

DEPARTMENT OF DRAMA, THEATRE, DANCE AND FASHION

Chair	Meghan E. Healey
Head of the Acting Program	Claudia Feldstein
Associate Chair and Director of Dance	Edisa Weeks
Director of Graduate Dance and International Programs	Yin Mei Critchell
Director of Fashion and Design Program	Emily Ripley
Administrative Assistant	Christina Stahl
College Assistant	Orit Zilka
Production Manager	Ralph Carhart

FACULTY

Tara Ahmadinejad, Carlos Andrickson, Joel Bernard, Julie Boyd, Ralph Carhart, Gardiner Comfort, Yin Mei Critchell, Marshall Davis, Claudia Feldstein, Carlos Fittante, Jeff Greenberg, Will Griffith, Ira Hauptman, Tracy Hazas, Meghan E. Healey, Guanglei Hui, Genevieve Jezick, Richard Killeaney, Nicholas Leahy, Molly Lieber, Kellyn Mylechreest, Rebecca Nelson, Kiara Paige, Elyse Price, Emily Ripley, Stephen Rowe, Aniko Szucs, Carolyn Webb, Edisa Weeks

UPCOMING PRODUCTIONS

Unfolding: The 2024 Fall Dance Concert

Directed by Yin Mei Critchell and featuring the choreography of Marshall Davis, Kiara Ross Paige, Edisa Weeks, and Yin Mei.

Goldstein Theatre

Dec. 5–8, 2024; Thurs–Sat. at 7 pm, Sun. at 3 pm

Tickets are \$15; \$10 (seniors/QCID, \$5 Friday on 12/6).

Kiss

By Guillermo Calderón
Directed by Tara Ahmadinejad

Goldstein Theatre

Feb. 20–23 and Feb. 27–Mar. 2, 2025
Thurs–Sat. at 7 pm, Sun. at 3 pm

Tickets are \$15; \$10 (seniors/QCID, \$5 Friday on 2/21).

The Department of Drama, Theatre, Dance and Fashion provides a comprehensive study of the liberal arts, balanced with rigorous training in theatre (acting, directing, history, literature, playwriting, stage management, design, technical theatre), and dance (Asian, African, ballet, hip-hop, modern, tap, choreography, dance analysis, history). The Department presents a wide variety of productions including comedies, classic and modern plays, new productions, musicals, operas, and dance concerts. The goal is to foster the development of knowledgeable world citizens, while preparing students for careers as artists and educators, in addition to providing a foundation for graduate study. The program's vibrant course offerings, taught by leaders in the field, empower students to realize their unique potential and become arts professionals capable of making significant contributions to the cultural landscape and creative economies.

DONATE

If you enjoyed the performances, please support future productions by the Queens College Dept. of Drama, Theatre, Dance and Fashion by making a tax-deductible contribution online at www.qc.cuny.edu > **MAKE A GIFT**

Next to “designation” select “other” and write “Dept. Drama, Theatre, Dance and Fashion.”

If you prefer to mail a check, please make it payable to the Queens College Foundation earmarked for Drama, Theatre, Dance and Fashion, and send to:

Queens College
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Kiely Hall - 9th Floor
Queens, NY 11367-1597

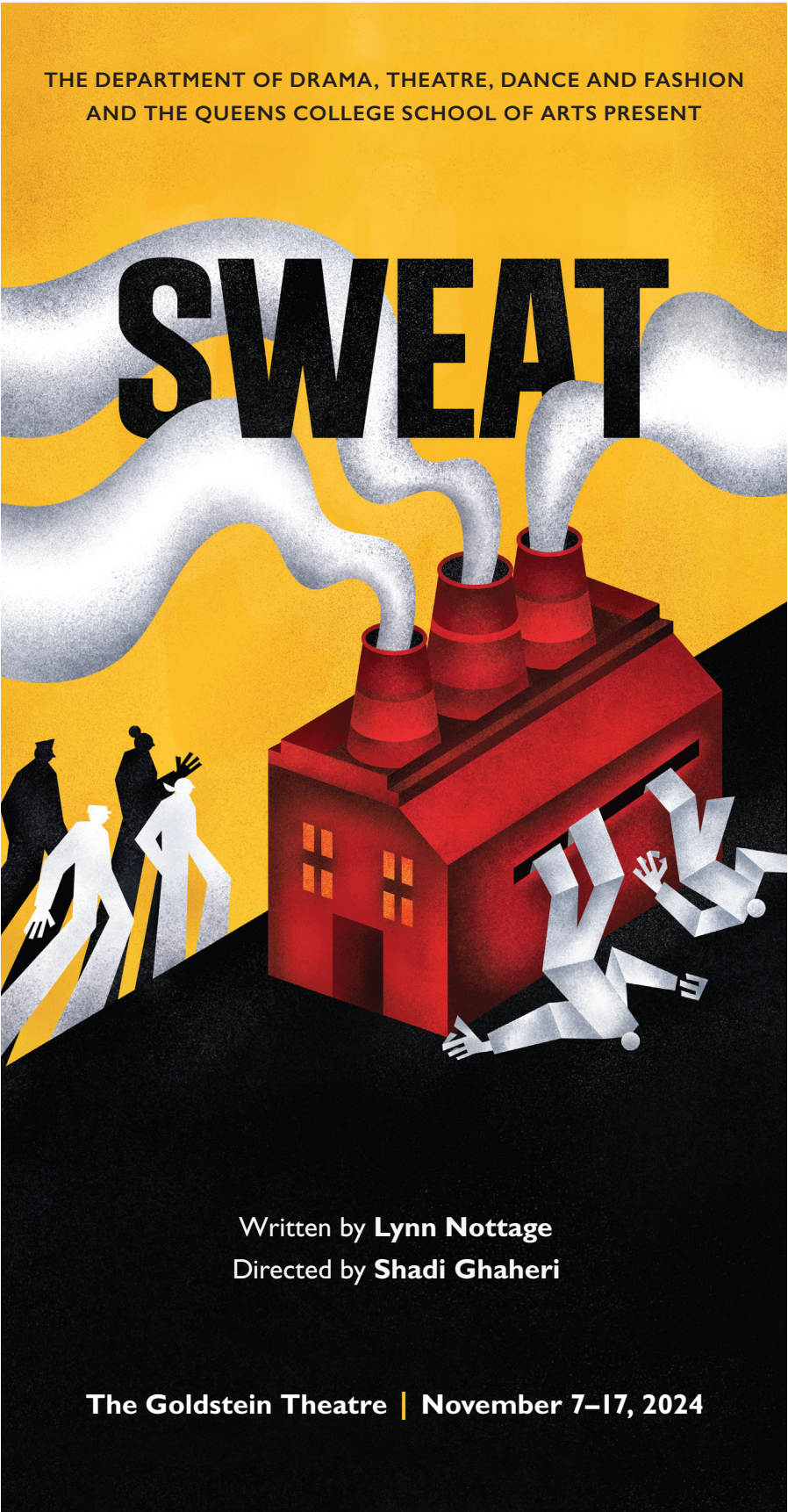
The Department of Drama, Theatre, Dance and Fashion wishes to acknowledge that our facilities are placed on the traditional homelands of the Lekawe, Matinecock, and Munsee Lenape people. We acknowledge the past, present, and future generations of Native people who care for this land as a sacred trust, and we support their efforts to bring attention to Native and Indigenous communities.

To learn more about the Lenape tribes from this region please visit www.nanticoke-lenape.info.

To learn how to support the Native American communities residing in New York City, please visit aich.org.



THE DEPARTMENT OF DRAMA, THEATRE, DANCE AND FASHION IS PART OF THE KUPFERBERG CENTER FOR THE ARTS, QUEENS COLLEGE.



THE DEPARTMENT OF DRAMA, THEATRE, DANCE AND FASHION
AND THE QUEENS COLLEGE SCHOOL OF ARTS PRESENT

SWEAT

Written by Lynn Nottage

SHADI GHAHERI
Director

DANIEL ALLEN
Scenic Designer

MEGHAN E. HEALEY
Costume Designer

JEFF GREENBERG
Lighting Designer

BEN VIGUS
Sound Designer

CAMILLA TASSI
Video Designer

JOANNY BAEZ
Production Stage Manager

ANIKO SZUCS
Dramaturg

RALPH CARHART
Production Manager

Sweat was co-commissioned by Oregon Shakespeare Festival’s *American Revolutions: The United States History Cycle* and Arena Stage. The world premiere was produced by the Oregon Shakespeare Festival. *Sweat* was first presented in New York by The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director) and was originally produced on Broadway by Stuart Thompson and Louise L. Gund.

Eating and drinking are prohibited in the theatre.
Smoking is forbidden everywhere in the building.
No photography or recording is permitted during the performance.

Please turn off all noisemaking devices, especially cell phones.
Texting is not allowed during the performance and may result in the patron being asked to leave the theatre.

THE CAST

Evan	Shahriyar Ahnaf
Tracey	Alysa Asencio
Stan	Sean Hyman Friedman
Jessie	Kristina Gomez-Shnorhokian
Cynthia	Jaliyah Kershaw
Brucie	Keino Lewis-Bartlett
Oscar	Jammie Perez Olmedo
Chris	Ayana Ritchie
Jason	Ryan Romano

UNDERSTUDIES

Cynthia	Skye Bryan
Brucie	Moses deJesus
Oscar/Stan	Danny Lopez
Tracey	Madeleine Newman

THE PRODUCTION TEAM

Fight Directors	Sordelet Inc. Rick Sordelet Collin Kelly-Sordelet
Assistant Director	Skye Bryan
Associate Scenic Designer	Laura Valenti
Assistant Costume Designer	Jasmine Lewis
Costume Design Assistant	Jasmine Hsu
Assistant Stage Managers	Kaylie Castellanos Madeleine Newman
Assistant Dramaturg	Carly Anne Davis
Technical Director	Will Griffith
Scenic Charge	Dani Ranisate
Props Supervisor	Ryan Dziedziech
Head Electrician	Henry Menestrier
Light Board Operator	Aliyah Morris
Sound Operator	Madison Rojas
Video Operator	Anastasiia Safronova
Wardrobe	Dana Manabayeva Brian Urena
Props	Zoey Mercado
Graphic Design/Artwork	Alexandra Alvarez

Additional assistance provided by
the students of DRA 115, DRA 218.

Dramaturgs’ Note

Reading is a small industrial town in Pennsylvania, where generations of workers devoted their lives to the local factories. For decades, residents of different backgrounds—hard-working friends and colleagues—had the stability of steady wages and benefits. This financial security allowed the close-knit community, defined by shared routines of everyday life, dreams and aspirations, and working-class identity, to set aside their differences and sweep the underlying tensions under the rug. However, by the early 2000s, this fragile status quo shattered as the implementation of the North American Free Trade Agreement (NAFTA) and the greed of exploitative capitalism gradually revealed its devastating consequences: factories shutting down and labor unions sidelined. Under the weight of soaring unemployment and the opioid crisis, the community crumbled.

Inspired by the real-life stories collected by playwright Lynn Nottage in Reading, Pennsylvania—ranked as “the poorest city in America for its size” in the 2011 census—*Sweat* exposes how the profit-driven neoliberal economy has abandoned and dehumanized the working class, fostering resentment and pitting friends and families against one another in small postindustrial towns all across America. When writing *Sweat* in 2015, Nottage sought to draw attention to a marginalized, largely voiceless community whose sufferings and struggles have become targets of political manipulation. *Sweat* unfolds as an accumulation of catastrophe that feels all too familiar. The events of the play not only illustrate where America is today but also provide a roadmap of how it got here: our sociopolitical reality echoed by, sometimes even intruding on, the theatrical space.

As we witness the unraveling of this tight group of friends in the wake of another divisive election cycle, this performance prompts us to reflect: why are we unable to see and empathize with the othered person’s pain? Moreover, in times of such profound and widespread precarity—transcending class, race, and gender—why do our individual vulnerabilities fracture us, rather than unite us in collective political action and mutual support? Despite the shattering losses and individual tragedies the protagonists of *Sweat* experience, Nottage centers on the hope and humanity that might bring their community together.

—Dr.Aniko Szucs and Carly Davis