

DEPARTMENT OF DRAMA, THEATRE & DANCE

|                          |                   |
|--------------------------|-------------------|
| Acting Chair             | Charles Repole    |
| Associate Chair          | Edisa Weeks       |
| Dance Program Director   | Yin Mei Critchell |
| Acting Program Director  | Claudia Feldstein |
| Administrative Assistant | Christina Stahl   |
| College Assistant        | Orit Zilka        |

FACULTY

Tara Ahmadinejad, Samuel Hood Adrain, Carlos Andrickson, Joel Bernard, Julie Boyd, Ralph Carhart, Marie Carstens, Gardiner Comfort, Catherine Cox-Evans, Yin Mei Critchell, Marshall Davis Jr, Claudia Feldstein, Carlos Fittante, Jeff Greenberg, Will Griffith, Ira Hauptman (sabbatical), Tracy Hazas, Guanglei Hui, Nia Love, Lawrence Moten III, Rebecca Nelson, Rory Pelsue, Elyse Price, Charles Repole, Emily Ripley, Stephen Rowe, Carlee Sachs-Krook, Sonali Shroff, Sophie Siegel-Warren, Carolyn Webb, Edisa Weeks

UPCOMING PRODUCTIONS

*Aphelion*

The Student Choreography Showcase

Directed by Edisa Weeks

May 11-14; Thurs.-Sat. at 7 pm and Sun. at 3 pm

Tickets: \$7 for all performances

Our annual celebration of student dance.

And be sure to join us next season for:

*The Wolves*

Written by Sarah DeLappe

Directed by Claudia Feldstein

Nov. 2-12, 2023

*The Fall Dance Concert*

Directed by Yin Mei Critchell

Nov. 30-Dec. 3, 2023

*The Late Wedding*

Written by Christopher Chen

Directed by Tara Ahmadinejad

Feb. 29-Mar. 10, 2024

*The Magic Flute*

(Produced in conjunction with the Aaron Copland School of Music)

Written by W.A. Mozart and Emanuel Schikaneder

Apr. 11-14, 2024

*The Student Choreography Showcase*

Directed by Edisa Weeks

May 2-5, 2024

The Department of Drama, Theatre & Dance 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 by making a tax-deductible contribution online at:

[www.qc.cuny.edu](http://www.qc.cuny.edu) > MAKE A GIFT

Next to "designation" select "other" and write "Dept. Drama, Theatre & Dance"

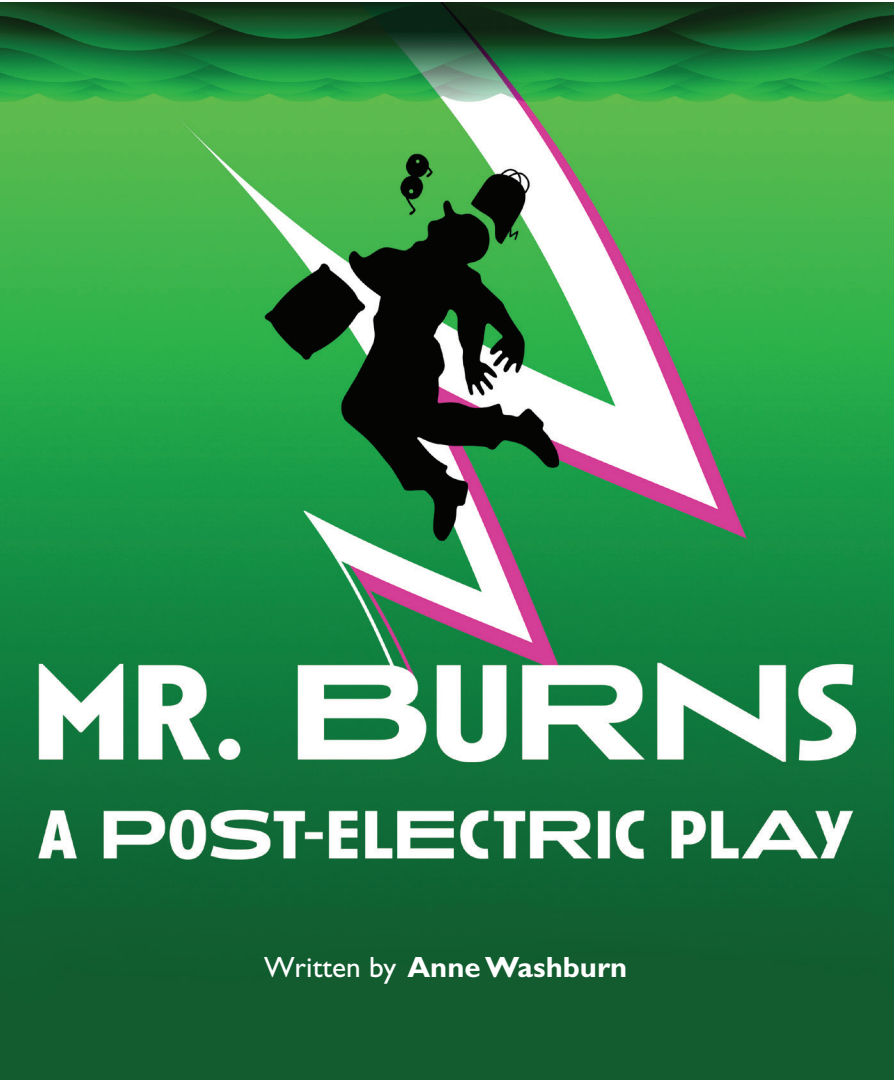
If you prefer to mail a check, please make it payable to the Queens College Foundation earmarked for Drama, Theatre & Dance and send to:

Queens College  
65-30 Kissena Boulevard  
Kiely Hall - 9th Floor  
Queens, NY 11367-1597

The Department of Drama, Theatre, & Dance 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](http://www.nanticoke-lenape.info). To learn how to support the Native American communities residing in New York City please visit [aich.org](http://aich.org).

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

present



Goldstein Theatre | April 20-30, 2023



Drama, Theatre  
& Dance



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



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

present

# MR. BURNS

## A POST-ELECTRIC PLAY

Written by  
**Anne Washburn**

**RORY PELSUE**  
Director

**ERIC JUNEAU**  
Music Director

**JASMINE OTON**  
Choreographer

**LAWRENCE MOTEN III**  
Scenic Design

**COLE McCARTY**  
Costume Designer

**AMITH CHANDRASHAKER**  
Lighting Designer

**ANDREW WEISS**  
Sound Designer

**JENNIFER N. WOITKO**  
Stage Manager

**SOPHIE SIEGEL-WARREN**  
Dramaturg

**RALPH CARHART**  
Production Manager

*Mr. Burns, a post-electric play* is presented by arrangement with Concord Theatricals  
on behalf of Samuel French, Inc. **www.concordtheatricals.com**

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

(by alphabetical order)

#### The Company

|                              |                       |
|------------------------------|-----------------------|
| Itchy                        | Daniel Bauman         |
| Marge Simpson                | Luke Choi             |
| Colleen/Nelson               | Kaylie Castellanos    |
| Sam/Lisa Simpson             | Jahnai Grant          |
| Maria/Edna Krabapple         | Danielle Kelly        |
| Gibson/Mr. Burns             | Adam Basco-Mahieddine |
| Matt/Homer                   | Justin Moyer          |
| Quincy/Troy McClure/Scratchy | Amara Opuiyo          |
| Jenny/Bart Simpson           | Bianca Sukhnandan     |
| Flanders                     | Tiana White           |

#### Musicians

|              |                   |
|--------------|-------------------|
| Piano/Guitar | Eric Juneau       |
| Percussion   | Alphonso Valentin |

There will be two 10-minute intermissions.

### THE PRODUCTION TEAM

|                              |                                   |
|------------------------------|-----------------------------------|
| Associate Set Designer       | Daniel Allen                      |
| Technical Director           | Will Griffith                     |
| Assistant Technical Director | Cooper Shapiro                    |
| Head Electrician             | Jeff Greenberg                    |
| Props Charge                 | Jessie Blackman                   |
| Scenic Charge                | Jess Fitzpatrick                  |
| Electrician                  | Azairea Harris                    |
| Assistant Stage Manager      | Angie Etwarroo                    |
| Light Board Operator         | Azairea Harris                    |
| Sound Operator               | Wai Yee Wong                      |
| Wardrobe                     | Soraya Mahieddine, Ashley Paulino |
| Fly                          | Alan Wong                         |
| Props                        | Aviva Bumgardner                  |
| Crew                         | Ian Fernandez                     |
| Graphic Design/Artwork       | Natalia Viteri                    |

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

### About Mr. Burns

*Mr. Burns, a post-electric play*, by Anne Washburn, takes place over the course of three acts spanning 82 years of human catastrophe and reconstruction. Explored through the lens of shared media and its influence on social memory, the play presents a post-apocalyptic world recovering and rebuilding a common popular culture.

Act One starts in the immediate aftermath of an unspecified apocalyptic event, as a group of survivors attempt to adjust to this new normal. While the near-apocalypse in *Mr. Burns* is related to nuclear disaster, it's easy to feel its echoes of our own lived reality from the last three years. Talk of quarantines, mysterious illness, loved ones lost, and the deep, sometimes agonizing uncertainty of where we're headed next.

In those early months of lockdown, I know I'm not alone in turning to media entertainment for refuge. The number of subscriptions to video streaming services around the world reached 1.1 billion in 2020;<sup>1</sup> Netflix alone added 25 million new subscribers in just the first half of that year.<sup>2</sup> Like many, I, too, wanted to be a part of whatever popular television trend was sweeping the nation—not because I cared all that much about *Tiger King*, but because it felt so good to have *something* to talk about that was a departure from the fear and uncertainty that shaded our lived realities. *Mr. Burns* shows us not only a post-apocalyptic landscape, but a post-electric one as well. There is no streaming video here, yet as we watch our rag-tag team assemble around Maria's backyard barrel fire, they show us that familiar yearning, a hunger for something to share that stretches beyond the current catastrophe. For this group, it's Season 5, Episode 2 of *The Simpsons*.

Anne Washburn uses *The Simpsons* as a key example of the pop culture compost bin that fertilizes our mass media. The episode at the play's center is "Cape Feare," which itself resounds with cultural echoes: it cites Martin Scorsese's 1991 film *Cape Fear*, itself a remake of the 1962 film of the same name. The 1962 film's lead, Robert Mitchum, also starred in *The Night of the Hunter* (1955), a reference that likewise finds its way into *The Simpsons'* episode alongside several librettos from Gilbert and Sullivan's *The Mikado* and *Pirates of Penzance*. Washburn's play exhibits our tendency towards citation and references, using *The Simpsons* as a proxy for the way humans share, remember, and recount our most important stories. The play observes, and indeed honors, our innate instinct to tell stories and illustrates the inevitable mutation they undergo when we do so.

In Act II, we watch this same group participate in the rebuilding of a society that, in some ways, looks profoundly familiar to us and in others, totally strange. As in our own global shutdown, an economy around entertainment booms (revenue to the streaming industry peaking at \$72.2 billion in 2021) and a competitive theatrical performance circuit has developed from buying and selling remembered lines from now-lost films and television. The perhaps darker edge to this celebration of humanity's myth making is Washburn's commentary on the commodification of culture. Is it inevitable that we fall back into a mode of producing art for economic gain?

Yesterday's campfire stories become today's capitalist fuel, and by Act Three, they have morphed into tomorrow's culturally significant high art. *Mr. Burns* explores what scraps of media transfer, evolve, and fuse in this feudal, post-apocalyptic, resurrecting society; Washburn effectively presents a world where we witness pop-cultural survival of the fittest.

—Sophie Siegel-Warren

<sup>1</sup> Source: *The Wall Street Journal*, 18 Mar. 2021

<sup>2</sup> Source: *Forbes*, 20 Oct. 2020