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**PUBLISHED BY
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**PUBLISHED IN CONJUNCTION WITH
SAGACITY MEDIA**

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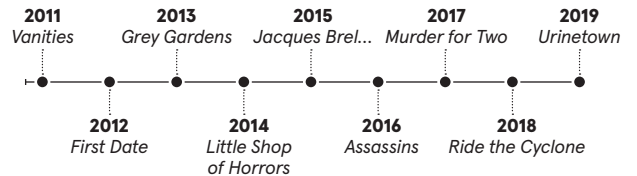
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A JOINT UNDERTAKING

THE UNIQUE COLLABORATION between The 5th Avenue Theatre and ACT – A Contemporary Theatre began in 2011 with *Vanities*. This partnership has provided both organizations the opportunity to include programming in our seasons that would be difficult to do individually: The 5th has been able to produce shows too small in scale for its 2,100-seat venue, and ACT has been able to make musical theater a more regular component of its season. Thank you for joining us for this ninth annual collaboration.

A BRIEF HISTORY OF CO-PRODUCTIONS



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FROM THE DESK OF BILL AND JOHN

FOR THE 5TH AND ACT CO-PRODUCTION, we are always looking for musicals that reflect the world we are living in right now. Our partnership over the past nine years demonstrates how much can be gained when two arts organizations work together creatively. This collaboration is amplified by the intimacy of staging a Broadway-sized musical in ACT's Falls Theatre and the combined talent of both of our organizations.

In this co-production, we wanted to reexamine the universal truths that have been handed to us from the collection of classical theater. *Urinetown* is the great-grandchild of Brecht's *The Threepenny Opera*, but the plot couldn't be more relevant to the times in which we are living. In *Urinetown*, the gap between the one percent and the other 99 has grown so wide and greed so rampant that even basic biological functions have been monetized. The threat of environmental destruction in the show lurks all too presently in today's current dialogue. It also begs the question: What other "basic" functions will be monetized as resources continue to diminish?

Urinetown certainly provides a modern twist on this timeless struggle. Laced with brilliant (and sometimes dark) comedy, it is a satirical musical that acknowledges theatrical conventions, even as its plot unfolds. The musical sets up these all too familiar classical themes next to our

contemporary dilemmas onstage, asking you—the audience—to live simultaneously in the moment of the show and in the world we inhabit today.

This production of *Urinetown* is stripped down to the essentials, starkly spotlighting what the show is truly all about: a self-referential musical about revolution. Revolution is a powerful and prevalent topic for musicals; shows like *Les Misérables*, *Hamilton*, *Newsies*, *Hair*, and *Anastasia* all feature or revolve around revolutions, large and small. What is it about revolution that is so compelling? Perhaps it is the opportunity to examine our own viewpoints and values, both individually and as a society. Perhaps it opens a door for us to incite revolution in our own lives, personal or societal. Perhaps it is the universal cry of the human spirit in all of us for acknowledgement.

And with that, let us acknowledge and thank you, our audience, for being a part of our collaboration. We are extremely fortunate and proud to be making theater here in Seattle, and to be able to provide an artistic home for this unique collaboration and work.

Bill Berry

Bill Berry
Producing Artistic Director

John Langs

John Langs
Artistic Director

CHRIS BENNION (2), TRACY MARTIN (5), MARK KITAOKA



2011 • *Vanities*



2013 • *Grey Gardens*



2014 • *Little Shop of Horrors*



2018 • *Ride the Cyclone*



2012 • *First Date*

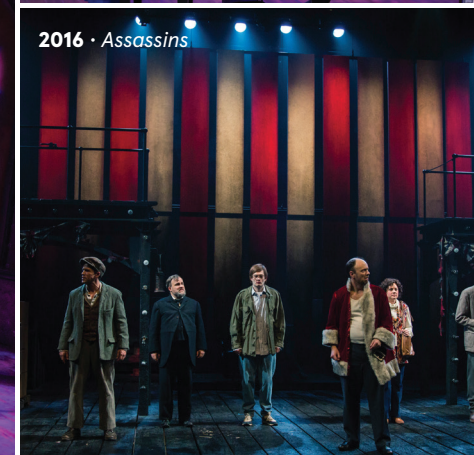
A LOOK BACK AT THE 5TH's AND ACT'S CO-PRODUCTIONS



2015 • *Jacques Brel...*



2017 • *Murder for Two*



2016 • *Assassins*

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ACT – A CONTEMPORARY THEATRE

JOHN LANGS
Artistic Director

BECKY WITMER
Managing Director

PRESENT



Music & Lyrics by
MARK HOLLMANN

Book & Lyrics by
GREG KOTIS

Featuring
ANDI ALHADEFF KURT BEATTIE SARAH ROSE DAVIS CHRIS ENSWEILER MIKKO JUAN
BRIAN LANGE LESLIE LAW ARIKA MATOBA MARI NELSON
BRANDON O'NEILL MATTHEW POSNER SARAH RUSSELL NATHANIEL TENENBAUM

Scenic Design
MARTIN CHRISTOFFEL

Costume Design
MELANIE TAYLOR BURGESS

Lighting Design
ROBERT AGUILAR

Sound Design
JUSTIN STASIW

Associate Sound Designer
MICHAEL WHITE HAYES

Production Stage Manager
JEFFREY K. HANSON

Music Direction by
R.J. TANCIOCO

Choreographed by
CHARLIE JOHNSON

Directed by
BILL BERRY

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. MTIShows.com.

MARLEEN AND KENNY ALHADEFF, 5TH AVENUE THEATRE PRODUCING PARTNER

Cast

(in alphabetical order)

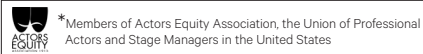
Soupy Sue and others.....ANDI ALHADEFF*
 Caldwell B. Cladwell.....KURT BEATTIE*
 Hope Cladwell.....SARAH ROSE DAVIS*
 Senator Fipp and others.....CHRIS ENSWEILER*
 Bobby Strong.....MIKKO JUAN
 Joseph "Old Man" Strong, Hot Blades Harry, and others.....BRIAN LANGE
 Josephine Strong and others.....LESLIE LAW*
 Little Sally and others.....ARIKA MATOBA
 Penelope Pennywise and others.....MARI NELSON*
 Officer Lockstock.....BRANDON O'NEILL*
 Officer Barrel and others.....MATTHEW POSNER*
 Little Becky Two Shoes and others.....SARAH RUSSELL
 Mr. McQueen and others.....NATHANIEL TENENBAUM*

STAGE MANAGEMENT

Production Stage Manager: JEFFREY K. HANSON*
 Assistant Stage Manager: ANNE L. HITT*

THE URINETOWN BAND

Conductor, Keyboard.....R.J. TANCIOCO
 Trombone (Trombone, Bass Trombone, Euphonium).....STUART HAMBLEY
 Reeds (Clarinet, Bass Clarinet, Soprano Sax, Alto Sax).....DEWEY MARLER
 Percussion (Drums, General Percussion).....CHRIS MONROE



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.



Please turn off your cell phones and pagers prior to the beginning of the performance.

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".....Cladwell, 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".....Ensemble

There will be one 15-minute intermission.

ACT II

SCENE 1: A secret hideout

"What Is Urinetown?".....Ensemble

SCENE 2: A secret hideout

"Snuff That Girl".....Hot Blades Harry, Little Becky Two Shoes & The Rebel Poor
 "Run, Freedom, Run".....Bobby & The Poor
 "Follow Your Heart" (Reprise).....Hope

SCENE 3: The good offices of Urine Good Company

"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 4: A secret hideout

"We're Not Sorry".....The Rich & The Poor
 "We're Not Sorry" (Reprise).....Cladwell & Penny
 "I See a River".....Hope & The Ensemble

SATIRE URINETOWN

BY JORDAN LUSINK | 5th Avenue Theatre Marketing Projects Manager

There are many different kinds of satire, and *Urinetown* lands squarely in the genre of political satire. Satire is usually humorous, and is meant to ridicule and call out foolishness. It has strong elements of sarcasm and irony, as well as regularly using parody, exaggeration, and double entendres. Satire also regularly utilizes a dystopian setting. Sometimes this is done to satisfy a collective need to subtly ridicule a particular figure or power structure, but ultimately it is intended to offer constructive feedback on society.

While the idea of everyone in a city having to pay to pee seems like a hilarious (or gross) idea, *Urinetown*'s use of satire addresses deeper societal issues: the propensity for people to revolt during times of extreme political or societal oppression, mostly unquestioned consumerism and corporate greed, the "ethics" of breaking the law or enforcing unjust laws, and more. We know all of these are completely unfamiliar to you, which is why we are journeying together to the satirical world of *Urinetown*.

Here are some other examples of satire with which you might be familiar:

1759 *CANDIDE*

This 1759 work by Voltaire focused on the young Candide who remained irrepressibly optimistic, despite the slew of very terrible, tragic things that happened to him. Voltaire utilized parody, sarcasm, euphemism, and other literary devices to create satire in *Candide*. After publication, *Candide* was banned from the public, so you know it's good. *Candide* has also been adapted into an operetta, with music by Leonard Bernstein and several lyricists, including Stephen Sondheim.



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1936 *MODERN TIMES*

This 1936 film starring Charlie Chaplin was a satirical take on progress more generally and the dehumanization of workers more specifically.



1945 *ANIMAL FARM*

Written by George Orwell and published in 1945, this book was a satirical examination of the corruption of power and how political ideology can go wrong; though it's told ostensibly through the lens of the Russian Revolution, the lessons are universal.



1964 *DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB*

This 1964 film is perhaps one of the best-known and greatest examples of black political satire. The film, directed by Stanley Kubrick, satirized several Cold War ideals, but especially that of mutually assured destruction.

"TRUTHINESS"

1989 *THE SIMPSONS*

This longest-running primetime scripted series about a yellow cartoon family satirizes (often through parody) politics, the American working class, and the human condition. *The Simpsons* is a cultural touchstone that helps to illustrate the importance of satire in serious times.



2005 *THE COLBERT REPORT*

This satirical news show was hosted by Stephen Colbert, playing a fictional anchor of the same name, who Colbert described as a "well-intentioned, poorly informed, high-status idiot." *The Report* is unfortunately off the air, as Stephen Colbert moved on to more sincere endeavors such as host of the *The Late Show*.

2011 *THE BOOK OF MORMON*

Along with *Urinetown*, there are quite a number of musicals that would be considered satire (*Avenue Q*, *Something Rotten!*, *Chicago*, and *Hairspray* among them), but *The Book of Mormon* is probably the one most closely associated with this device. The musical satirizes the Mormon Church specifically but could be seen as a calling out of any religious hypocrisy.



2017 *GET OUT*

Jordan Peele's 2017 film combined horror with satire to examine race relations in America. Rather than attempting to take on overt examples of racism, *Get Out* approached it from the level of microaggressions and hypocritical, smug white liberalism.





ANDI ALHADEFF (*Soupy Sue and others*) is thrilled to be in this amazing production. Off-Off/Off-Broadway: Prospect Theatre Company, *Jasper in Deadland* (Persephone), *The Caveat*, *3 Andy Warhols* (Warhol 2). Regional: The 5th Avenue Theatre, *Ragtime* (Emma Goldman), *Grease* (ChaCha), *Jasper in Deadland* (Persephone), *RENT* (Joanne), *Oliver!* and *The Sound of Music*. ACT Theatre, *Bad Apples* (Debbie). Village Theatre: *Writing Kevin Taylor* (Julia), *Afterwords* (Kali). Love to friends and family.



KURT BEATTIE (*Caldwell B. Cladwell*) has created theater for regional and national audiences for over 40 years as an actor, playwright, and director. Recently: Danforth in *The Crucible* and Scrooge in a *Christmas Carol* (ACT), Weller Martin in *The Gin Game* (Village), and Jean Shepard in *A Christmas Story* (The 5th). In Seattle, he has directed many productions, including the ACT/5th Avenue Theatre's *Grey Gardens*. Recipient of the TPS Sustained Achievement Award and ArtsFund's Outstanding Achievement Award in the Arts.



SARAH ROSE DAVIS (*Hope Cladwell*) is thrilled to be making her ACT debut! Davis was recently seen in *Rock of Ages* at The 5th Avenue Theatre. Davis also performs at the Can Can Culinary Cabaret in Pike Place Market. Favorite credits: *Holiday Inn* (starring as Linda Mason), *Pajama Game*, *How to Succeed...*, *Rent*, *A Chorus Line* at The 5th Avenue Theatre, *Funny Girl* (starring as Fanny Brice) at Village Theatre. Thank you to Bill, The 5th, her parents, and Boo. SarahRoseDavis.com.



CHRIS ENSWEILER (*Senator Fipp and others*) is making his 5th Avenue Theatre debut. Previously at ACT Theatre: *Riverside Drive* (Jim Swain) and *The Unseen*

Hand (Sycamore Morphan). Village Theatre: *Matilda The Musical* (Mr. Wormwood) and *The Producers* (Carmen Ghia). SCT: *Chitty Chitty Bang Bang* (Goran). Taproot Theatre: *Big Fish* (Edward Bloom). Regional: Seattle Repertory Theatre, Alliance Theatre, seven seasons at Georgia Shakespeare, and two seasons at Alabama Shakespeare Festival. Recipient, 2017 Tanne Foundation Award. chrisensweiler.com.



MIKKO JUAN (*Bobby Strong*) is ecstatic to be working with The 5th once again, playing this dream role, and to be performing at ACT for the first time! The 5th: *Paint Your Wagon*.

Regional: *Jane Eyre: The Musical* (ArtsWest); *ZM* (Village Theatre Beta); *The Journal of Ben Uchida* (SCT); *Kiss Me, Kate* (SMT); *Peter and the Starcatcher* (ArtsWest). All the love in the world to Wilson, Steven, Mom, Dad, Patricia, and Megan. mikkojuanactor.wixsite.com/officialsite.



BRIAN LANGE (*Joseph "Old Man" Strong, Hot Blades Harry, and others*) can't believe he is making his 5th Avenue Theatre and ACT Theatre debuts with *Urinetown*. To get to do

THIS show with THESE theaters is an actual dream come true! Most recently, Lange has spent time with Village Theatre's Beta Series (*String*, *ZM*) and ArtsWest (*Peter and the Starcatcher*). Lange wishes to thank all of his communities for their love and support. So much gratitude and appreciation, always.



LESLIE LAW (*Josephine Strong and others*) The 5th: Baker's Wife in *Into the Woods*, Beggar Woman in *Sweeney Todd*, *Sound of Music*. ACT Theatre: *Polish Joke*, *Revenger's Comedies*,

Mitzi's Abortion, *Man of the Moment*, *Cover of Life*, *Fuddy Meers*, and seven seasons of *A Christmas Carol*. Regional: Seattle Rep, Village Theatre, Seattle Children's Theatre,

Arizona Theatre Company, Kansas City Rep, Idaho Rep, Texas Shakespeare. Co-creator/producer/host of Sandbox Radio – podcast on iTunes.



ARIKA MATOBA (*Little Sally and others*) makes her 5th Avenue Theatre debut as Little Sally! Last spring, she toured the Pacific Northwest in Adventure Musical Theatre's *Rosie the Riveter* (The 5th). Regional: *Into the Woods* (Village Theatre), *A Charlie Brown Christmas* (Taproot Theatre). Matoba is represented by The Actor's Group. Love to her family and to Spencer. @arikamatoba.



MARI NELSON (*Penelope Pennywise and others*) Broadway: *Six Degrees of Separation*, *Guys and Dolls*, *Translations*. Off-Broadway: Public, *Up Against It*; Delacorte, *Twelfth Night*; Saint Ann's Warehouse, *Slain in the Spirit*. Regional Theater: Village, Seattle Repertory, ACT, Seattle Shakespeare, Baltimore Center Stage, Intiman, Alley, Hartford Stage, Paper Mill. TV: *One Life to Live*, *Another World*, MTV's *Pirate TV*. Film: *Bad Girls*, *Back Spot Turn*, *Laggies*. Nominated BBW 2014 Best Supporting Actress, five-time Gordo Award Winner for Best Actress 2005-2012, Seattle Theater Writers Best Supporting Actress Award 2016, awarded the Gregory for Best Actress in a Play 2017. Graduate of University of Washington and Juilliard.



BRANDON O'NEILL (*Officer Lockstock*) 2018 ACT Core Company Member. ACT appearances include *Oslo*, *Assassins*, *Cat on a Hot Tin Roof*, *Ramayana*, and *First Date*. Broadway: *Aladdin* (Original Broadway Cast), *A Bronx Tale* (first replacement) Voice of Cave of Wonders worldwide. Select 5th Avenue Theatre: *Hunchback*, *Carousel*, *Pirates of Penzance*, *Guys and Dolls*. Select regional: *Pride &*

Prejudice, *A View from the Bridge*, *Beatsville*, *Beatrice and Benedict*. Uldren Sov in *Bungie's Destiny*. @brandononeillofficial. @Brandon_One11.



MATTHEW POSNER (*Officer Barrel and others*) This is Posner's debut with ACT and will be his third production of *Urinetown*! Some previous performances at The 5th: *Damn Yankees*, *Pirates of Penzance*, *Secondhand Lions*, *Carousel*, *A Christmas Story*. Tour/Regional: *Camelot* (Lancelot), *Les Mis* (Valjean). Village Theatre: *Show Boat*, *Fiddler on the Roof*, *Billy Elliot*, *Into the Woods*, *Matilda*. Posner has a prominent voice-over career and Puppet Studio. Thanks to Family and Matt #1.



SARAH RUSSELL (*Little Becky Two Shoes and others*) is thrilled to be part of this wacky show! Past credits include: *Kiss Me, Kate*; *Grease*; *Rent* (The 5th Avenue Theatre). *The Noteworthy Life of Howard Barnes*, *Dreamgirls*, *My Heart is the Drum* (Village Theatre). *Big Fish* (Taproot Theatre Company); *The Lion*, *The Witch and the Wardrobe* (Seattle Children's Theatre). *The Little Engine That Could*, *Syd the Solstice Kid* (Storybrook Theater). Thank you to the cast and crew for this fun journey.



NATHANIEL TENENBAUM (*Mr. McQueen and others*) hails all the way from London, England and has decided to call Seattle his new home. He is absolutely thrilled to be making his ACT debut and is equally thrilled that you made it! Credits include: Regional: *Annie*, *Dreamgirls*, *The Pillowman*, *Boeing Boeing*, *RENT*, *The Toxic Avenger*, *Pygmalion*. Twitter/Instagram: @TENENBAVM.

MARK HOLLMANN (*Music/Lyrics*) received the Tony Award®, the National Broadway

Theatre Award, and the Obie Award for his score to *Urinetown*, 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*, 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/Lyrics) is the author of many plays and musicals including *Michael von Siebenburg Melts Through the Floorboards*, *Yeast Nation* (Book/Lyrics), *The Unhappiness Plays*, *The Boring-est Poem in the World*, *The Truth About Santa*, *Pig Farm*, *Eat the Taste*, *Urinetown* (Book/Lyrics, for which he won an Obie Award and two Tony® Awards), and *Jobey and Katherine*. His work has been produced and developed in theaters across the country and around the world, including Actors Theatre of Louisville, American Conservatory Theater, American Theater Company, Henry Miller's Theatre, Manhattan Theatre

Club, New York Stage and Film, Perseverance Theatre, Roundabout Theatre Company, Soho Rep, South Coast Rep, and The Old Globe, among others. Kotis is a member of the Neo-Futurists, the Cardiff Giant Theater Company, ASCAP, the Dramatists Guild, and is a 2010-11 Lark Play Development Center Playwrights Workshop Fellow. He grew up in Wellfleet, Massachusetts and now lives in Brooklyn with his wife Ayun Halliday, his daughter India, and his son Milo.

BILL BERRY (Director) *First Date* (Broadway and The 5th/ACT Theatre), *Little Shop of Horrors* (The 5th/ACT Theatre) which received the *Seattle Times* Footlight Award for Best Musical of 2014, and *How to Succeed in Business Without Really Trying* which received the *Seattle Times* Footlight Award for Best Musical of 2016. Berry is the Producing Artistic Director of The 5th Avenue Theatre, where he has directed acclaimed productions of *The Pajama Game*, *On the Town*, *West Side Story* (Footlight Award), *Wonderful Town* (Footlight Award), *Smokey Joe's Café*, *Rodgers & Hammerstein's Carousel*, and *The Wizard of Oz*. His reimagined production of *Cabaret* received awards in St. Paul and Houston and has been performed at The 5th Avenue Theatre, The Ordway (St. Paul), American Musical Theatre of San Jose, and Theatre Under the Stars (Houston).

CHARLIE JOHNSON (Choreographer/Associate Director) is a director, choreographer, and dramaturg. He currently serves as the Director of New Works for Out of the Box Theatrics. His work has been seen at the New York Musical Festival, FringeNYC, The Playroom Theater, The Triad, Feinstein's/54Below, Musical Theater Factory, and The Green Room 42. Recent direction/choreography: *Pageant* (Sensible Theater Co.); *You're a Good Man, Charlie Brown* (Flat Rock Playhouse); *Acts on a Roof* (Uptown Players); and *HeadVoice* (New York Musical Festival). He holds assisting credits with Michael Arden, David Armstrong, Sam Buntrock, and Jerry Zucker. Regional credits include shows at The 5th Avenue Theatre, Paper Mill Playhouse, Asolo Repertory Theater, Bay Street

Theater, The Maltz Jupiter Theater, and North Carolina Theater. Johnson attended Elon University and currently resides in New York City. He is most often found at the theater, yoga, or Chipotle.

R.J. TANCIOCO (Music Director) Select musical direction credits include: *Grease*, *Jasper in Deadland*, *Hairspray Anniversary Concert*, *Little Shop of Horrors*, *RENT*, *First Date*, *Joseph...*, *Smokey Joe's Café*, *HAIR* (The 5th); *Disney's Newsies*, *Dreamgirls*, *Pump Boys and Dinettes*, *Snapshots*, *In The Heights*, *Les Misérables*, (Village Theatre); *The Odyssey*, *Here Lies Love* (Seattle Repertory Theatre); *Violet*, *American Idiot*, *Bat Boy* (ArtsWest); *Making Tracks* (San Jose Repertory); *Carrie*, *Spring Awakening* (Balagan Theatre); *Next to Normal*, *A New Brain*, *New Voices* (Contemporary Classics). Music Supervisor: *Lizard Boy* (Seattle Repertory Theatre). A 2010 Gregory Award and 2011/2014 Gypsy Rose Lee award recipient, Tancioco is a vocal coach, arranger, composer and enjoys educating youth and cultivating new musicals. Thank You for the Music, Pop—this one is for you.

MARTIN CHRISTOFFEL (Scenic Designer) The 5th Avenue Theatre: *West Side Story* (upcoming), *Joseph and the Amazing Technicolor Dreamcoat*, *Carousel*, *Little Shop of Horrors*, *The Music Man*, *RENT*, *Gentlemen Prefer Blondes* (projections), and *The Buddy Holly Story* (projections). ACT Theatre: *Stupid F*cking Bird*, *An Evening of One Acts*, *Assisted Living*, *The Woman in Black*, *Runt of the Litter*, *The Lady with All the Answers*, *Passing Strange*, and *Alki* (projections). Museum of Popular Culture: *Indie Game Revolution*. Christoffel is also a creative director and production designer of experiential exhibits, events, webcasts, and architectural installations.

MELANIE BURGESS (Costume Designer) is a Seattle-based costume designer. She has designed costumes for over 165 productions for: Seattle Opera, Seattle Repertory, The 5th Avenue Theatre, ACT, Intiman, Village Theatre, Seattle Children's Theatre, Seattle Shakespeare, New Century Theatre

Company, Seattle Public, Strawberry Theatre Workshop, Taproot, Tacoma Actors Guild, Empty Space Theatre, The Guthrie, Cincinnati Playhouse, Denver Center, Arizona Theatre Company, Minneapolis Children's Theatre, Tantrum Theatre (Ohio), Idaho Theatre for Youth, Honolulu Theatre for Youth, and Hawaii Opera. Burgess received her MFA from the University of Washington. She is the recipient of the first Gregory Award for Outstanding Costume Design 2010 and has received seven Footlight Awards. She is a professor of Costume Design at Cornish College of the Arts. MelanieTaylorBurgess.com.

ROBERT AGUILAR (Lighting Designer) Designs for The 5th include *The Pajama Game*, *How to Succeed...*, *Jasper in Deadland*, and *Little Shop of Horrors*. Recent designs: *Romeo and Juliet* (ACT), *Uncle Vanya* (Seagull Project), *In the Heights* and *Macbeth* (Seattle Rep), *Native Gardens* and *HIIR* (Intiman), *String* (Village), and *The Wolves* (ACT). Other credits include *In the Heights* (Milwaukee Rep, Cincinnati Playhouse), *Full Gallop* (The Old Globe), *Seven Spots on the Sun* (Cincinnati Playhouse), *The Odyssey*, *Lizard Boy*, *I Am My Own Wife* (Seattle Rep), *Dragon Lady*, *Wedding Band*, and *Angels in America* (Intiman), *ZM*, *Afterwords*, *How to Break*, and *Trails* (Village Theatre), *Alex and Aris* and *Daisy* (ACT).

JUSTIN STASIW (Sound Designer) The 5th Avenue Theatre: *Kiss Me, Kate*; *The Secret Garden*; *How to Succeed in Business Without Really Trying*; *Paint Your Wagon*; *Jasper in Deadland*; *A Christmas Story*; and the The 5th/ACT co-production of *Little Shop of Horrors*. Broadway (as associate): *Beetlejuice*, *Frozen*, *Once On This Island*, *Anastasia*, *Something Rotten!*, *Side Show*, and *It's Only a Play*. Off-Broadway: *The View Upstairs*, *Songbird*. Regional: *Kiss Me, Kate* (STC); *Ragtime* (Asolo Rep); *Million Dollar Quartet* (Ogunquit); *Beatsville* (Asolo Rep); *Josephine* (Asolo Rep). International: *Ghost* (Manila), *Jersey Boys* (Manila). Stasiw is a proud member of IATSE and of USA/829.

MICHAEL NUTTING (*Associate Music Director*) is thrilled to be back working with The 5th Avenue Theatre. Past shows at The 5th include: *Mamma Mia!*, *Little Shop of Horrors*, and *Oliver!* Regional: *Howard Barnes*, *String*, *Newsies*, *A Proper Place*, and *In the Heights*. When he is not music directing, he is an avid educator, composer, and orchestrator. Special thanks to all those whose hard work is fueling this production. Love to Jerra.

MICHAEL WHITE HAYES (*Associate Sound Designer*) is very excited to be working on his first show with ACT. Hayes was summoned to work on *Urinetown* from the hinterlands of Vashon Island, where he is the Technical Director of the Vashon Center for the Arts (and appears here at their generosity).

ERIN MANZA CHANFRAU (*Assistant Scenic Designer*) has worked in theater in the greater Puget Sound region for over 20 years. This is her first time working with The 5th Avenue Theatre. She recently designed *Marriage of Figaro* and *Carmen* for Tacoma Opera. Thanks to Ginger, Holly, and Jay.

JEFFREY K. HANSON (*Production Stage Manager*) Since 1990, Hanson has stage managed over 80 productions at ACT including the co-productions with The 5th: *Murder for Two*, *Little Shop of Horrors*, and *Grey Gardens*. Previously at The 5th Hanson has been the Production Stage Manager for *Annie*; *Mamma Mia!*; *Holiday Inn*; *The Pajama Game*; *A Night With Janis Joplin*; *How to Succeed...*; *Oliver!*; *Pirates of Penzance*; *Oklahoma!*; *Candide*; *Mame*; *Hello, Dolly!*; and *White Christmas*.

ANNE HITT (*Assistant Stage Manager*) is delighted to be part of the *Urinetown* SM team. Selected regional: *An Act of God*, *Hairspray*, *Merrily We Roll Along*, *Oslo*, and *Good Grief*. Village Theatre, ACT, Seattle Opera, The Ahmanson, Mark Taper Forum, and Pasadena Playhouse. AnneHitt.com. Love to Jeff and Nugget.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical

licensing agencies, granting theaters from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theater as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 70,000 professional, community, and school theaters in the US and over 60 countries worldwide. MTI is particularly dedicated to educational theater and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary- and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

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ADDITIONAL STAFF FOR URINETOWN

Production Assistant	Caitlin Denney-Turner
Wigs	Dennis Bensie
Make-up Design	Shelby Richards
Associate Director	Charlie Johnson
Assistant Lighting Designer	Lily McLeod
Watchout Programmer	Tristan Hansen
A2	Meghan Roche

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The 5th Avenue Theatre is a member of the League of Resident Theatres (LORT), a nationwide association of not-for-profit theaters.



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



Backstage employees are represented by the International Alliance of Theatrical Stage Employees (or IATSE) Local #15 and IATSE Local #488. Costume shop and Wardrobe staff are represented by IATSE Local #887. Hair and Makeup staff and scenic painters are represented by IATSE Local #488.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists local USA-829 of the IATSE.



All the musicians playing in the orchestra for this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO.



The 5th Avenue Theatre is a member of the National Alliance for Musical Theatre. Founded in 1985, NAMT is a national service organization dedicated exclusively to musical theatre. Members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs, and individual producers.

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EMERGENCY EVACUATION PROCEDURES

In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

EMERGENCY NUMBER

The theatre's emergency number in the Union lobby is 206.292.7667. Leave your exact seat location with your emergency contact in case they need to reach you.

SMOKING POLICY

Smoking is NOT allowed in any part of the theater or within 25 feet of the entrance.

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No firearms of any kind are allowed in any part of the theater.

FOOD

Food is not allowed in the theater. Tuxedos & Tennis Shoes is the exclusive caterer of ACT.

ACCESSIBILITY

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf / Hard of Hearing (HH). This system is offered at multiple performances for each production. Devices can be requested upon arrival at the theatre. ACT is also equipped with

the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets (ask staff for assistance). ASL interpreted performances for the Mainstage Season are offered at least once per play (check the website or contact the Ticket Office for ASL dates). Wheelchair seating is also available.

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Call 206.292.7676 between 12:00pm and 6:00pm, Tues–Sun.

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ACT is located at 700 Union Street, Seattle, WA 98101. Ticket Office Phone: 206.292.7676. Administrative Office Phone: 206.292.7660. Fax: 206.292.7670. Website: www.acttheatre.org.

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For information regarding booking, contact events@acttheatre.org.

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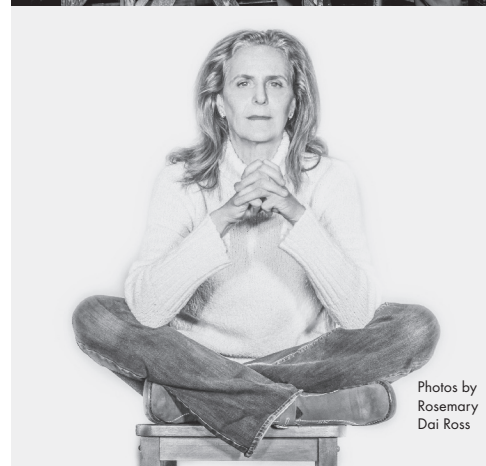
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BERNADINE (BERNIE) C. GRIFFIN (Managing Director) first joined The 5th Avenue Theatre in 2002 as Director of Theater Advancement and Development. She was appointed Managing Director in January 2010 and is responsible for the administrative, marketing, fundraising, information

services, and facility operations, as well as oversight of all activities related to the Board of Directors and external affairs. During her tenure, The 5th has grown from a \$10 million to a \$25 million organization. She brings to her position 35 years of fundraising and arts management experience. Prior to The 5th, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony, where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award®-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's University in Lacey, Washington, and is proud to have been born and raised in Walla Walla, Washington. She is a member of Theater Communications Group, the National Alliance for Musical Theatre Seattle Rotary #4, and is a board member of the Downtown Seattle Association, Visit Seattle, and the Washington State Cultural Alliance. She has also served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the *Puget Sound Business Journal's* 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.



BILL BERRY (Producing Artistic Director) served as The 5th Avenue Theatre's Associate Producing Artistic Director and Casting Director from 2002 through 2009, when he became the Producing Artistic Director. During that time, he directed productions of *West Side Story* (Seattle Times Footlight

Award), *Wonderful Town* (Seattle Times Footlight Award), *Wizard of Oz*, and *Smokey Joe's Café*. In 2014, he made his Broadway debut as the director of *First Date* at the Longacre Theatre. Berry's directing work has been seen at theaters across the country, most recently at Florida's Asolo Repertory Theatre, where he directed the new musical *Beatsville*. Berry also directed a critically acclaimed production of *On the Town* at New Jersey's Paper Mill Playhouse. Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre, and Houston's Theatre Under the Stars. From 2002 to 2009, he served as the Producing Director for The 5^{th's} education and outreach programs. During that time, he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Theatre Awards, honoring excellence in high school musical theater. He also substantially increased the reach of the Adventure Musical Theatre Touring Company throughout the Northwest. These programs combined now serve nearly 75,000 students annually.

ACT – A CONTEMPORARY THEATRE



JOHN LANGS (Artistic Director) Langs has been delighted to serve ACT as Artistic Director since 2016, and previously as Associate Artistic Director for three years. Before ACT, Langs' freelance career afforded him the opportunity to work with many prestigious theater companies across the country. He

has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. Langs received his directing degree from the University of North Carolina School of the Arts. Langs received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Beatrice & Benedict* (Seattle Opera & Seattle Symphony); *Oslo*, *Skylight*, *The Crucible*, *Alex & Aris* (ACT). As a dedicated fan of original work, Langs has shepherded over a dozen projects to their premieres.



BECKY WITMER (Managing Director) has been with ACT since 2011, serving as the General Manager (2014–2015) and also the Director of Marketing and Communications (2011–2014). Witmer began her career in arts management through marketing and communications. She was the

Director of Marketing and Public Relations at Intiman Theatre (2008–2011) and Opera Colorado (2006–2008). She was the Associate Director of Marketing with Central City Opera (2002–2005). Witmer is an advisory board member for TeenTix, and a founding co-chair of the Cultural Resource Collective. She is a graduate of the Leadership Tomorrow program. She is on the board of League of Resident Theaters.

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FINANCE

Sheila Smith

Director of Finance

Sandi Hogben

Payroll and Accounts Payable

Specialist

Liz Camelia

Senior Accountant

DEVELOPMENT

Michael Breeden

Director of Development

Jill Robinson

Development Officer

Carrie Campbell

Institutional Funding Manager

Megan Brewer

Development Coordinator

MARKETING, SALES, AND COMMUNICATIONS

Amy Gentry

Director of Sales & Marketing

Teresa Rende Johnson

Senior Marketing Manager

Amelia Peacock

ACTLab Marketing Manager

Dawn Schaefer

Graphic Design Associate

Martin Sisk

Ticket Operations Associate

Chris Bennion

Production Photographic Services

Christa Fleming

Graphic Design Services

Star Zatine

Telesales Manager

Bob Ciak

Irwin Michelman

Deborah Pryor

Direct Sales

Adam Vanhee

Front Office Representative

Gail Baraff

Ticket Office Manager

Holly Butterfield

Assistant Ticket Office Manager

Nicole Song

Ticket Office Lead

* Denotes Member of the Executive Committee

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ACT STAFF

Andrew L. Creech
Tish Haskell
Levi Hawkins
Grace Helmcke
Alexa Laycock
Sandy Leonard
Brittany Peters
Michael Raimondi

Ticket Office Representatives

Becky Plant
House Manager
Robert Billups Jr.
Assistant House Manager

Bill Abelson
Michael Blackwood
Darian Clogston
Amber Granger
Monika Holm
Sarah Karnes
Sandy Leonard
Alice Palatnick
Marilyn Peneff
Peter Sakowicz
Blake Simpson
Gabrielle Turner
Audience Services

PRODUCTION

Alyssa Montgomery*
Production Manager
Meaghan Darling
Production Associate
Patty Liang
Production Runner
Katie Burnett
*ACTLab Producing
Coordinator*

STAGE MANAGEMENT

Jeffrey K. Hanson*
Stage Manager
Anne L. Hitt
Assistant Stage Manager
Caitlin Denney-Turner
Production Assistant

COSTUME DEPARTMENT

Amanda Mueller
Costume Shop Manager
Cora Brown
Draper
Susanne R. Sherman
First Hand
Sally Mellis*
Wardrobe Master
Courtney Kessler-Jeffrey
Wardrobe
Jennifer Oaster
Costume Shop Assistant

Kellie Dunn
Costume Crafts Artist

SCENIC DEPARTMENT

Derek Baylor*
Technical Director
Nick Murel
Assistant Technical Director
Amanda Quinn
Master Scenic Carpenter
Ron Darling
Lead Scenic Carpenter
Mike Sterkowicz
Scenic Carpenter
Jeff Scott
Scenic Charge Artist
Lisa Bellerio*
Assistant Charge Artist
Will Widick
Properties Master
Ken Ewert*
Master Properties Artisan
Thomas Verdoso*
Lead Properties Artisan
Rivert Watts
Shelby Choo
Overhire Carpenters

STAGE OPERATIONS

Nick Farwell*
Stage Operations Supervisor
James Nichols*
Master Stage Carpenter
Pam Mulkern*
Master Electrician
Max Langley*
Master Sound Engineer
Brittany Lawrence
ACTLab Technician

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