

THE MITRE
PLAYERS

Urinetown

the Musical

MUSIC AND LYRICS BY
Mark Hollmann

BOOK AND LYRICS BY
Greg Kotis



9TH - 12TH APRIL 2025
THE MITRE THEATRE, TRINITY SCHOOL



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A NOTE FROM THE CHAIRMAN

Thank you for joining us here for this performance on a return visit to Trinity School and the theatre which bears our name! Whether this is your first time visiting us here, or indeed your first time seeing a Mitre production at all, you are most welcome. The cast and crew have been working incredibly hard over the last few months on this relatively unknown, but utterly hilarious musical! We welcome back the team of Paul Grace and Penny Brown, having previously worked together on 2023's *Little Shop of Horrors*, joined this time by familiar face (and fingers!) Robert Randall trying to keep the cast in tune and with the correct harmonies under their belts! We have also been lucky enough to have Uncle Colin helping out at some of our rehearsals and we couldn't have gotten where we are without the hard work of all involved.

We also welcome some new faces to the cast - our so-called 'Mitre Virgins' have been fantastic at embracing our sense of humour, however unique, and we are delighted that they have stuck around. At the time of writing none of them has yet dropped out of our next show in horror at having to spend a few more months with us...

Our thanks must go, as always, to our technical team who have put together yet another Mitre Masterpiece for your delight here tonight. Under the experienced, steady eye of Alan Collins our stalwart team of intrepid technicians and scenic artists have once again transformed The Mitre Theatre into a new location.

It is important to remember that everyone here tonight has volunteered their time to put this show together and we really couldn't do what we do without their support and yours. Having said that, we are always ready and willing to welcome new members to our family so if you've got a secret skill, enjoy painting and building set, making costumes, sourcing props, playing in a show band or, indeed, anything else you can name, please do get in touch.

You can drop the committee an email any time (committee@mitreplayers.org.uk) and you can sign up to our mailing list using the QR code in the bottom left of this page.

Anyway, enough from me, I very much hope you enjoy your time here as we tell the tale of greed, corruption, love, and revolution. Hail Malthus!

Ziggi Szafranski



are pleased to present

URINETOWN

The Musical

Music and Lyrics by
Mark Hollmann

Book and Lyrics by
Greg Kotis

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

This amateur production is presented by arrangement with
Music Theatre International
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or other audio and/or visual recordings
or streams of this production is strictly
prohibited, and is an offence under the
Copyright, Designs and Patents Act 1988.**

Director's Note

“The power of population is indefinitely greater than the power in the earth to produce subsistence for man”

- Thomas Malthus (1766-1834)



How many amdram programme notes begin with a quote from an 18th century economist? But that's the central conceit of the show, and dramatically improves the chances of understanding a reference at the end!

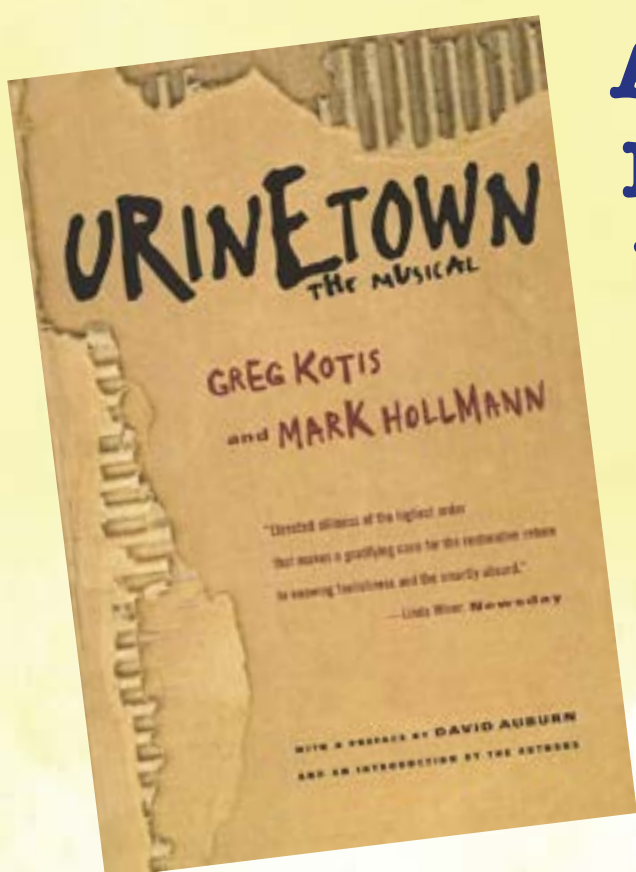
Urinetown: the Musical is set in a dystopian, not-too-distant future where a prolonged drought has caused a water shortage so severe that people have to pay to pee. And you can't just go in the bushes – there's laws against it. In fact these laws are so severe that the punishment for breaking them is banishment to the infamous Urinetown, a place you definitely do not go for a short visit.

It opened on Broadway in 2001 and earned Mark Hollmann's music

and lyrics, and Greg Kotis' book and lyrics Tony Awards in 2002 for Best Book of a Musical and Best Original Score, also collecting the Tony for Best Direction of a Musical. It wasn't until 2014 that Jamie Lloyd brought the show to the West End where it ran for less than a year, despite receiving critical acclaim for its staging and sharp satire. Perhaps people didn't want to be told that their way of life was unsustainable... or maybe it's just because the title is terrible!

It has been a real pleasure exploring this off-the-wall piece and a lot of that pleasure has come from the people involved. I really can't thank Penny and Robert enough for their commitment, patience and sheer talent, and the cast who have worked so hard to pull off some really challenging music and choreography. Not to mention all the consummate not-professionals-but-probably-should-be behind the scenes at the Mitre Players who bring together set, props, costumes, lighting, sound, front-of-house and everything else that contributes to making what I hope will be a fabulous evening.

ABOUT THE SHOW



A Musical About Toilets... Really?

Welcome to Urinetown: The Musical

Yes, you read that right.
A musical about toilets.
But *Urinetown* is so
much more than that –

it's a wildly inventive, razor-sharp satire wrapped in the trappings of a classic Broadway show.

Born from an American writer's bemused encounter with a pay-to-pee toilet on a trip to Europe, *Urinetown* imagines a dystopian, Gotham-like city crippled by a 20-year drought. Water is scarce, private toilets are outlawed, and citizens must pay to use public amenities owned by a corrupt mega-corporation. Out of this absurd premise came one of Broadway's most daring and original musicals in years.

Premiering in 2001, *Urinetown* became the unexpected hit of the season. It garnered ten Tony Award nominations and won three – for Best Score, Best Book, and Best Direction. Bruce Weber of The

New York Times called it “a sensational piece of performance art... one that acknowledges theatre tradition and pushes it forward.” Rex Reed of The New York Observer praised it as “fresh, unique, original, impudent, colourful, exciting, irreverent, surprising and wonderful.” Its Broadway opening was scheduled for September 2001 – but in a twist eerily echoing its own dark humour, it was delayed in the wake of the 9/11 attacks. Though written before those events, the show’s sharp satire of corporate greed and government overreach took on even more relevance in the years that followed.

Urinetown stands proudly in a long tradition of theatre that isn’t afraid to make audiences laugh and think. In the spirit of Bertolt Brecht and *The Threepenny Opera*, it uses humour, parody, and theatrical self-awareness to ask serious questions about power, privilege, and public responsibility.

So yes – it’s a musical about toilets. But it’s also a brilliantly subversive, smart, and shockingly relevant piece of theatre.

We’re thrilled to welcome you to *Urinetown*. Just... be careful where you pee.

The Editor

Hail Malthus!

When Officer Lockstock cries “Hail, Malthus!” near the end of *Urinetown*, it’s more than just a dramatic flourish. It’s a nod to Thomas Robert Malthus (1766–1834), an English scholar best known for his grim predictions about overpopulation.

In his 1798 essay *On the Principle of Population*, Malthus argued that while populations grow exponentially, resources like food and water increase only arithmetically. The result? Sooner or later, humanity would outstrip its ability to sustain itself, leading inevitably to poverty, famine, and disease.

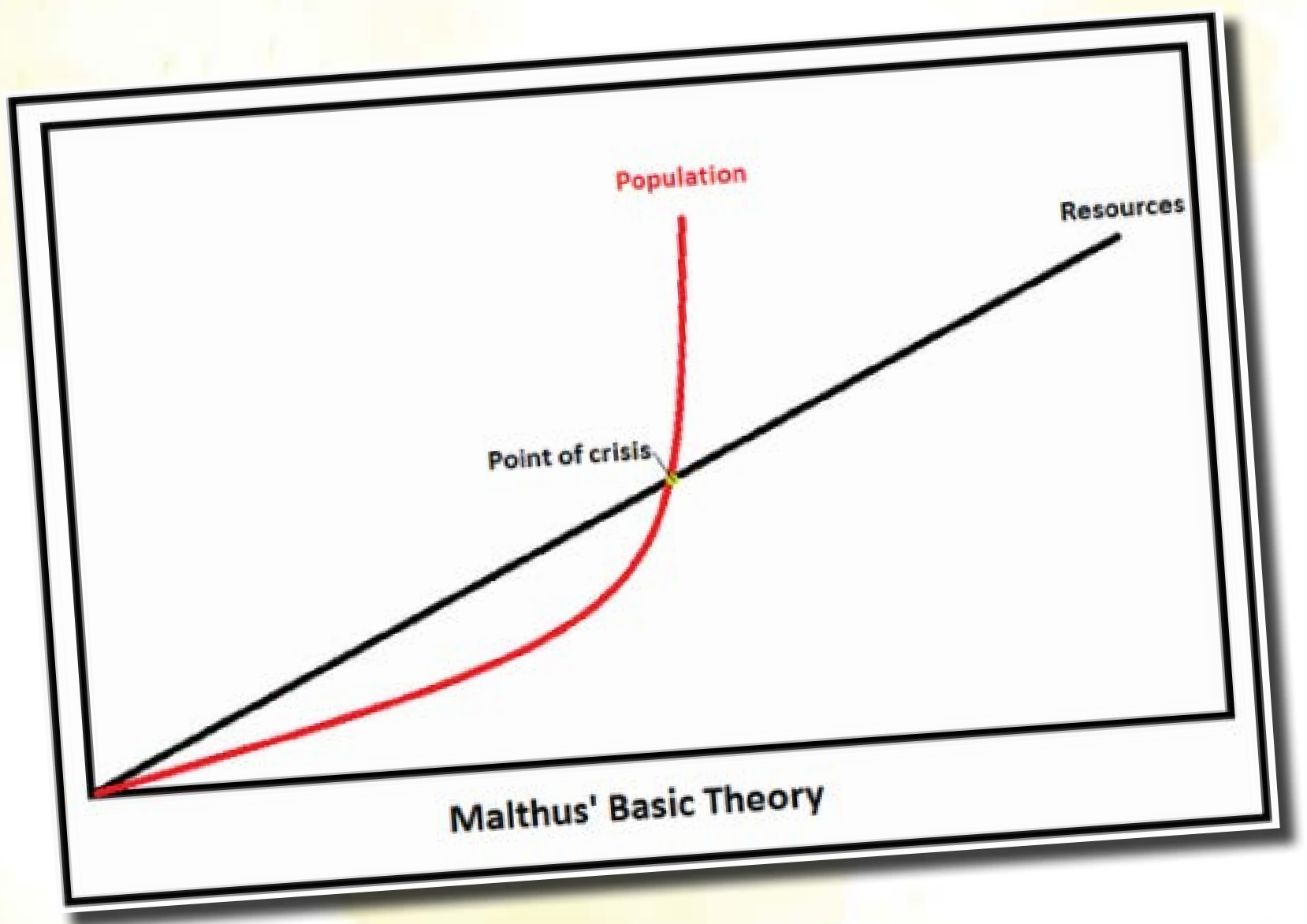


To prevent catastrophe, Malthus proposed strict measures: abstinence before marriage, punishments for “irresponsible” parenthood, and even forced sterilisation – ideas that were controversial even in his own time.

Malthusian thinking has influenced many debates on population control and

resource management. Advocates point to events like the 1918–1922 influenza pandemic (which killed an estimated 75 million people worldwide) as grim evidence of natural “population checks.”

Urinetown takes these bleak ideas and runs with them – all the way to a pay-per-use toilet block – turning Malthus’s warnings into darkly comic commentary on capitalism, control, and the cost of survival.



“Instead of recommending cleanliness to the poor, we should encourage contrary habits. We should crowd more people into houses... and court the return of the plague.”

Thomas Malthus, *An Essay on the Principle of Population* (1798)

The Cast

Officer Lockstock **Sam Webber**

Penelope Pennywise **Katy Reid**

Bobby Strong **Tom Lilley**

Little Sally **Jerri-Lee McManus**

Caldwell B. Cladwell **Peter Calver**

Hope Cladwell **Elsa Maria Metni**

Joseph "Old Man" Strong **Ian Brown**

Josephine "Old Ma" Strong **Jane Kortlandt**

Officer Barrell **Ziggi Szafranski**

Little Becky Two Shoes **Rosie Duckett**

Hot Blades Harriet **Kate Gauntlett**

Senator Fipp **Gareth Thomas**

Mrs. McQueen **Laura Mackie**

Tiny Tom **Mark Curtis**

Soupy Sue **Kate Slingerland**

Rebels, Cladwell's staff, Cops etc. **Paul Cohen**

Marcus Edwards

Julia Gibbs

Gemma Goater

Mike Lilley

Hannah Maguire

Alexandra Sanchez

The crew

Director	Paul Grace
Musical Director	Robert Randall
Choreographer	Penelope Brown
Stage Manager	Alan Collins
Sound	James McLeod
Lighting	Alan Bishop
Set Design	Alan Collins
	Paul Grace
Assistant Stage Manager	Jon Lee
Set Construction	Alan Bishop
	Alan Collins
	Derek Lee
	Ray Locke
	Andy Thompson
Scenic Painters	Paul Bowles
	Jerri-Lee McManus
	Adam Price
	Pat Price
	Jill Wilson
Wardrobe	Anna Warnock
assisted by	Liz Dolman
	Di Jones
Props	Ros Broyd
Followspots	Pierce O'Brien
	Julian Parsons
Front of House Manager	Vicky Watkins
Production Manager	Megan Brown
Photography	Charles Marriott
Programme	Ziggi Szafranski

Photos



for more photos check
out our online gallery!



 Click here!



PAUL GRACE

DIRECTOR

Paul Grace is the visionary* (*read: mildly bossy) director behind this production of Urinetown. With a passion for musicals, satire, and making actors sit on imaginary toilets with conviction, Paul has helmed everything from classic comedies to modern masterpieces – always with style, wit, and just a dash of organised chaos. When not directing, he can be found rearranging furniture “for better blocking” and muttering about lighting cues in his sleep. He is immensely proud of this talented cast

and crew, and sincerely hopes you laugh, think, and leave the theatre thankful that your bathroom breaks aren't government-regulated. Yet.



ROBERT RANDALL

MUSICAL DIRECTOR

Robert is delighted to be conducting a Mitre show again for the first time since 2018

(*Me and My Girl*)

and for the first time in

the Mitre Theatre since 2015 (*City of Angels*). Future engagements include concerts with the Carshalton Choral Society and conducting *Annie* at the Barn Theatre in Oxted.

Putting together *Urinetown* has not always been a piece of p**s but he hopes that it runs and runs so that the Mitre Players are flushed with success.



PENELOPE BROWN

CHOREOGRAPHER

Penelope is thrilled to be choreographing her second show—mostly because it means the first one wasn't a total disaster!

A lifelong lover of dance (and dramatic jazz hands), she enjoys making performers sweat while pretending it's all “for the art.” By day, she is a real life Officer Lockstock and by night she blends elegance, energy, and just the right amount of panic into her choreography. Given that this show is called *Urinetown*, she promises the routines are fluid and the footwork won't go down the drain. Huge thanks to the cast—and to her feet for surviving another production!



ALEXANDRA SANCHEZ

ENSEMBLE

Alex is estatic to be performing in *Urinetown* as a tap-dancing poor rebel, a glitzy office worker, and a dancing cop. She has just finished performing in the Oxted Musical Theatre Company's Rodgers and Hammerstein Revue, her next big project will be *Anyone Can Whistle* at ArtsEd (playing the lead which is the equivalent of Mr. Caldwell but Sondheim!) where she is training on a Btec Level 3 Musical Theatre Course.

Alex spends

her time

juggling classes,

choreography,

and finding

dressng room

snacks as “She

forgot her

own!”. She’s

aiming for

West End or at

least more opportunities to tease her hair.



ELSA MARIA METNI

HOPE CLADWELL

Elsa is thrilled to be heading to *Urinetown* for her first show with the Mitre Players! Elsa has an MA in Musical Theatre and has performed in multiple shows in London. Her latest credit is Kate Monster in *Avenue Q*.

She “Hope”s you enjoy the show and remember to go before it

starts!



GARETH THOMAS

SENATOR FIPP

This is Gareth's first musical with the Mitre Players and he is thrilled to be playing the corrupt politician Senator Fipp, which luckily excludes him from doing some of the more energetic dancing - and also having to queue with the poor to pee! Having also recently played the villainous Sheriff of Nottingham in the Sanderstead Panto he feels maybe the baddy route is the way ahead for him. Other recent roles include Lurch (*The Addams Family*), Joe (*9 to 5*) and The Ghost of Christmas Present, all with Oxted Musical Theatre Company.



GEMMA GOATER

ENSEMBLE

Gemma is excited to be back on stage after 10 years! She is thrilled to be joining the ensemble for *Urinetown*. Before stepping away from the stage, she performed as a vocalist in a girl band, where she honed her love for music and performance. She's grateful for the opportunity to return to the

spotlight and share the energy and joy of live theatre with the audience.



HANNAH MAGUIRE

ENSEMBLE

This is Hannah's second show with the Mitre Players. Hannah is playing a rebel fighting for the right to pee for free! (Words she never thought she would be chanting). What better way to fight for freedom than some upbeat, sassy dance numbers!

Hannah hopes you enjoy the show and be sure to laugh on cue!



IAN BROWN

JOSEPH "OLD MAN" STRONG

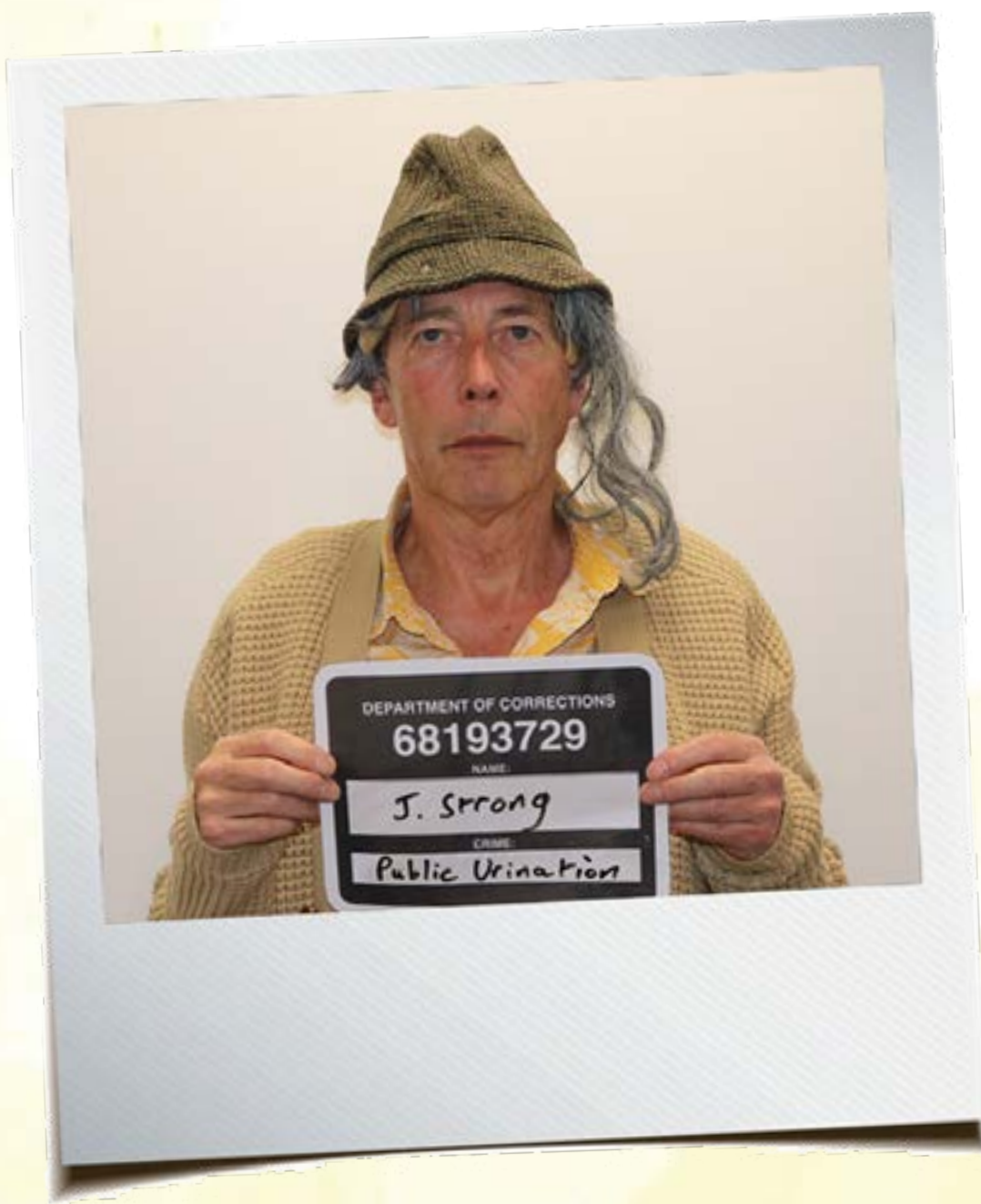
Ian has been a member of the Mitre Players since 1982 and, having trawled through old programmes for a recent annual dinner speech, thinks that this is his 73rd show! He would like to thank Penny Brown for not treating him like the old man that he now is and just assuming that he will be able to execute all the complicated dance moves

required for the show.

Ian has been in many strangely named Mitre shows (*Haggis in Wonderland*, *Pantomummy* etc.) but never thought

he would be in one with the word 'urine' in the title.

He hopes you enjoy the show.



JANE KORTLANDT

JOSEPHINE "OLD MA" STRONG

This is Jane's 14th production with the Mitres, so she has inevitably worked up to playing old ladies. She was last seen

on stage
sporting
a rather
fabulous
ginger beard
and a kilt, so
perhaps this
is progress!
Other

notable
appearances include a space
traveller, a naked pianist (!), a tree,
a German spy, a mad scientist, a
mad German professor, and a snake
charmer. Not sure what to make of
that list.



JERRI-LEE McMANUS

LITTLE SALLY

Jerri has loved stepping into the role of Little Sally in *Urinetown*, even if she is around 30 years older than the character! Bringing Little Sally's inquisitive and mischievous nature to life has been a delight, with plenty of inspiration drawn from her own daughter.

The challenges of singing and dancing in this show have certainly kept her on her toes, but she has embraced every moment.

In addition to performing, she has also lent a hand behind the scenes, helping to paint

some of the set and bring the world of *Urinetown* to life.

It's been a wee bit of hard work, but an unforgettable experience nonetheless!



JULIA GIBBS

ENSEMBLE

Julia's last musical was *The Wind in the Willows* for the Mitre Players so brushing off the cobwebs with both singing and dancing is well overdue!

Last seen in the 2024 South Eastern One Act Festival winner *Heavens Above*, Julia organised props for our production of *The 39 Steps* recently and is often seen running or helping Front of House. Other roles for the Mitre Players have included Mary in *A Bunch of Amateurs*, Roxanne in *Cyrano de Bergerac* and Coral Browne in *Single Spies*.

Enjoy your roller coaster ride to "Urinetown"!



KATE GAUNTLETT

HOT BLADES HARRIET

Kate is thrilled (and maybe a little concerned) to play Hot Blades Harriet, Urinetown's most enthusiastic stabber. She's no stranger to chaos, having been fed to a plant as Audrey in *Little Shop of Horrors* and sprinkling magic as Fairy Bon Bon in *Beauty and the Beast*.

By day, Kate is a primary school teaching assistant, where she keeps tiny humans in check and helps them avoid anything sharp. On weekends, she teaches LAMDA and singing at Forte.

She's also dating Sam, a.k.a. Officer Lockstock so, technically, she has law enforcement on her side—talk about conflict of interest!



KATE SLINGERLAND

SOUPY SUE

Kate is the Mitre Players 'token' Canadian and the tallest Kate in the cast. She has been an enthusiastic member of the Mitre Players for nearly seven years. Over that time, she has taken part in a wide range of productions, including *Big Fish*, *The Wind in the Willows*, *Merrily We Roll Along*, and, most recently, *Young Frankenstein*. Whether singing, dancing, or correcting North American accents, Kate brings energy and joy to every performance. A dedicated member of the Mitre Committee, she's as passionate behind the scenes as she is on stage.

She's thrilled to be part of this production and grateful to share the experience with such a talented cast.



KATY REID

PENELOPE PENNYWISE

Katy has been a Mitre Player for twenty two years (which she knows seems unbelievable!) She has played many animals from birds to horses, waitresses to barristers, fairies and witches and now gets to clean up everyone's...waste water.

Katy has enjoyed the opportunity to draw on her extensive past in this role, reliving her younger days and all those questionable things...



LAURA MACKIE

MRS. McQUEEN

When Laura was told that the character of Mrs. McQueen would be one of the privileged, rich folk she could barely hide her relief. As someone who has a bladder the size of a walnut and needs to pee frequently the thought of needing to share a communal toilet space with certain members of the company, not mentioning any names (rhymes with Bike Hilly), was frankly terrifying.

Having said that, having a working day revolving around other people's bodily functions is rather unfortunately not Laura's first rodeo... so this show feels like home from home!



MARCUS EDWARDS

ENSEMBLE

Marcus is delighted to be partaking in his first Mitre Players show and has been wonderfully welcomed by all involved. This is his first “non panto” show in over 20 years and he cannot wait for it to all begin. He is now fully back in the game it seems, as he’ll be seen in the next Mitre show *Rock of Ages*.



Marcus would like to dedicate his role in the show to his beloved Labrador Retriever, Amber (obviously).

MARK CURTIS

TINY TOM

Mark hasn't done a show for 10 years! Mark's frightened. He spent most of his school days in the Mitre Theatre so it is a good place for him to gently work himself back into it. Gently...

If you see Mark dying on stage halfway through the second act this is not scripted. Bring oxygen.



MIKE LILLEY

ENSEMBLE

Mike is absolutely exhausted before even setting a foot on stage. He's once again taken on the roles of dance captain, ass. choreographer, executive producer, and overall fantastic chap. He has really put the chorus through their paces for this one. As he is no ego whatsoever he's

even put himself in the back row of the chorus for every number.

What a guy!



PAUL COHEN

ENSEMBLE

Having choreographed Mitres' 25th Annual Putnam Spelling Bee last year, Paul thought it was the right time to take to the stage again, following an 11 year absence since he last performed in a full stage musical. He thought that the unusually titled *Urinetown* would gently ease him back into singing and dancing again. He couldn't have been more wrong!

With so many musical numbers and difficult lyrics and harmonies to learn, this was definitely not the easing back gently that he expected. He has however thoroughly enjoyed it!



PETER GALVER

CALDWELL B. GLADWELL

The late departed Dame Esmeralda, the Dowager Duchess of Mootfordshire, would have thoroughly approved of Peter's role in this show. Having had to endure him playing all manner of lighthearted, comical, often romantic and always idiotic roles, a sheer nasty piece of work such as Cladwell would have been right up her street. She would also have approved of the beard, being fluffy of long-john herself. In fact, the only issue she would

have had would have been that he isn't carried around the stage on a silk cushion.

Yet...



ROSIE DUCKETT

LITTLE BECKY TWO SHOES

Rosie is back for her third musical with the Mitre Players! She is keen to hang on to both her shoes in her role as Little Becky Two Shoes. She hopes you enjoy her attempt to Snuff that Girl!



SAM WEBBER

OFFICER LOCKSTOCK

Weeeelllll hello there and welcome to *Urinetown*... the musical. Sam has thoroughly enjoyed bringing Officer Lockstock to life and he hopes you can follow this ridiculous show through his breaking-the-fourth-wall storytelling. His main concern is that you can see his moustache in the audience. Being fair haired and having the facial hair of an 8 year old boy he has tirelessly grown what can only be described as a pitiful slug on his upper lip.



Sam has been a part of *Little Shop of Horrors*, *Merrily We Roll Along*, *Spelling Bee* and last year's Minack show *Young Frankenstein*.

TOM LILLEY

BOBBY STRONG

Tom has played many roles but this one is the most home from home for him as the man who's willing to pee for freedom!

Currently playing Bobby Strong in *Urinetown*, he's dedicated to making rebellion look good, even if it involves more bathroom humour than most people can handle (unless you've met another certain someone in his family).

When not fighting the oppressive forces of Urinetown, he enjoys watching the mighty Palace (who are playing at Wembley if you didn't know!) and is training for the marathon.

If you can't find him on stage, he's probably in a line—waiting for a bathroom break!



ZIGGI SZAFRANSKI

OFFICER BARRELL

Ziggi is thrilled to appear in a Mitre show again, especially since the last time they made him wear leather it was in the form of a full-face mask for *Bugsy Malone*...

Beyond the Mitre Players, Ziggi wears far too many hats at The Purcell School, where he is Head of Sixth Form, Head of Drama, Director of Safeguarding and

general
dogsbody...

