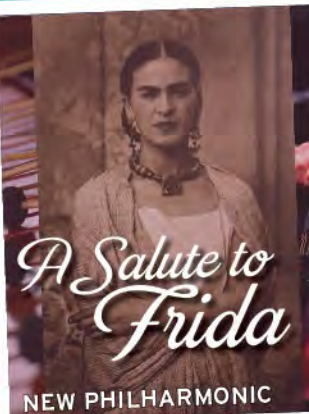




Your Spring Entertainment is in Bloom!



Dear MAC Viewers,

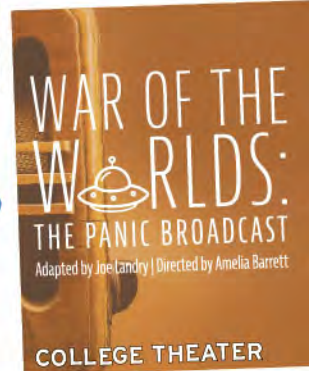
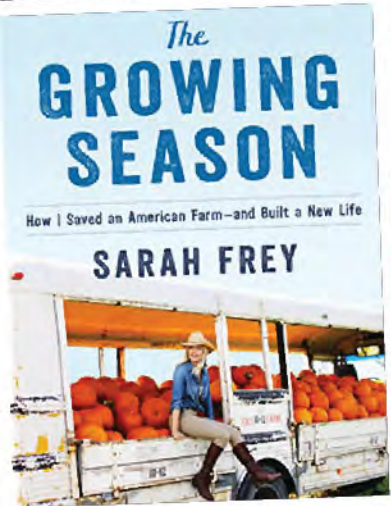
Thank you for joining us tonight for this virtual performance and supporting the artists in tonight's performance. We have found ways to keep the arts alive, but what I learned and have always known is that the audience is the most important part of the show and we miss seeing you. I miss the audience interaction and meeting new people at the shows.

I am going to ask you a favor... while you are watching please snap a photo and share it with us, so we can share it and stay connected. Feel free to drop us a line to let us know how you enjoyed the show or what you want to see more of. You can email me at martinezd59@cod.edu. I have deep confidence that we will be together in person soon, and we are so fortunate to stay connected through technology and take a break from this crazy world and escape into something that heals, and fills our soul!

With deepest gratitude for your support and patronage.

Enjoy the show!

Diana Martinez
Director, McAninch Arts Center



SPRING 2021



“Great theater is about challenging how we think and encouraging us to fantasize about a world we aspire to.”

—Willem Dafoe
renowned American actor

Welcome to College Theater at the MAC

From the inception of planning College Theater productions, each season is built with the idea that both escapism and engagement theater are important for students to experience and our audiences to enjoy. Escapism theater allows us to escape from our daily turmoil and daily life, offering pure entertainment. Engagement theater focuses on the human condition and the burning quest for a solution—it is theater we do not easily forget and that changes us in some way, forever.

The mission of both escapism and engagement theater is to expose everyone to the great theater of the past as well as important theater of today. We’ve chosen an eclectic season including both escapism and engagement theater, culled after considering countless titles and varied genres. Above all, we’re most interested in training our students as artists, both on the stage and behind the curtain, engaging with students and community in our audience, as well. That is the power of live theater, which does not exist except in this live, ephemeral moment—it is an art that celebrates interaction—on stage, but also between stage and audience.

The 2020–2021 College Theater season is a perfect example of this exciting mix: *The Laramie Project: Ten Years Later*, *A Christmas Carol*, *Under Milk Wood* and *War of the Worlds: The Panic Broadcast*.

“I regard the theater as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

—Thornton Wilder, Pulitzer Prize-winning American playwright and novelist

Thank you so much for supporting the voices of our talented students and power of live theater. We hope you join us again and again.

The Theater Faculty at College of DuPage

College Theater Presents

War of the Worlds: The Panic Broadcast

Adapted by **Joe Landry**

Inspired by and including The Mercury Theatre
On the Air’s infamous 1938 Radio play

Director
Amelia Barrett

Scenic and Properties Design
Sabrina Zeidler

Lighting Design
Jon Gantt

Sound and Properties Design
Michael W. Moon

Costume, Hair and Make-up Design
Kimberly G. Morris

Editor
Rob Nardini

Theater Department Chair
Connie Canaday Howard

Presented by arrangement with Playscripts, Inc.

Support is made possible by a generous gift from the College of DuPage Foundation’s **Dr. Donald and Helen (Gum) Westlake Fund for Student Productions.**

The use of any recording device, either audio or video, and the taking of photographs is strictly prohibited.

April 15 to 25, 2021

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CAST LISTING (in order of appearance):

WBFR Playhouse of the Air Actors Alice Axt-Pilon, Ryan Castiglia,
Amy Infanger, Brandon Luna,
Tiana Maravilla*, Joshua Smith**,
Madeline Stone, Alexander M. Wasnick,
Carolyn Wissmiller

Freddie Filmore Joshua Smith**

Jake Laurents Brandon Luna

Harry Haywood Ryan Castiglia

Lana Sherwood Alice Axt-Pilon

* 2020-2021 John Belushi/Second City Theater Scholarship Recipient

**2020-2021 John Belushi Stage Management Scholarship Recipient

PRODUCTION NOTES

Setting: A studio at WBFR, a metropolitan radio station. With some action suggesting Sunday, Oct. 30, 1938, and other periods.

Time: Sunday, Oct. 31, 1948. With some action suggesting Studio One at CBS in Manhattan and other locations.

Run time for this production is approximately 120 minutes with a five-minute intermission.

Please note: This production contains adult themes.

PRODUCTION STAFF

Stage Manager Joshua Smith**

Production Manager Jon Gantt

Technical Director Michael W. Moon

Technical Assistant Sabrina Zeidler

Costume Shop Manager Kimberly G. Morris

Assistant Costume Shop Manager Gretchen Woodley



Donor: **George Gilkerson**
Passions: **the Arts, especially local arts organizations**

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Learn more at dupagefoundation.org/Arts



DIRECTOR'S NOTE

On October 30, 1938, Orson Welles broadcast his radio play *The War of the Worlds*, which is perhaps the most famous adaptation of H.G. Wells' science fiction novel of the same name. Welles later told reporters his adaptation for the radio was crafted to sound like a real news broadcast about an alien invasion from Mars. People believed the play to be an actual event and a "panic" ensued. Our play, *War of the Worlds: The Panic Broadcast*, seeks to recreate the original production on its ten year anniversary, October 30, 1948, with a studio full of actors.

In 1930s America, fear and anxiety was a way of life. The Great Depression had devastated the economy, the mounting crisis in Europe threatened war, weeks earlier the Hurricane of 1938 devastated the country, and a year before, the Hindenburg disaster, which was broadcast over the airwaves, was still fresh in the country's collective memory. One of the nightly escapes for millions of Americans was to gather around their radios.

Our choice to produce this play, during our own unfortunate anniversary, seems frighteningly appropriate. As we pass the March 2020 marker, we are reminded where our collective lives were transformed by the pandemic into something almost unrecognizable. Our schools, arts organizations, entertainment, local businesses, travel, sports, visits to family and friends, and all traces of "normal" life were alchemized into a memory. Our political life has been fraught with conflict, and social justice has suddenly drawn a laser like focus. For many of us, our isolation has accompanied channel surfing, gathering news snippets from radio, social media, and stolen conversations. It's understandable how we could tune into the middle of an hour-long drama or conversation which might leave some believing that the country was under attack, without hearing the context of the story or ability to see a larger point of view.

It is within this context that though our presentation is based in fiction, it is a fiction which is frighteningly reflective of our current reality.

~AB

If you are enjoying *War of the Worlds: The Panic Broadcast*, please consider making a donation to support the MAC's ongoing ability to continue to provide fun, creative and thought-provoking programming. For more information visit AtTheMAC.org or call 630-942-4000.

CAST PROFILES

Alice Axt-Pilon (Lana Sherwood/Ensemble) First COD production.

Ryan Castiglia (Harry Haywood/Ensemble) First COD production. Favorite credits include *Love/Sick* (Man), *The Curious Incident of the Dog in the Night-Time* (Reverend Peters/Others), *Mamma Mia!* (Ensemble). Castiglia competed at the 2019 IHSA Group Interpretation State Finals.

Amy Infanger (Ensemble), Seventh COD production; *A Christmas Carol* (Marley, Past, Fezziwig); *Scenes from an Execution* (Sketchbook); *Macbeth* (Menteith); *1984* (Guard); *A Christmas Carol* (Londoner, Guest), *Goldie's Next Big Adventure* (Officer Wolfgang). Favorite credits include *Roald Dahl's Willy Wonka* (Grandma Josephine) at Wheaton Drama and *KnucklesCracker: A Roaring, Ragtime, Retelling of the Nutcracker* (Rat) with Deanna Danger Productions.

Brandon Luna (Jake Laurents/Ensemble) Fourth COD production; *Macbeth* (Captain) and *Scenes from an Execution* (Urgentino) *The Laramie Project: ten years later* (Ensemble). Favorite credits include *The Snow Queen* (Muscles); *Smokefall* (Colonel/Johnny) and *The Elephant Man* (John Merrick) All at Glenbard North High School Theatre. Brandon is a 2017 Illinois High School Theatre Festival participant and a 2018 Charles A. Berglund Scholarship for education in the performing arts recipient.

Tiana Maravilla* (Ensemble) Fourth COD production; *A Christmas Carol* (Creakle/Ghost of Future/Stage Manager), *Godspell* (Tiana), *Clue: Onstage* (Mrs. Peacock). Favorite credits include *Hairspray* (Lil Inez) at Wheaton Drama and *Cabaret* (Fraulein Kost) at Center Stage Theater. Maravilla participated twice in BTE's Shadow Program (*Miracle on South Division Street* and *The Cake*). Maravilla is also a proud winner of Drury Lane's Student Spotlight competition and recipient of the 2020/2021 John Belushi/Second City Theatre Scholarship.

Joshua Smith** (Freddie Filmore/Ensemble/Stage Manager) First COD Production. Favorite credits include *Winnie the Pooh* (Eeyore), *Romeo and Juliet* (Benvolio). Smith is a proud recipient of the John Belushi Stage Management scholarship at COD.

Madeline Stone (Ensemble) First COD Production. Favorite credits include *Frozen Jr.* at the Bartlett Community Center.

Alexander M. Wasnick (Ensemble) First COD production. Favorite credits include *The Heir Apparent* (Geronte) and *It's a Wonderful Life* (Mr. Potter).

CAST PROFILES

Carolyn Wissmiller (Ensemble) First COD production. Favorite credits include *The Imaginary Cuckold* (Célie's governess) at the University of Illinois; *Once Upon a Mattress* (Lady Rowena) with IV Theater Company; and *Scrooge with a Twist* (Shakespeare), with the Wheaton Park District. Wissmiller is a member of three roving performance groups: the Villa Park Readers Theatre, the Epiphany Players, and How to Get Away with Anything, a team of short-form improvisers.

AUDITIONS – AUDITIONS – AUDITIONS

College of DuPage Theater Department
is holding general auditions for

Chicken Little and
You're a Good Man, Charlie Brown.

Auditions will be held by virtual submission,
and are due by **Wednesday, May 19 at 5 p.m.**

*(both shows will be rehearsed and performed in a hybrid format
with a blend of traditional classroom and alternative instruction,
and a filmed performance)*

Chicken Little created by improvisation
Directed by: Amelia Barrett, Professor of Theater
Streamed performance dates: July 8 to 18

You're a Good Man, Charlie Brown by Clark Gesner
Directed by: Connie Canaday Howard, Theater Department Chair
Streamed performance dates: July 29 to Aug 8

For more information, see

AtTheMAC.org/auditions

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ARTISTIC PROFILES

Amelia Barrett (Director) is a professor of theater at College of DuPage. Barrett has most recently directed COD productions of *A Christmas Carol* and *Scenes from an Execution*. Professionally, she has directed multiple Buffalo Theatre Ensemble productions, where she is also a member of the acting ensemble. As an actor, she has appeared with other regional companies such as Idaho Repertory Theatre, internationally at the Edinburgh Festival and in Chicago venues such as City Lit. She is a proud member of Actors' Equity Association as well as the Screen Actors Guild and the American Federation of Radio and Television Artists. She holds a Master of Fine Arts degree in acting from the University of Texas at Austin and a Graduate Certificate in Laban Movement Analysis from Columbia College, Chicago.

Jon Gantt (Lighting Design) is the Technical Coordinator for the McAninch Arts Center and has been a lighting and scenic designer for College of DuPage and the resident professional companies since the opening of the Arts Center in 1986. For more than 35 years, he has designed scenery and lighting for many professional and university theaters in and around Chicago. Recently, he designed the lighting for Buffalo Theatre Ensemble's *Don't Dress for Dinner*, *Improbable Fiction* and *The 39 Steps*, and for New Philharmonic's *Die Fledermaus*; and he did the scenic design for New Philharmonic's *The Mikado* and *La Traviata*. For the College Theater program, he designed the set and video for 1984, and lighting for *The Laramie Project: Ten Years Later*, *The Addams Family*, *Curse of the Starving Class*, *A Christmas Carol*, *The Foreigner*, *Godspell*, *The Wolves*, *Macbeth* and *Scenes from an Execution*. Other notable past production designs include *The Ruling Class*, *The Man of La Mancha*, *The Praying Mantis*, *Lady Chatterley's Lover*, *Evita*, *Sweeney Todd* and his Jeff-nominated scenic design for the world premiere of *The Grab* at Theatre Building Chicago.

Michael W. Moon (Sound and Properties Design) is the Technical Director and Resident Scenic Designer for the MAC. His many scenic design credits for COD include *The Skriker*, *The Dreams of Antigone* and *A Christmas Carol*. He is also a playwright, having had pieces performed across the country as well as an adaptation of *Spoon River Anthology* done by COD in 2013. This is Michael's final show with COD theatre. He has designed and built over 175 shows since he started here in 1993. He would like to thank the college for its support, his colleagues for the atmosphere of collaboration, but most of all he would like to thank the myriad of students that have come thru the program in his 28 years. Your enthusiasm and dedication to this art form never has ceased to amaze me. He hopes that in some small way each of you has grown while participating in or enjoying our little spectacles. He wishes you Peace.

Kimberly G. Morris (Costume, Hair and Make-up Design) is pleased to continue her work at College of DuPage. Prior to joining the crew at COD she spent 13 years as a freelance costume, make-up, wig and properties designer throughout Chicago and the east coast. She is a company member of Babes

ARTISTIC PROFILES

with Blades Theatre Company where she has designed *Promise of a Rose Garden*, *Titus Andronicus*, *Julius Caesar*, *Patchwork Drifter*, *Macbeth*, *Susan Swayne and the Bewildered Bride* and *Bo Thomas and the Case of the Spy Pirates*. Other favorite past projects include *Carmilla* and *Grease* at COD; puppet design for Lifeline Theatre's *Nowhere*, and costumes/masks for their *Island of Dr. Moreau*; costume and puppet design for Akvavit Theatre's production of *Blue Planet*; and properties design for Chicago Children's Theatre productions of *A Year with Frog and Toad* and *100 Dresses*. She has also designed for Stage Left Theatre, Fox Valley Repertory, Ball State University, American Shakespeare Center, Shenandoah Shakespeare Express, Heritage Repertory Theatre, Tecumseh!, Wilmette Arts Center, NWHs and MEHS.

Rob Nardini (Editor) has been the House Manager and Volunteer Coordinator for the McAninch Arts Center since 2016. He is also a member at The Theatre of Western Springs and is currently the Municipal Producer for the Village of Glen Ellyn where he shoots and edits videos.

Sabrina Zeidler (Scenic and Properties Design) is an Assistant Production Manager for the McAninch Arts Center. Her previous work at The MAC has been as the Technical Director and Properties Designer for the DuPage Opera Theatre, Technical Director for The Buffalo Theatre Ensemble, and various design roles for College Theater. She is a graduate of Elmhurst University with a BA in Theatre - Stage Management, Design and Technology, and Theatre Arts Administration. While there, she received accolades from the Kennedy Center for her work in Stage Management on shows such as *The Country Wife* and *Sweeney Todd*. Keeping her roots close to home, she sits on the board of the Summer Place Theatre in Naperville, where she has held countless roles, starting as a volunteer and working her way through the company.

Connie Canaday Howard (Theater Department Chair) has enjoyed directing such shows as *Pride and Prejudice*, *The Dreams of Antigone* and *Twelfth Night*. *The Heidi Chronicles*, directed by Canaday Howard, received the award for best non-professional production in Chicagoland as a student production. She has been cited in *Who's Who Among America's Colleges and Universities* 11 times. She is artistic director for Buffalo Theatre Ensemble, a professional company in residence at the MAC, where she also directs and is a member of its acting ensemble. She is a member of Actors' Equity Association. Canaday Howard was COD's Outstanding Faculty for 2003–2004 and is a member of the Joseph Jefferson Committee's Artistic Team, which is Chicago's version of the Tony.

Joshua Smith** (Stage Manager) First COD Production. Favorite credits include *Winnie the Pooh* (Eeyore), *Romeo and Juliet* (Benvolio). Smith is a proud recipient of the John Belushi Stage Management scholarship at COD.



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College of DuPage

FRIDA KAHLO TIMELESS

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The McAninch Arts Center and the College of DuPage Foundation can also provide you with information on Planned Giving opportunities.

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