

SPECIAL CONSIDERATIONS & AUDITION INFORMATION

Urinetown

Book by Greg Kotis

Music by Mark Hollmann

Lyrics by Mark Hollmann & Greg Kotis

Director/Choreographer: Jess Hirsh

Music Director: J. Kyle Coleman

Production Stage Manager: Chloe Bowman

Dramaturg: Laura Carbonneau

Fight Director: Craig Miller

Intimacy Coordinator: Kelly Quinnett

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the libretto licensed by Musical Theatre International. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information, or if you have questions, please contact:

Jess Hirsh, Director/Choreographer

J. Kyle Coleman, Music Director

Chloe Bowman, Production Stage Manager

MUSICAL SYNOPSIS:

From Musical Theatre International

In a Gotham-like city, a terrible water shortage, caused by a 20-year drought, has led to a government-enforced ban on private toilets. The citizens must use public amenities, regulated by a single malevolent company that profits by charging admission for one of humanity's most basic needs. Amid the people, a hero decides that he's had enough and plans a revolution to lead them all to freedom!

Inspired by the works of Bertolt Brecht and Kurt Weill, *Urinetown* is an irreverently humorous satire in which no one is safe from scrutiny. Praised for reinvigorating the very notion of what a musical could be, *Urinetown* catapults the "comedic romp" into the new

millennium with its outrageous perspective, wickedly modern wit and sustained ability to produce gales of unbridled laughter.

CHARACTER BREAKDOWN:

All actors will be considered for all characters permitting that using the character's scripted pronouns are within their boundaries. Actors must sing in the keys that the score is published in for this production. Character descriptions from Musical Theatre International:

Officer Lockstock (He/Him)

The tongue-in-cheek narrator of our story, he is a corrupt policeman who secretly kills off the guilty offenders. Bold, brash, and larger than life in many ways. Superb comedic timing.

Penelope Pennywise (She/Her)

The tough, jaded warden of the poorest, filthiest town urinal. She is Cladwell's one-time lover and mother to Hope who eventually softens her temper. Excellent high belter.

Bobby Strong (He/Him)

The dashing, rebellious everyman who works for Miss Pennywise at the poorest, filthiest town urinal. He becomes an unsuspecting protagonist and romantic hero when he starts a revolution and falls in love with Hope Cladwell. Versatile tenor voice.

Little Sally (She/Her)

A precocious and irreverent street urchin. She serves as a quasi-narrator who often questions Lockstock and the play's logic.

Mr. Mcqueen (He/Him)

Cladwell's sycophantic lackey.

Senator Fipp (He/Him)

A greedy politician in Cladwell's pocket. A bumbling coward.

Officer Barrel (He/Him)

Lockstock's patrol partner. A thuggish and aggressive policeman.

Hope Cladwell (She/Her)

Cladwell's ravishingly beautiful daughter, torn between her father and her new love for Bobby. She begins as an innocent, naive angel but becomes vengeful and determined after being exposed to her father's evil. Versatile soprano.

Joseph "old Man" Strong/Hot Blades Harry (He/Him)

Bobby's rebellious father. His refusal to pay the fee sends him to Urinetown, ultimately launching the revolution. Doubles as Hot Blades Harry. One of the Poor, he is a psychopathic and can become a violent loose cannon. SUPERB dancer/character actor.

Tiny Tom (He/Him)

One of the Poor, he is an idiotic man-child. Great dancer.

Soupy Sue (She/Her)

One of the Poor, she is excitable and easily panicked. Great dancer.

Little Becky Two-shoes (She/Her)

One of the Poor. She is foul-mouthed, impulsive, and accusatory. SUPERB dancer.

Caldwell B. Cladwell (He/Him)

The evil president and owner of the Urine Good Company. He is a miserly money-grubber who gleefully exploits the poor.

Josephine "ma" Strong/Old Woman (She/Her)

Bobby's mother and Joseph's wife. A strong-willed woman with a bite, able to withstand the hard hand life has dealt her.

Ensemble

Cops, Secretaries, Rebels

CASTING & REHEARSAL INFORMATION:**CONSIDERATIONS:**

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are *required* to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- SWINGS/UNDERSTUDIES: Swing and Understudy assignments will be used in this production. These actors will be responsible for learning a secondary role/track to their main role that they may be asked to “swing” into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance. Performances for understudied/swung roles are not guaranteed.
- GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form. In this musical, any actor can play any role permitting that they sing the role in the published MTI key.

REHEARSAL TIMES AND LOCATIONS:

This musical will rehearse:

- First Rehearsal: September 2nd
- Weeknights: Monday-Thursday, 6:30pm-10:00pm
- Weekends: Saturdays AS NEEDED 11:00am-3:00pm
- Weekly Days Off (Until Tech): Fridays and Sundays
- Rehearsals will be held in the following locations as listed in the daily call:
 - CLASS Annex Room 13
 - Hartung Theatre
- Performance Dates: November 5th-14th, Friday 7:30pm, Saturday 7:30pm, Sunday 2:00pm.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

ACCESS RELATED CONSIDERATIONS:

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS:

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.

PHYSICAL AND VOCAL CONSIDERATIONS:

- The production includes the fast-paced learning of music and choreography.
- The production requires all performers to move props and scenic elements while on and off stage.

INTIMACY/VIOLENCE CONSIDERATIONS:

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances the production.
- The production will have a fight director.
- The production will have an intimacy coordinator.
- All actors may be asked to engage in physical contact including possible exaggerated violence, comedic clowning, and non-romantic close contact.
- Old Man Strong urinates at the end of “Privilege to Pee”
- Old Man Strong is dragged off stage by Officer Barrel
- Officer Lockstock may kiss Hope Cladwell’s hand
- Hope Cladwell and Bobby Strong put their ears to each other’s chest to listen to each other’s hearts during “Follow Your Heart”
- Hope Cladwell and Bobby Strong kiss after “Follow Your Heart”
- Hope Cladwell may be carried ‘sack of potatoes’ style during the “Act I Finale”
- The ensemble engages in a slow-motion fight at the end of the “Act I Finale”
- Hope Cladwell is bound to a chair/gagged
- Officer Lockstock restrains Little Sally during “What is Urinetown”
- Officer Lockstock and Officer Barrel restrain Bobby Strong before “Why Did I Listen to That Man”
- Two UGC Executives restrain Pennywise before “Why Did I Listen to That Man”
- Bobby Strong is blindfolded and bound at the wrists
- Pennywise fights the UGC Executives that have her restrained in a slapstick manner during “Why Did I Listen to That Man”
- Officer Lockstock and Officer Barrel kill Bobby Strong by throwing him off the edge of a building
- Pennywise is seized by the poor after “Tell Her I Love Her”
- The poor kill Officer Barrel during “We’re Not Sorry”
- The poor kill Senator Fipp and Mrs. Millenium during “We’re Not Sorry”
- Cladwell is seized by the poor after “We’re Not Story”
- Cladwell is thrown off the roof and killed by Robby the Stockfish and Billy Boy Bill
- IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS:

Urinetown deals with and mentions subject matters some may find activating and difficult, including:

- Extreme poverty
- Bodily functions

- Police violence
- Death/murder
- Sexually charged comments
- References to hanging
- Government corruption

(this is a living document as of 5/28/2026 and is subject to change/edits)