

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, Marie Carstens, Gardiner Comfort, Yin Mei Critchell, Marshall Davis, Claudia Feldstein, Carlos Fittante, Jeff Greenberg, Will Griffith, Tracy Hazas, Meghan E. Healey, Guanglei Hui, Richard Killeaney, Nicholas Leahy, David Lee, Dayhe Lee, Molly Lieber, Jessica McMullin, Kellyn Mylechreest, Rebecca Nelson, Kiara Paige, Elyse Price, Emily Ripley, Stephen Rowe, Aniko Szucs, Edisa Weeks

UPCOMING PRODUCTIONS

Arise: The 2025 Fall Dance Concert
Directed by Edisa Weeks

Featuring the choreography of Marshall Davis Jr., Guanglei Hui, and Kiara Paige, as well as guest artist Xiania Barrera

The Goldstein Theatre | Dec. 4–7, 2025

Thursday–Saturday at 7 pm and Sunday at 3 pm

Tickets: \$15/\$10 (QCID and seniors); \$5 Friday! \$5 for all tickets on 12/5

Marvin's Room

Written by Scott McPherson, Directed by Claudia Feldstein

The Goldstein Theatre | March 5–15, 2026

Thursday–Saturday at 7 pm, Sunday at 3 pm

Tickets: \$15/\$10 (QCID and seniors); \$5 for all tickets on 3/6

Street Scenes

(produced in conjunction with the Aaron Copland School of Music)
Music by Kurt Weill, Lyrics by Langston Hughes, and Book by Elmer Rice
Directed by Alex Paul Sheerin

The Goldstein Theatre | April 16–19, 2026

Thursday–Saturday at 7 pm and Sunday at 3 pm

Tickets: \$20/\$15 (seniors)/\$5 (QCID)

The 2026 Student Choreography Showcase

Directed by Yin Mei Critchell

The Goldstein Theatre | May 7–10, 2026

Thursday–Saturday at 7 pm and Sunday at 3 pm

Tickets: \$7

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 Department 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 "Department of 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
65-30 Kissena Boulevard
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

The Bakkehai

By Euripides,
a new version by **Anne Carson**.

Directed by **NJ Agwuna**

The Goldstein Theatre
October 30–November 9, 2025



The Bakkhai

By Euripides,
a new version by Anne Carson.

NJ AGWUNA
Director

MEGHAN E. HEALEY
Scenic Designer

MICAH OHNO
Costume Designer

JEFF GREENBERG
Lighting Designer

LIAM BELLMAN-SHARPE
Sound Designer

MICHI ZAYA
Video Designer

KEMAR JEWEL
Choreographer

ABIGAIL LIENHARD
Production Stage Manager

ANIKO SZUCS
Dramaturg

RALPH CARHART
Production Manager

The Bakkhai is presented by special arrangement with Paradigm Talent Agency.

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

Dionysos	Thierry Jean-Louis
Teiresias	Emerson Quarles
Kadmos	Kamron Tursunboev
Pentheus	Jammie Perez Olmedo
Guards	Arin Ersal, Dylan Irizarry
Herdsman	Diego Penate
Servant	Ryan Gill
Agave	Diana Vacca
Bakkhai	Jaelle Campbell Chris Cortes Ezekial Edwards Georgia Hauber (Agave understudy) Oliver Morris Khymani Ordonez (Dionysos understudy) Kiana Rodriguez Nehir Tan

Time/Place—*The Bakkhai* takes place in the fused reality of 1990s Club Kids in the TikTok era.

THE PRODUCTION TEAM

Mia Merton	Stage Manager
Tracy Hazas	Voice and Movement Coach
Samuel Wiek	Assistant Scenic Designer
Rea Brown	Assistant Costume Designer
Kassandra Thompson	Hair/Wig/Makeup Designer
Azailia Pope	Assistant Dramaturg
Margo Wallace	Technical Director
Jesse Mailings	Carpenter
Katherine Homer-Drummond	Scenic Charge
Joelle Gonzalez	Props Supervisor
Madeline Webb	Head Electrician
Alan Wong	Deck Crew
Hannah Cloona	
Jupiter Corredor	Light Board Operator
Valentina Olaya-Florez	Sound/Video Operator
Kassandra Thompson	Wardrobe
Ethan Cassley	
Alexandra Alvarez	Graphic Design/Artwork

Special thanks to following Art students for their contributions to the artwork featured in the show: Denzel Calero, Elena Leung, Ethan Garro Ordonez, Hanbin Wan, Jieun Lee, Kiana Rodriguez, Maya Foxx, Natalia Benitez, Nikita Gaykov, Zhaoyi Zhou.

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

Dramaturg's Note

By Aniko Szucs

Dionysus is a god. Well... technically, he's a demigod—half human, half God—though his mom's side refuses to believe it. Never mind that his father is Zeus, king of the gods. His mother, Semele, was a princess of Thebes who died before he was born, so Zeus, being Zeus, rescued the unborn child by sewing him into his own thigh and carrying him to term. Hence Dionysus's favorite title: "Twice-born." One might think that would settle the divine debate. It doesn't. His royal relatives in Thebes still won't see him for who he truly is.

After decades of wandering, Dionysus returns from Asia to his birthplace with a dazzling entourage of devoted followers who celebrate him with carnivalesque ritual, wine, and community—singing and dancing in his honor. But Dionysus isn't here just to party; he wants recognition and revenge. He casts a spell over the city, shaking its rigid order and its uptight ruler. He lures Thebes into one night of ecstatic revelry that will seal the fate of this cursed royal house.

Performed at the Goldstein Theatre at Queens College under the direction of NJ Agwuna, Anne Carson's contemporary, vibrant translation faithfully follows the plot of *Bakkhai*, written by the ancient Greek tragedian Euripides in 407 B.C. Yet, in this production, Dionysus's enchanted followers are not distant historical figures wandering from ancient Assyria or Arabia, performing ritual dances and chanting mystical songs. Instead, they are kids hanging out and having fun in our complex, media-saturated, and over-ideologized 21st century. Inspired by the New York Club Kids of the 1990s, these young protagonists do not shy away from glamming up—for Instagram and for each other—breaking taboos, proudly owning who they are, and obsessively documenting and broadcasting themselves on the Internet. They may dress and act loud, but as they party, livestream, and hang out, they celebrate creativity, community, and connection. They celebrate joy and life. Still, they are branded dangerous—too extreme, too free—by patriarchal powers determined to contain them and "protect" mainstream society from such "deviant radicals."

The core theme of *Bakkhai* remains eerily relevant: Why is the carnivalesque celebration of joy, authenticity, and community so threatening to those in power? And why, again and again, does it become a site of suppression instead of a source of inspiration?