

“Urine” good company at Corona Del Mar’s Urinetown!
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Greed, corruption, capitalism. These vices make up the not-so-distant dystopian world of Urinetown where water has become a privilege, not a right. In formidable dance numbers and passionate songs, Corona Del Mar High School assembles a powerful revolution against America’s pitfalls.

When the son of a criminal, Bobby Strong, falls in love with the daughter of a corporate materialist, Hope Cladwell, a forbidden romance grows alongside a sparking rebellion. Internal conflict arises as to whether it is best to “Follow Your Heart” or remain a bystander in this narrative.

Oliver Sherwood (Bobby Strong) commands the stage through a firm stance and animated, irate facial expressions that distinguish him as a leader. This intimidating demeanor is contrasted with his immaculate comedic moments with Hope where he dramatically throws his hands upon his hips with confidence and reluctantly wraps his arms around her.

Floating about the stage with sheltered naivety, London Swanson (Hope Cladwell) makes herself out to be a ditz character to begin with. After being held captive, however, her shocked expressions and delicate steps from before turn into fervent cries and energetic strides. Sherwood and Swanson perfectly portray the unsureness of turbulent “puppy love” together throughout the production.

Cameron Firoozi (Officer Lockstock) and Seveen Eslami (Little Sally) prove to be the most amusing pair in the show by utilizing cartoonish facial expressions and contorting their movements in over-the-top ways. Not only this, but they both easily shift into the darker moments in the show by taking on a serious tone.

Sophia Leao De Moura and the costume crew bring the show to life with their rave-inspired motifs and vibrant colors. The rich ensemble is adorned with dazzling, flamboyant suits and dresses while the poor don darker, layered drapes with hints of neon green. The police, though in all black, remain eye-catching through harsh silhouettes that impose their authority.

Choreography, done by Jasmine Jenkins, Rowan Tewari, and Brooklyn Hamilton, similarly displays the distinct contrast between the two social classes. Individuality and eccentric movements characterize the poor ensemble’s dances. On the other hand, the rich are uniform in their constitution and consist of precise, sharp movements that establish their clique.

With a unique style and electrifying cast, the show transforms into a potent political message to be understood. “Don’t Be the Bunny” and come see Corona Del Mar’s Urinetown!