



Theatre presents

War OF THE Worlds

Howard Koch's
adaptation of
H. G. Wells' novel

Directed by
Kevin Brown

Assistant Director
Les Gray

Studio 4, 672 Hitt St. Columbia MO

7:30pm March 9 - 12

2:00pm March 12 and 13

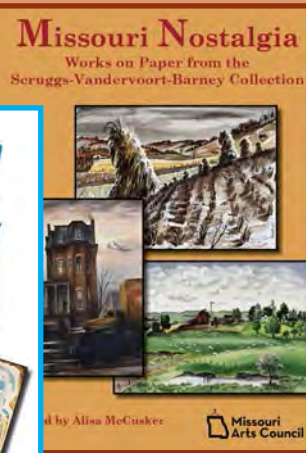
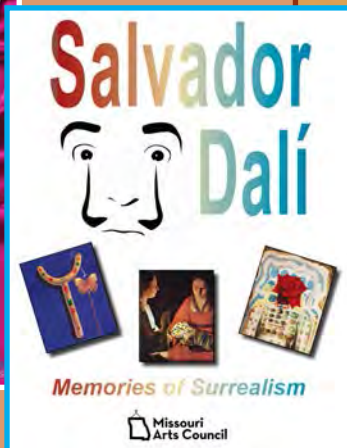
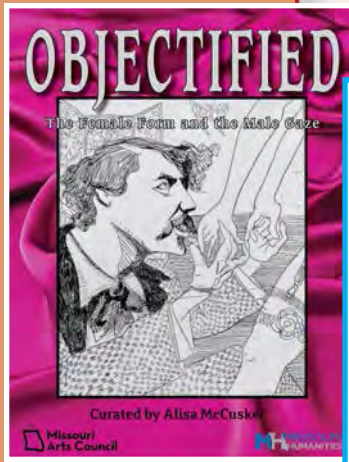
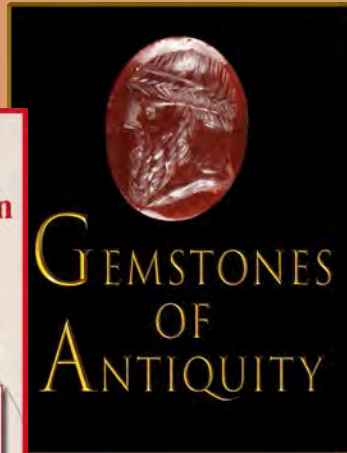
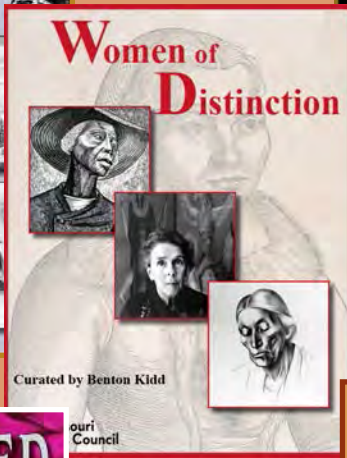




MUSEUM OF ART AND ARCHAEOLOGY

The Museum is on the MOVE!

While the galleries are CLOSED as the Museum moves to its new location in the lower east level of Ellis Library, explore online exhibitions as well as the collections portal, which offers information and images of every object in the Museum's collection.



War^{OF}THE Worlds

Welcome to Studio 4 and tonight's performance of the legendary radio play, *War of the Worlds*, directed by Dr. Kevin Brown. We are so thrilled you have joined us as we continue to find safe ways to bring live performance to our beloved MU Theatres.

With our stages deprived of the crucial income we would typically receive from ticket sales this past year, support from our patrons is more important than ever. That's why I'm asking you to please help MU Theatre continue to present the best of our students' work in the performing arts through a donation to our Theatre program. Your gifts ensure that the curtain will continue to rise for our shining stars! Just scan the QR code below with your smart phone's camera for a donation link to MU Theatre's Stage Door Fund.

Please us next month on the Rhynsburger stage as Dr. Claire Syler directs Lauren Gunderson's wonderfully bold and raucous comedy, *The Revolutionists*. This summer we are thrilled to announce that the Larry D. Clark Summer Repertory Theatre will present *AIDA* and *The Cat in the Hat*.

Thank you for helping MU Theatre and the performing arts emerge stronger and more innovative than ever.



M. Heather Carver

M. Heather Carver,
Artistic Director and Chair

War OF THE Worlds

Written by Howard Koch

DIRECTOR
KEVIN BROWN

ASSISTANT DIRECTOR
LES GRAY

COSTUME DESIGNER
MARC W. VITAL II

SCENIC DESIGNER
JON DRTINA

LIGHTING DESIGNERS
VINCENTE WILLIAMS AND JAKE PRICE

STAGE MANAGERS
AYANNA TAYLOR AND AUSTIN HULTZ

SOUND DESIGNER
ELIZA BROOKS

DRAMATURG
ZACHARY APONY-MORIARTY

Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

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RECORDINGS OF THIS PRODUCTION OR DISTRIBUTING RECORDINGS ON ANY
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AUTHOR'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW.

Cast

WELLES.....Zachary Czarnik
ANNOUNCER ONE / MCDONALD.....Peyton Boudouris
ANNOUNCER TWO / ANNOUNCER THREE.....Bridget Bush
PHILLIPS [OPERATOR 1 / CREW].....Nick Frieders
PIERSON.....Reginald Coleman
POLICEMAN / SECRETARY
[OBSERVER / OPERATOR 2 / CREW].....De'Janna Scales-Hand
WILMUTH [OPERATOR 3 / CREW].....Zachary Vajda
SMITH [GUNNER / OPERATOR 4 / CREW].....Kyler Gher
CAPTAIN / COMMANDER
[OFFICER / OPERATOR 5 / CREW].....Gabriel Daugherty
STRANGER.....Jack Fulkerson

Setting: Act I: A broadcast studio in New York City.
Act II: Somewhere outside New York City

Intermission: There will be a 15 minute intermission.

**Warning: This theatrical presentation
includes flashing lights and loud sounds.**

Special Thanks: Thank you to the directing team, Assistant Director Dr. Les Gray and Dramaturg Zachary Apony-Moriarty; the designers including Marc W. Vital II, Jon Drtina, Vincente Williams, Mimi Hedges, Eliza Brooks, Zach Allen, Jake Price, Grant Rust; the Stage Managers Ayanna Taylor and Austin Hultz; Joseph Lass, Jabarbara Jennings, Dory Colbert; Dr. Carver, Dr. Crespy, Dr. Syler, Dr. Powell; and all the cast and crew for making this production such a wonderful experience.

Partial funding for our productions is provided by Chrisha's Fund,
an endowment established by her parents in memory
of Chrisha L. Siebert, BA, '90.

War of the Worlds Production Crew

Projections Designer.....	Mimi Hedges, Zach Allen
Projections Operator.....	Zach Allen
Assistant Sound Designer.....	Grant Rust
Costume Designer.....	Marc W. Vital II
Costume Shop Manager.....	Manda Apony-Moriarty
Cutter Drapper.....	Lida Aflatoony
Costume Studio Crew.....	Harlow Bunten, Ally George, Mackenzie Miller, Erin Mueller, Alyssa Pierson, Elizabeth Randall, Lana Rudloff, De’Janna Scales-Hand, Rose Shirkey
Properties Manager.....	Jon Drtina
Properties Assistant.....	Emily Inman
Light Board Operator.....	Charles Knocke
Sound Board Operator.....	Molly Fox
Run Crew.....	Grant Byrne, Sydney Davis, Ethan Durflinger, Andy Romero-Compain
Master Electrician.....	Babs Randazzo
Assistant Master Electrician.....	Ella Ilg
Electrics Crew	Grayson Nikkel, Joey Belmore, Trent Bracht, Gabrielle Hochwender, Angelina Derry, Lin Choi, Adam Rush
Technical Director.....	Joseph Lass
Scenic Studio Crew.....	Kali Baker, Joey Belmore, Trent Bracht, Grant Byrne, Lin Choi, Sydney Davis, Angelina Derry, Ethan Durflinger, Chloe Fiet, Molly Fox, Nick Frieders, Kyler Gher, Gabrielle Hochwender, Charles Knocke, Katheryn Merck, Grayson Nikkel, River Pich, Clayton Pickens, Cameron Reeves, Andy Romero-Compain, Adam Rush, Cheyenne Shepherd

Director’s Notes

The world in 1938 must have seemed eerily similar to the world today in 2022. Every historical age has its “given circumstances.” During both time periods, the world was in a rapid state of flux. We had just been through the “Great War” (now known as World War I), which resulted in violence and death on a scale never seen before. This bloodshed was the debt collected after a century of the rapid expansion of colonial empires during the 19th century. In 1938, the United States was on the brink of what would become the second “Great War” (World War II), with German tanks rolling into Poland in September of 1939, less than a year after the broadcast of the radio play on the airwaves of the (fortuitously named) Columbia Broadcasting System.

These circumstances must have been at least part of the reason that Orson Welles, along with adapter Howard Koch and the actors of the Mercury Theatre, chose to adapt H. G. Wells’ nineteenth-century science fiction novel. The fantasy of an alien invasion is rooted in the same colonial anxieties that are driving a widespread state of cultural unrest today. In some ways, the 1938 radio broadcast was an early example of so-called “fake news,” or disinformation, that has become all-too-familiar as it crowds out our social media feeds. On the brink of any conflict, there is a “fog of war” in which the enemy attempts to cloud the battlefield to obscure the movement of their troops. How do we cut through this fog?

This is the conceit and the concept of the production you are about to witness: if you were able to go back in time, and change the given circumstances of any historical event, when and where would you choose to go? Tonight, I invite you to time travel, and revisit the script from the 1938 broadcast as it is presented in 2022. If your goal was to disrupt the source of the original “fake news,” in what ways might you manipulate the original broadcast in order to warn the world about the dangers of disinformation? How might we seek to give people the critical tools they need in order to see when they are being manipulated? How much manipulation is too much? Is there a breaking point?

In the theatre we have a saying. Each time we undertake a production we seek to create a “world of the play.” In contrast, for this production the elements of the story are told in three vernaculars: the presentational, the improvisational, and the representational. Ultimately it is a “War of the Worlds of the Play,” in which some elements may be unreconcilable. You are confronted with the task of cognitively and emotionally reconciling these three different worlds. We ask you, what happens when groups of people start to form their own worlds and can no longer communicate with one another because they no longer share a set of given circumstances? Can these worlds ever be reconciled?

—Dr. Kevin Brown
Director

Dramaturg's Notes

Intercepted Transmissions: *War of the Worlds'* Travel through Time

The *War of the Worlds* plot has tumbled through the space-time continuum several times over to make its way onto the Mizzou stage today. The original novel, written by H.G. Wells, began as a serialized narrative capitalizing on the popularity of invasion narratives (e.g. *The Battle of Dorking* (1871)) and science fiction (e.g. *Journey to the Center of the Earth* (1864)). The resultant book birthed the popular alien invasion genre, tossing the first pebble into a newly discovered pond. One can observe those reverberations through the ensuing decades, across media, and around the world. What seems most worth noting, however, lies in what these reverberations respond to. What cultural apprehensions does *War of the Worlds*, and its resulting retransmissions, tap into?

H.G. Wells did little to bury his novel's messaging. He cautions the reader to not judge the aliens “too harshly” because “we must remember what ruthless and utter destruction our own species has wrought, not only upon



Orson
Welles
speaking
with the
press after
the 1938
*War of the
Worlds* radio
broadcast

animals, such as the vanished bison and the dodo, but upon its own inferior races.” Putting aside the problematic turn of phrase “inferior races,” Wells directly connects the invading Martians with colonizers. With budding critique of the British Empire emerging at the end of the nineteenth century, *The War of the Worlds* (1898) essentially asks the question: how would England fare if *they* were invaded by a technologically superior force? Since, adaptations of this story have explored the rise of the Third Reich (Orson Welles, 1938), Soviet Communism (Byron Haskin, 1953), post-9/11 terror (Steven Spielberg, 2005). But alien invasion stories cover the gamut of sociopolitical issues, constructing topical metaphors, as speculative fiction genres tend to do. Examples range from pro-United States military propaganda (*Independence Day* (1996)) to post-Apartheid allegory (*District 9* (2009)), yet throughout this alien invasion canon, the aliens stand in for terrestrial demographic groups or even natural phenomena (e.g. *Pacific Rim* (2013)).

While Mizzou's adaptation grapples with specific issues, as director Dr. Kevin Brown discusses above, it lives in conversation with these overlapping signals. You sit in a

creative recreation of a 1938 radio station, the time and place where Orson Welles and his Mercury Theatre began broadcasting the most famous radio play of all time.

But what happens when you occupy that space with bodies, aesthetics, and knowledges from 2022? If you had the power to go back and disrupt this moment in history—its people, its sensibilities, its anxieties—what would you do? How would you interact with these eighty-four-year-old relics? What would reverberate forward to our present? How would it reflect the past from which the 1938 radio play arose? Does the act of adaptation, hijacking the signal, reinforce or subvert the values of the original source? I would argue either are possible, but let us consider how we accomplish each.

—Zachary Apony-Moriarty
Dramaturg

MU Department of Theatre Faculty

Kevin Brown, Associate Professor
M. Heather Carver, Professor, Department Chair
David Crespy, Professor
Les Gray, Postdoctoral Fellow
Mimi Hedges, Visiting Professor
Joy Powell, Associate Teaching Professor
Claire Syler, Assistant Professor
Marc W. Vital II, Assistant Professor



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The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

MU Theatre Technical Crew and Staff

Artistic Director.....	Heather Carver
Director of Production.....	Mimi Hedges
Technical Director.....	Joseph Lass
Assistant Technical Director.....	Babs Randazzo
Head of Costumes.....	Marc W. Vital II
Costume Shop Manager.....	Manda Apony-Moriarty
Costume Shop Cutter/Draper.....	Lida Aflatoony
Costume Studio Crew.....	Harlow Bunten, Ally George, Mackenzie Miller, Erin Mueller, Alyssa Pierson, Elizabeth Randall, Lana Rudloff, De’Janna Scales-Hand, Rose Shirkey
Scenic Studio Assistants.....	Jake Price, Eliza Brooks, Robert Dresselhaus, De’Janna Scales-Hand, Ellison Land, Juan Martinez
Artists-in-Residence.....	Babs Randazzo, Vincente Williams
Academic Advisors.....	Alex Anderson, Jennifer Bloss
Director of Front of House.....	Jabarbara Jennings
Assistant Box Office Manager.....	Josh Saboorizadeh
Box Office Staff.....	Tricia Carver Horner, Raynesha Green, Abby Harpenau, Sydney Hendrickson, Kasey Lynch, Dani Major, Maggie McGrath, Emma Neel, River Pich, Brandon Riley, De’Janna Scales-Hand, Joe Shifrin, Dacia Slater, Abby Uphoff, Payton Woodruff
Business Affairs.....	Pat Garmon
Communications/Design.....	Dory Colbert

Scholarship Recipients 2021-2022

Richard And Patricia Wallace Endowment For The Arts Liza Mahacek, Dacia Slater
Donovan and Peggy Rhynsburger Scholarship Harlow Bunten, De’Janna Scales-Hand
Terry Perkins Comic Actress Scholarship Payton Woodruff
Sol Feinstone Technical Theatre Award Ben Prentiss, Juan Martinez
John Ross Berneche Acting Scholarship Ayanna Taylor
Tom Berenger Acting Scholarship Jack Fulkerson, Raynesha Green
James M. Miller Musical Theatre Scholarship Dacia Slater, Anthony Blatter
Richard M. Hennessy Scholarship Reginald Coleman, Avereey Campbell
Dan Springer Memorial Scholarship Ellison Land, Jake Price
Dr. Marcia Berry Memorial Scholarship Symonne Sparks
Frances McCurdy Memorial Scholarship Brandon Riley
Carla Waal Johns Award Kasey Lynch
MU Theatre Citizenship Award De’Janna Scales-Hand
Curators Scholarship Jodelyn Belew, Joseph Belmore, Anthony Blatter, Peyton Boudouris, Shannon Bradley, Max Bodenhausen, Harlow Bunten, Avereey Campbell, Ryan Cohen, Reginald Coleman, Brayden Corniels, Lucy Ebeling, Hayley Frazer, Michael Frimpong, Jack Fulkerson, Raynesha Green, Alana Hayes, Emily Inman, Kaylah Janssen, Caleb Jared, Hayley Jones, Ellison Land, Liza Mahacek, Juan Martinez, Brittaney Nicholson, Ben Prentiss, Jake Price, Joel Rodriguez, Tinek Robinson-Douglas, Grant Rust, De’Janna Scales-Hand, Dacia Slater, Ayanna Taylor, Justice Thompson, Zach Vajda, Jor’Dan Weatherspoon, Payton Woodruff



Stories matter.

Come experience the ones we tell.

The Revolutionists

Written by Laura Gunderson

Director, Claire Syler

Rhynsburger Theatre

7:30 pm: April 27-30 • 2:00 pm: April 30 and May 1

Summer 2022

AIDA

Music by Elton John, Lyrics by Tim Rice

Book by Linda Woolverton, Robert Falls, David Henry Hwang

Directed by Scott Koonce

Rhynsburger Theatre, June 23 - July 3

The Cat in the Hat

Based on the Book by Theodor Geisel (Dr. Seuss)

Adapted and Originally Directed by Katie Mitchell

Director, Kasey Lynch

Studio 4, June 9 - 12

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