enjoys knitting and working for her family's company, Working With Lemons. She most recently appeared in their film *Sense and Sensibility: A Modern Retelling*. Ari is a proud recipient of the Barbara M. Bannon scholarship.

**PORTER CHARLESWORTH** (Sound Designer) is a third year in the PADP Sound program. Porter's credits include: *[Title of Show]* (Sound Designer, The Grand Theatre), *Into The Woods* (Assistant Sound Designer, Babcock Theatre),

*Everybody* (Sound Designer, Babcock Theatre), *The Heart of Robin Hood* (Sound Designer, Meldrum Theatre), *Spring Awakening* (Set Designer, Babcock Theatre).

**SYDNEY CHEEK-O'DONNELL**

(Dramaturg) is an Associate Professor of Theatre at the University of Utah, where she teaches theatre history, dramatic literature, script analysis, and dramaturgy. She has been a dramaturg on new plays and remounts in professional and educational settings across the country. Her book *Theatre* (Emerald, 2021) demonstrates the effect of theatre on health and wellbeing and offers practical guidance for its use in care settings. Sydney holds a PhD from the University of Washington's School of Drama and a bachelor's degree from Carleton College in Minnesota.

**LYNN DEBOECK** (Intimacy Director) hails from Northern Virginia, just outside of Washington DC, earned her Ph.D. in Theatre from the University of Kansas in 2015 and has been a faculty member here in the U's Department of Theatre (and Gender Studies) since 2016. Her most recent intimacy work was on *You On the Moors Now* and she has recently written a book chapter in "The Ambiguity of Consent," being published by Routledge this year. Her intimacy training is primarily from Theatrical Intimacy Education and she hopes to help promote a culture of consent in every space she inhabits.

**HANNA DUERSCH** (Stage Manager) Is a senior in the Stage Management BFA at the U and is thrilled to be working on *Urinetown* this spring! Some of Hanna's recent work includes: *Ten Brave Seconds* (PA), *Same Mistakes* (SM), *Charting Neverland* (SM), *Amahl and the Night Visitors/ A Christmas Program* (Co-SM), *The Heart of Robin Hood* (ASM). Hanna would like to thank her wonderful husband, friends, and family for their support and hopes that you all enjoy the show!

**CHRIS DUVAL** (Producer) Chris DuVal is currently serving as chair in the Department of Theatre. He has worked as an AEA actor, director, fight director or guest instructor at regional theatres and training programs across the country, including 20 years at the Oregon Shakespeare Festival. DuVal is a Certified Teacher and Fight Director with the Society of American Fight Directors, a Master Instructor with Dueling Arts International, holds a 2nd-degree black belt in Aikido, and authored "Stage Combat Arts," published by Bloomsbury Methuen.

**DAVID W. EGGERS** (Director / Choreographer) most recently directed & choreographed *Forever Plaid* at the Ruth Theatre. *Mythic* at Cincinnati Playhouse (assoc. director / choreographer); *My Best Friend's Wedding* at Ogunquit Playhouse (assoc. director / choreographer). Other U productions: *Xanadu*, *Into the Woods*, *Cabaret* (with Christine Moore, choreographer). Author of

“Crafting an Intentional Career for the Musical Theatre Performer” (Routledge, 2025). Podcast host: *The Mental Game of Musical Theatre*. Assistant Professor of Musical Theatre, U of U Department of Theatre, since 2019. Upcoming: Dr. Gibbs in *Our Town* at Hale Centre Theatre. profeggers.com

**JENNIFER JACKSON** (Sound Designer) is an Associate Professor with the Department of Theatre. Design and/or original music credits include *Romeo & Juliet* (Yale Repertory Theatre); *Lifespan of a Fact* (Pioneer Theatre); *Gold Mountain*, *The 39 Steps*, *Much Ado About Nothing* (Utah Shakespeare Festival); *Bald Sisters*, *Yoga Play*, *Form of a Girl Unknown*, *Alabaster*, *The Wolves*, *Hir*, *Bull Shark Attack*, *Hand to God*, *Harbur Gate*, *Blackberry Winter*, *Streetlight Woodpecker*, *Two Stories* (Salt Lake Acting Company). Jennifer has worked on many department productions as well including *The Tempest*, *Storm Still*, and *Twelfth Night*.

**TREVOR JEX** (Music Director & Piano Conductor) After working throughout the Musical Theater Department since 2016, Trevor is humbled by and grateful for his newly appointed position as Music Director for the Department of Theater. Previous productions under his direction include *Legally Blonde*, *Xanadu*, *Illyria*, *Songs For A New World*, *Nine*, and *Cabaret*. He is a local jazz and pop/rock gigging musician and enjoys cooking,

hiking, and exploring all that the great Mountain West deserts, forests, and endless roads have to offer. He would like to extend his heartfelt thanks to Anaïs Chantal, Alex Marshall, Melonie Shore, and his loving parents for the support and opportunities that got him to where he is today.

**TRIN JONES** (1st Assistant Stage Manager) is a sophomore in the Stage Management program at the U. Some of Trin’s past credits include *SpongeBob the Musical* (Stage Manager, Highland High School), *Little Women* (Assistant Stage Manager, HHS), *Big Fish the Musical* (Stage manager, HHS), *Circle Dreams Around (the Terrible Terrible Past)* (Intern SM, BLK BOX Lab), *Xanadu* (PA, University of Utah), *The 25th Annual Putnam County Spelling Bee* (Stage Manager, Open Door), and the Assistant Production Stage Manager for the premier semester of the Studio 115 series.

**LEXIE KEWISH** (Costume Designer) is a sophomore in the PADP (Costume Design Emphasis). Her previous work at the U includes *Same Mistakes* (Studio 115) and *Charting Neverland* (Kingsbury Hall), as well as credits on *Charlie and the Chocolate Factory*, *Mamma Mia!*, and *Murder in the Knife Room* at Clearfield High School. She would like to thank her fellow PADP students for the community they’ve given her, the Urinetown cast and crew for bringing her vision to life, and her sisters for the endless love and inspiration they provide. Lexie

is a recipient of the Lady Bracknell Scholarship.

**ANDREW LIDDELL** (2nd ASM) is a sophomore in the Stage Management program at the University of Utah! Some of his past credits include *Rossums Universal Robots* (1st Assistant Stage Manager, touring and Studio 115 feature), *La Boheme* (Production Assistant, School of Music), *Anastasia* (Stage Manager, Heritage Theater Company), *Tarzan* (Stage Manager, Farmington High School). Support local arts!

**DAVID RAMIREZ** (Production Assistant) is a Freshman in the Stage Management program at the U. Some of David's past credits include *Aftermath* (Director, WHS), *Annie* (Stage Manager, WHS), *Antigone* (Stage Manager, WHS), *Freaky Friday* (Stage Manager, WHS), *Murder on the Orient Express* (Stage Manager, WHS), *The Greek Mythology Olympiaganza* (Stage Manager, WHS), *12 Reasons Not To Do a Play* (Stage Manager, WHS), *Romeo & Juliet* (Stage Manager/Benvolio, WHS), *Selfie* (Zack), and *Tracks* (Old Man).

**CELESTE PALERMO** (Assistant Choreographer) is a sophomore in the U's MTP, and she is thrilled to be making her collegiate choreographic debut! Previously, she has choreographed *Seussical The Musical* and dance concert: *Art Of Creation* at the Academy For Performing Arts in New Jersey. Palermo has also created various standalone pieces and served

as dance captain in three past productions. She would like to thank her friends and family for their continuous support and every smile they've given her.

**SERENITY SINGLETON** (Production Assistant) is a junior in the Stage Management program at the University of Utah. Some of Serenity's past credits include *Catch Me If You Can* (Stage manager, USUE), *Sherwood! the Adventures of Robin Hood* (Touring ASM, USUE), *As it Goes* (Costume Design Assistant, UFOMT) *Dead Guilty* (Wardrobe Head, USUE), *The Marvelous Wonderettes* (Wardrobe Crew, Lyric Rep), *Twelfth Night* (Wardrobe Crew, Lyric Rep), *One Man Two Governors*, *Legally Blonde* (Spot Op, University of Utah).

**GREG KOTIS** (Book & 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.

**MARK HOLLMANN** (Music & 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.



# PRODUCTION STAFF & ADVISORS

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<b>ANDREW LIDDELL</b> .....	2nd Asst. Stage Manager
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<b>DAVID RAMIREZ</b> .....	Production Assistant
<b>AMBER BIELINSKI</b> .....	Stage Management Mentor
<b>KYLE BECKER</b> .....	Technical Director, Scenic Mentor
<b>HALEE RASMUSSEN</b> ...	Asst. Technical Director & Scenic Charge Artist
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<b>DUNCAN VAN HECKE</b> .....	Sound Engineer
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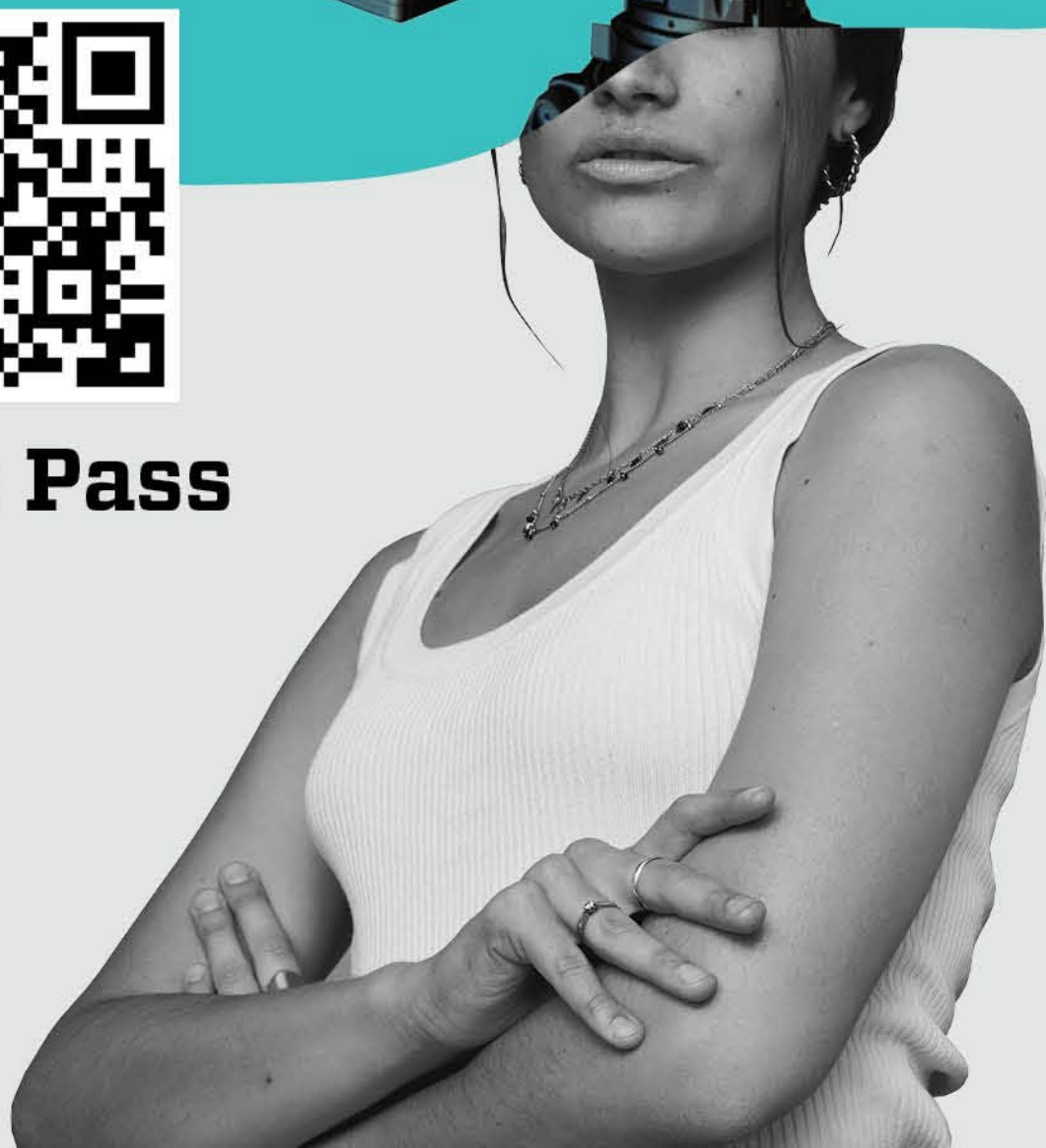
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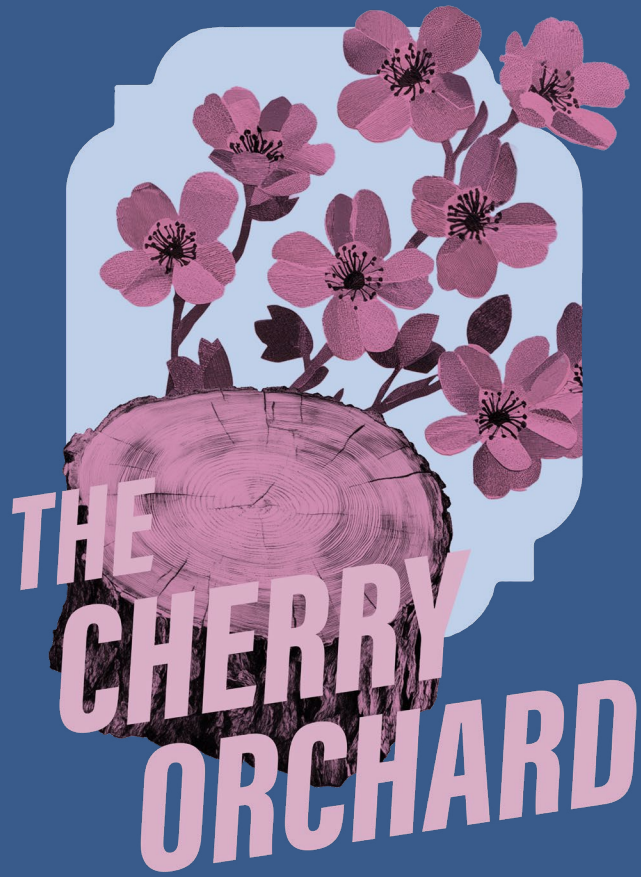
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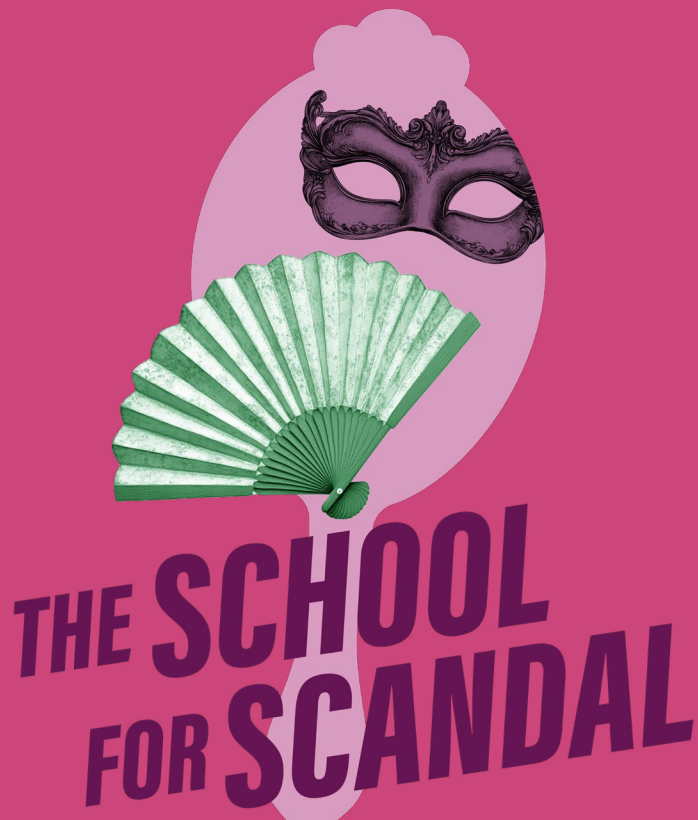
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