2017-18 SEASON IVY TECH STUDENT PRODUCTIONS PRESENTS

H. G. WELLS’ THE WAR OF THE WORLDS

WHEN MISINFORMATION DESTROYS DEMOCRACY

IVY TECH JOHN WALDRON ARTS CENTER

Aug. 18-19, 2017

IVY TECH STUDENT PRODUCTIONS | STRONG STORIES TOLD SIMPLY.

TICKETS & INFO

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IVYTECH.EDU/WALDRON
THE WAR OF THE WORLDS

ORIGINAL RADIO SCRIPT BY Howard Koch
ORIGINALLY PRODUCED AND PERFORMED BY Orson Welles and the Mercury Theatre

DIRECTION: Jonathan Golembiecki
COSTUME DESIGN: Hannah Decker
LIGHTING DESIGN: Brennen Edwards
SCENIC DESIGN: Phil Male
SOUND DESIGN: Joel Watson
CHOREOGRAPHY: Tory Gough

Cast:
Paul Daily, Tory Gough, Meghan McKenzie, Jared Smith, John Whikehart

Production Staff:
STAGE MANAGEMENT: Basie Cobine
TECHNICAL DIRECTOR: Eric “Reno” Reynolds
PROP MASTER: Trina Sterling
SETS: Phil Male, Scott Kaufman, Eric “Reno” Reynolds
MARKETING: Sarah DeWeese, Amanda Billings, Lucas Hatcher

SPECIAL THANKS: Bloomington Playwrights Project, Shawnee Theatre and its board, Bri Lindsay, Stanisfer Electronics, Dave Smith, Richard Fish, WFHB, Harold Green, the IU Lilly Library, WFIU, Will Murphy, Erika Dowell.
DIRECTOR’S NOTE:

There are certain events that become part of a culture’s shared memory. One such event in our young country’s history is the original broadcast of *The War of the Worlds*. Whether or not they were listening that October evening, everyone alive at the time realized and remembered the effect the broadcast had on the country. Whether or not Orson Welles meant to menace his listeners or merely entertain them is hotly debated, but his fake Martian invasion ruffled more than a few feathers that night. Many people were familiar with Orson and his Mercury Theatre broadcasts, but some people let their imaginations get the best of them. Many even used the broadcast to realize a German invasion that never happened, citing the reports of gasses emitted from the Martian ships as code that the Germans were using chemical warfare against us.

To a certain degree, their fears were understandable. Radio was still a new medium, and had become a trusted source for receiving news as it was happening, rather than having to wait for tomorrow’s newspaper. And breaking into live programming with news alerts was a very recent occurrence, with many of those alerts being audio of an angry Hitler, shouting in German.

We’ll never know the full extent of the hysteria. When something becomes part of a nation’s collective memory, people who never actually witnessed an event can be convinced that they, too, were tuned into the radio that night, or that they, too, had been watching when the towers fell. It also didn’t help that the newspapers hyperbolized dangers of the radio hoax, trying to strike a blow against a new competitor by attacking its veracity.

Today, the term “fake news” is bandied about seemingly to describe any news that we don’t want people to think is true. And, to be fair, when so many get their news from the echo chamber of the people they follow on social media, the truth is now, more than ever at a premium. Instead of Germans, the new Martians are whomever else doesn’t look or sound like us. We are constantly under attack from those who hold or may hold ideas and beliefs different from our own.

On its surface, *The War of the Worlds* is an entertaining story. It’s fun to imagine the consequences of an alien invasion from the comfort of the audience. But examine the bigger story, and you find a fable about people and the way they can let fear filter what they see and hear. When you go looking for monsters, you’re sure to find them, even if you have to create them in the process.
PAUL DAILY (ENSEMBLE)
recently received his MFA in Theatre from Indiana University. Previously he received a BA from Indiana University in 1998 where he double majored in Theatre and Drama and Sociology. After graduating, he moved to London, England and then to New York City. In New York, Paul served as Associate Artistic Director for two theatres, including Rabbit Hole Ensemble, a company he co-founded and helped run. As Artistic Director of the Ivy Tech John Waldron Arts Center, Paul established Ivy Tech Student Productions. Bloomington credits include Mass Appeal and Row After Row.

TORY GOUGH
(ENSEMBLE/CHOREOGRAPHER)
is super excited to be doing this show. She enjoys lying on the floor during rehearsals and also playing with wild animals. You may have seen her in Bloomington Playwrights Project productions or even walking to restaurants because she also enjoys eating.
MEGHAN MCKENZIE (ENSEMBLE)
is thrilled to join the cast of War of the Worlds. Meghan is an Associate Artist with the California Youth Conservatory Theatre (CYC), where she appeared in Billy Elliot (Mrs. Wilkinson), Into the Woods (The Baker’s Wife), RENT (Joanne), Spring Awakening (Adult Woman), The Secret Garden (Lily Craven), and Les Misérables (Cosette), among others. Meghan served as a teaching artist, performer, and coordinator of many of CYC’s community events. Meghan was accepted into the voice program at the Jacobs School of Music last fall, and plans to attend in the near future. She earned her AA in Music Studies from San Diego Mesa College, and currently works as a service advisor and barista.

JARED SMITH (ENSEMBLE)
is a senior at Indiana University majoring in Media and Theater. This is his Ivy Tech John Waldron Arts Center theater debut. For Indiana University Theater: The Tempest (Boatswain/Spirit). For Indiana University Independent Projects: Escabana in da Moonlight (Remnar Soady), Julius Caesar (Cobbler/Ensemble), and These Shining Lives (Tom Donahue). For University Players: Marat/Sade (Coulmier), Welcome to the Trash Heap (Joel/Alfonso), and Bachelorette (Jeff). He has recently returned from the Film and TV School of the Academy of Performing Arts in Prague, Czech Republic, where he studied screenwriting, film directing, and film production. Jared is from Danville, Indiana.

JOHN WHIKEHART (ENSEMBLE)
is Chancellor Emeritus of the Ivy Tech Bloomington campus. During his tenure as Chancellor, Ivy Tech acquired the John Waldron Arts Center in May 2010, and John enticed Paul Daily to accept appointment as its first artistic director. Since then, John has been cast in Ivy Tech’s productions of Waiting for Lefty, Mass Appeal, Eurydice, A Number, and The Zoo Story. John credits his continued casting to being available to fill the role of “the old man” every time Paul needs one. John counts the Ivy Tech-John Waldron Arts Center and Paul Daily’s creation of Ivy Tech productions among his proudest of Ivy Tech’s many community contributions.
JOEL WATSON (SOUND DESIGNER)
is an actor and designer from Bloomington, IN. Previous credits include Leon Trotsky in *All in the Timing* for Ivy Tech, and Oliver in *Billy Witch* for the Bloomington Playwrights Project.

PHIL MALE (SCENIC DESIGNER)
is currently working as the Production and Facilities Manager for the JCC of Northern Virginia as well as being an adjunct instructor at George Mason University. Most recently he was the Dept. Chair for Fine Arts and Humanities here at Ivy Tech. He has designed scenery for several years at various theatres and won a Suzi Bass Award for Best Scenic Design of a Musical: “Les Miserables” at Aurora Theatre. He received his MFA from VCU and his BA from JMU. He would like to thank his wife, Tara and his dog, Zander. He would also like to thank his Ivy Tech family for two great years and only regrets there weren’t several more!

HANNAH DECKER (COSTUME DESIGNER)
is currently a student at Ivy Tech. She is thrilled to be back with Ivy Tech Student Productions, having worked on their 2016-17 season. She got started through wardrobe work for *Sweeney Todd* as part of her Intro to Production class last year, and hasn’t looked back.
BASIE COBINE (STAGE MANAGEMENT)

previously stage managed Ivy Tech Student Production’s 2016-2017 season. She has worked with other local theatre companies including, but not limited to, the Bloomington Playwright’s Project, Cardinal Stage Company and the Jewish Theatre of Bloomington. She worked most recently as an usher captain for Indiana University’s Summer Theatre season.

PAUL DAILY (JERRY)

recently received his MFA in Theatre from Indiana University. Previously he received a BA from Indiana University in 1998 where he double majored in Theatre and Drama and Sociology. After graduating, he moved to London, England and then to New York City. In New York, Paul served as Associate Artistic Director for two theatres, including Rabbit Hole Ensemble, a company he co-founded and helped run. As Artistic Director of the Ivy Tech John Waldron Arts Center, Paul established Ivy Tech Student Productions. Bloomington credits as an actor include Mark Dolson in Mass Appeal (Ivy Tech), Phil in Rx (BPP) and Benvolio in Romeo and Juliet (Cardinal Stage).
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