



MRS BURNS

a post-electric play

By Anne Washburn

Music by Michael Friedman

Lyrics by Anne Washburn

Directed by Kathleen M. McGeever

Apr. 19, 20, 25, 26, 27 at 7:30 p.m.

Apr. 21, 28 at 2 p.m.

Clifford E. White Theater

2019

#DoingTheatre



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directed by Kathleen M. McGeever

Please be aware this show contains scenes of violence.

Recording on any device during the performance is strictly prohibited.

CAST

ACT 1

Sam ————— Spencer Beckwith+
Colleen ————— Julissa Garcia Osuna
Matt ————— Je'maya O. Jackson*
Gibson ————— Hadley Singer*
Jenny ————— Emily Wood*+
Maria ————— Claire Woodard+

ACT 2

Sam/Bart 1 ————— Spencer Beckwith+
Colleen ————— Julissa Garcia Osuna
Matt/Homer 1 ————— Je'maya O. Jackson*
Gibson/Husband/Sideshow Bob ————— Hadley Singer*
Jenny/Marge 1 ————— Emily Wood*+
Maria/Lisa 1/ 2nd FBI Agent ————— Claire Woodard+
Quincy/Business Woman/ 1st FBI Agent ————— Kristi McCollough-Garcia*

ACT 3

Mr. Burns ————— Spencer Beckwith+
Itchy ————— Julissa Garcia Osuna
Scratchy ————— Je'maya O. Jackson*
Homer ————— Hadley Singer*
Marge ————— Emily Wood*+
Lisa ————— Claire Woodard+
Bart ————— Kristi McCollough-Garcia*
Edna Krabappel ————— Kelsey Brown

MUSIC

Joe Dutton & Stephanie Galloway

THERE WILL BE TWO INTERMISSIONS

CAPSTONE^ APO* USITT+
CREATIVE TEAM

Director ————— Kathleen M. McGeever
Music Director ————— Stephanie Galloway
Choreographer & Speech ————— Rebecca Whitehurst
Costume Design ————— Kate Ellis
Scenic Design ————— Naoko Skala
Lighting/Media Design ————— Rebekah Ryan^+
Sound Design & Audio Engineer ————— Adam Visconti^*+
Assitant Choreographer ————— Kacie Debevc
Assitant Costume Design ————— Natasha Harrington
Assitant Scenic Design ————— Alice Baker+
Assistant Lighting Design ————— Paige Adams+

PRODUCTION TEAM

Technical Director ————— Mark DeLancey
Stage Manager ————— Victoria Thompson
Assitant Stage Managers ————— Kara Hunt & Greta Jean Mauro
Video & Special Effects Engineer ————— Ben Alexander
Foley Conductor ————— Ryan S. Bowman*+
Costume Crafts Artisian ————— Tori Niemiec*+
Scenic Charge Artist ————— Kiara Harrington
Draftsman ————— Morgan Gallob
Resident Stage Manager ————— Ella Joyce Johnson*+
Master Electrician ————— Rebekah Ryan+
Lighting Coordinator ————— Michael Castro*+
Costume Shop Manager ————— Nancy Parr
Stitchers ————— Aliza Lynn*+ & Claire Woodard+
Chair & Event Promotion ————— Kathleen M. McGeever
Program Design ————— Kacie Debevc
Poster Design ————— Maddie Moe

SPECIAL THANKS

*Patricia Murphey Visual Design Lab, Valero Ferme Dean of College of Arts & Letters,
Linda Phoenix Theatre Administrative Associate
Eric Gibson, Greg Hales, Leslie Seaberg,
Linda Stammer, Steve Hemphill, Julie Piering*

The Department of Theatre would also like to recognize Bill and Jana Harper for their generous
Endowment for production. Please consider giving to this important fund:
The Harper Family Endowment

crews

COSTUME CREW

Costume Crew Head: Gabby Lux

Run Crew: Janet Ayala, Jaelee Smith, Marie Stuff, Dane Selters, Allison Jasper, Chris Mort

Day Crew: Gabrielle Ortega, Kyra Weaver, Erika Wood

LX CREW

LX Crew Head: Kathryn Frketch+

Crew: Katelynn Hartman, Camryn McMahon, Kassi Post, Michael Schuette
Justin Walsh, Kailyn Woodie

CARPENTRY & PAINT CREW

Crew Head: Matthew Villarreal+

Crew: James Wallis, Mary Ryan, Shea Turner, Morgan Torres, Athena Carvajal, Tendo Ogot, Patrick Counihan, Stephanie Pacheco, Erica Arnold, Khalil Lyons, Brittany Langer, Javan Edwards+, Nathan Gayan, Joey Bailon, Terry Heming

EVENT PROMOTION

Event Promotion Assistant: Kacie Debevc

Team: Skyllar Huskisson

HOUSE MANAGEMENT

Managers: Tori Niemiec*+, James Wallis, Grace Kennedy

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director's note

THE END OF THE WORLD AS WE KNOW IT

Imagine about four months ago, after many months of no electricity, fires, death and disease, the Nation's nearly 100 nuclear power plants began to melt down and spread massive radiation across the land. More sickness, more death, and a new world order begins to form with the surviving populations. Imagine that you are one of those survivors. What would you need once you found a way to eat and hydrate? How could you go on in this new world? What would you remember seven years later? What would be the most important thought to hold on to amidst the treacherous new reality? If you are lucky enough to survive even longer, **what would the world remember?**

Playwright, Ann Washburn's post-apocalyptic world in *MR. BURNS a post electric play* is not that different from other post-apocalyptic literature. It is bleak and dangerous world, but at its heart, Washburn supposes we will survive. However, she also proposes that humanity will need, more than ever, something to give us meaning – a reason to live. This is not a new concept. Written and pictorial evidence of humanity's need to learn from mythic stories etched into the walls of pyramids and painted onto vases. Equally, ancient plays bring the myths to life for society to learn from and to celebrate. Washburn postulates the myths our new society needs will come from television and film, but will morph into ritual and new meaning to move humanity forward. Isn't that what storytellers have been doing since the dawn of humankind - making the world a better place and doing it while simultaneously entertaining?

What would you remember as a story to share around the campfire on a crisp fall evening after our world changed overnight? Would *The Simpsons* be the story you would tell? Originally appearing in the Tracey Ullman Shorts (1987) and debuting on regular television 30 years ago (1989), *The Simpsons* longevity and contemporary societal commentary is known throughout the world. Somehow, the "Cape Fear" episode of *The Simpsons* is the one our characters begin to tell, and the one that lasts the ages. Why this story? "Cape Fear" represents humanity's vulnerability and powerlessness. The young Bart outwits evil despite the odds being set squarely against him. Samson and Goliath comes to mind in the myth that emerges 75 years into the post-electric world. The infant society profoundly requires mythology and ritual after surviving the apocalypse. However, in true theatrical tradition, not all answers are provided for the audience. The moral epic certainly provides sustenance for the future, but, the age-old argument of entertainment versus meaning in the Theatre is not lost in the play. Washburn steers clear of conclusive arguments and we are left as we were, wondering what specifically does the new world require entertainment, meaning, both?

The world of this play, is not far from reality. We have seen electricity fail. Our infrastructures are weakening. As I write this, Venezuela is withering without electricity and quickly dipping into a darkness of epic proportions. Many parts of our own Puerto Rico are still without electricity after Hurricane Maria, and with Climate Change, weather disasters could easily throw us into the dark temporarily or permanently. Reflecting on the possibility of grid failure and the aftermath gives pause. Should we survive, what would our needs be to create a better world?

The play is a dark, treacherous roller coaster ride, but I invite you to hang on because within the dangerous world, humanity is palpable. Return to see all three acts, and I promise you, the clouds will part, the sun will shine, and humanity will be revealed to have a possible post-electric future. I am reminded, as famed director, Peter Sellars' recently said during a talk I attended, **"Death is an entrance into something and by engaging the past we construct a future."**

In the immortal words of Bartholomew JoJo "Bart" Simpson, "Cowabunga", and welcome to the end of the world as we know it!



Director **Kathleen M. McGeever**

meet the cast



SPENCER BECKWITH (SAM/BART 1/MR. BURNS)

Spencer is ending his Junior year at NAU with a bang in *Mr. Burns a Post-Electric Play*, his second mainstage production. He is a Theatre major with the Performance emphasis and also a member of USITT, Arizona Playmakers, and NAUGHTY Bits. He would like to thank the cast, crew, designers, director, and everybody involved with *Mr. Burns* for their undying effort and dedication.



JULISSA GARCIA OSUNA (COLLEEN/SCRATCHY)

Julissa is in her junior here at NAU and double majoring in Theatre and Spanish. This is her first mainstage production with the NAU Theatre Department. Ella le gustaria darle gracias a su familia y sus amigos que han tomado el tiempo de venir a verla. "Los quiero mucho, y gracias por siempre apoyarme en mis sueños. Pero en especial le quiero dar las gracias a mi abuelita Ramona, la más fuerte y hermosa mujer que e conocido, te quiero!"



JE'MAYA O. JACKSON (MATT/HOMER 1/SCRATCHY)

Je'maya is a senior at Northern Arizona University. *Mr. Burns a Post-Electric Play* is his 7th and final mainstage while being in the NAU Department of Theatre. Je'maya has enjoyed this process and says it is the most difficult show he has been in. However, Je'maya is happy and excited to share this experience with the audience. Je'maya would like to thank the cast for the insane amount of hard work they put in. The crew for their time and commitment. Lastly, he thanks his friends and family for their endless love and support.



HADLEY SINGER (GIBSON/HUSBAND/SIDESHOW BOB/HOMER)

Hadley is in his seventh and final main stage production at NAU! Over the past four years, you may have seen him as Ben Weatherstaff in *The Secret Garden*, Dr. Peter Shaw in *Silent Sky*, and Boo Radley in *To Kill a Mockingbird*. Hadley will be graduating on May 11th with a Bachelor of Arts in Theatre Performance and a minor in Arts and Cultural Management. After graduation, he will be traveling to Chicago to pursue his career in acting and comedy and he would like to thank the members of Arizona Playmakers/NAUGHTY Bits, Alpha Psi Omega, Dr. Robert Yowell, Darby Winterhalter Lofstrand, and his girlfriend Lily for helping him grow and reach his full potential.

meet the cast



EMILY WOOD (JENNY/MARGE)

Emily is a Junior majoring in Theatre with an emphasis in Performance and a minor in Arts and Cultural Management at Northern Arizona University. This is her 3rd Mainstage production. Most recently she has been seen as *The Mousetrap* (Mollie Ralston), *King Lear* (Cordelia/Fool), and *All In The Timing* (Al). She serves as secretary of Alpha Psi Omega and is an active member of Arizona Playmakers, NAUghty Bits Improv, and USITT. She would like to thank Kathleen, Rebecca, Stephanie, Kacie, the SM team, and all the designers for their hard work putting this beast of a show together.



CLAIRE WOODARD (MARIA/FBI 2/LISA)

Claire is thrilled to be in her second production at Northern Arizona University, previously appearing in *All in the Timing* (Mrs. Trotsky). Even though her emphasis is in Tech and Design, Claire still loves the stage and has enjoyed the entire rehearsal experience. In addition to being in a production, Claire spends her time involved in the improv troupe NAUghty Bits and the NAU chapter of United States institute for Theatre Technology. She would like to thank her family for making the trip down to Arizona to support her production, and all of her friends in the department for being so welcoming.



KRISTI MCCOLLOUGH-GARCIA (QUINCY/BUSINESS WOMAN/FBI 1/FLANDERS/BART)

Kristi is currently in her last semester at Northern Arizona University. Past credits include *The Secret Garden* (Martha), *The Mousetrap* (Detective Sgt. Trotter), *Intimate Apparel* (Mrs. Van Buren), *Silent Sky* (Annie Cannon), and *Summer and Smoke* (Rosa Gonzales) at NAU Dept. of Theatre. She would like to thank her parents, mentors, and friends for this wonderful opportunity and for their constant love and support. McCollough-Garcia will be moving to NYC come Fall.



KELSEY BROWN (EDNA KRABAPPEL)

Kelsey is a freshman who recently appeared in NAU's production of *All in the Timing*. She is very excited to be a part of this amazing show. She would like to thank the cast and crew for making this show a wonderful experience. She would also like to thank her family for their support.

meet the director

KATHLEEN M. MCGEEVER In her 38 year career, Kathleen M. McGeever has worked professionally as director, actor, educator, administrator, playwright and dramaturge. During the span of her career, she has directed over 50 plays. Some of her directing credits include *Private Lives*, *The Art of Dining*, *Stop Kiss*, *Defying Gravity*, *A Streetcar Named Desire*, *A Flea in Her Ear*, *Sticks and Bones*, *The Beauty Queen of Leenane*, *Dancing at Lughnasa*, *The Lesson*, *The Bald Soprano*, *The Servant of Two Masters*, *The Miser*, *The Imaginary Invalid*, *Pride and Prejudice*, *Water By The Spoonful*, *Dr. Jekyll and Mr. Hyde*, *The School for Lies* and *Peter and the Starcatcher*. Ms. McGeever is an Associate member of the Stage Directors and Choreographers Society (SDC), serves as the Book Review Editor for the SDC Journal, and as a SDC peer reviewer for the juried section of the journal. Kathleen is a Professor of Theatre, Performance, and has served as Chair of the Northern Arizona University Department of Theatre since 2007.



who's who

REBECCA WHITEHURST (CHOREOGRAPHER & SPEECH)

Rebecca worked in LA & NYC as a choreographer and Equity actor for over a decade. Performing regionally, off-Broadway and int'l tours. BA Philosophy (Stanford), MFA Acting (A.R.T. Harvard), CalArts Choreography Alum, Fulbright Scholar (Moscow Art Theater).

STEPHANIE GALLOWAY (MUSIC DIRECTOR/PIANOST)

Stephanie's past NAU Theater productions include *Peter and the Starcatcher*, *Spring Awakening*, *Quilters*, *Two Gentlemen of Verona*, *The 25th Annual Putnam County Spelling Bee* and *The Fantasticks*. Proud NAU Alum and FUSD music teacher.

KATE ELLIS (COSTUME DESIGN)

Kate's past costume design credits for the NAU Department of Theatre include *The Rivals*, *The Cripple of Inishmaan*, *The Miser*, *The Importance of Being Earnest*, *Macbeth*, *Big Love*, *The Last Days of Judas Iscariot*, *To Kill a Mockingbird*, *Peter and the Starcatcher*, *Intimate Apparel*, *King John*, and *The Secret Garden*.

who's who

NAOKO SKALA (SCENIC DESIGNER)

Naoko's is in her 3rd season here at NAU Department Theatre. Her past credits include *The Secret Garden*, *Tartuffe*, *The Mousetrap*, *King John*, *Intimate Apparel*, *Peter and the Starcatcher*, *Silent Sky*, *Summer and Smoke*, and *The Christians*.

BEN ALEXANDER (VIDEO & SPECIAL EFFECTS ENGINEER)

"But at rare moments, in the long quiet hours of light-rehearsals, a strange thing happens. We are overcome by the realization of the livingness of light. As we gradually bring a scene out of the shadows, sending long rays slanting across a column, touching an outline with color, animating the scene moment by moment until it seems to breathe, our work becomes an incantation. We feel the presence of elemental energies."

-Robert Edmond Jones, *The Dramatic Imagination*

MARK DELANCEY (TECHNICAL DIRECTOR)

Mark's past credits include: scenic artist/carpenter (The Public Theater) for 9 years, Resident Designer/Technical Director (Stella Adler Studio) for 9 years, Assistant Professor of Design and Technical Direction at Indiana University Fort Wayne for seven years. Mark is finishing his second year working at NAU and is happy you are here. he hopes you enjoy the show.

REBEKAH RYAN (LIGHTING DESIGNER)

Rebekah's past credits include: *Tartuffe* (Lighting Designer), *King John* (Assistant Lighting Designer), *Peter and the Starcatcher* (Assistant Stage Manager), *The Christians* (Electrics Crew Head).

ADAM VISCONTI (SOUND DESIGNER & AUDIO ENGINEER)

Adam is very excited to conclude his college career with this show! He is also happy to announce that after commencement, he will be heading to the Utah Shakespeare Festival as their audio engineer for the season. A huge thank you to Adam's mom, dad, sister, and girlfriend for all of their constant support! "People understand what they see, but feel what they hear."

- Nerdwriter

ADAM VISCONTI & his Foley Conductor RYAN S. BOWMAN are using **LIVE SOUNDS** backstage each night of *MR. BURNS* a post electric play. The sounds are coming from a thunder sheet, wind machine, found objects, and water!

KATE ELLIS & her team are using **PLASTIC MATERIALS** (plastic bags, IKEA bags, plastic cells etc.) in their designs for the wings and masks used in ACT III.

#DOINGTHEATRE

fun fact!

who's who

KACIE DEBEVC (ASSISTANT CHOREOGRAPHER)

Kacie was recently seen in *All In the Timing* (Dawn/Kafka). She has been dancing for over 10 years and dance competitively along the West coast. Past dance companies are *The Pointe Dance Center* and *Center Stage Dance Company*. Kacie also spends her time doing Event Promotions with NAU Theatre, and recently did a marketing internship with Goodspeed Musicals. She would like to thank Rebecca Whitehurst for giving her this opportunity! "Break a leg, Lumberjacks!"

PAIGE ADAMS (ASSISTANT LIGHTING DESIGNER)

Paige's past credits include: Electrician Crew Head and Programmer for NAU Department of Theatre. "Happiness can be found, even in the darkest of times, if one only remembers to turn on the light". - Albus Dumbledore

VICTORIA THOMPSON (STAGE MANAGER)

"I am happy to have had the opportunity to be a part of a beast of a show like this one. This is my first mainstage that I have stage managed, and I am loving it. I am graduating this May and will be working for a theatre festival this summer."

KARA HUNT (ASSISTANT STAGE MANAGER)

Kara's past credits include Mary in *The Secret Garden*, Marianne in *Tartuffe*. Senior at NAU with hopes and plans to open a Children's theatre in the future!

GRETA JEAN MAURO (ASSISTANT STAGE MANAGER)

"I went in so pumped for this show! It has been marvelous to be a part of the process in such an entirety. I have put so much time and effort into this show, so I love that it's finally here for everyone to experience. Being an ASM again has been a bigger learning experience than before and juvenates me for stage managing next semester. I would graciously like to thank our fantastic Lighting Designer, Rebekah Ryan, our awe-some Sound Designer, Adam Visconti, and all my stunning actors -- I couldn't have made it through without all of you."



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