

DEPARTMENT OF DRAMA, THEATRE & DANCE

Chair	Meghan E. Healey
Associate Chair	Edisa Weeks
Dance Program Director	Yin Mei Critchell
Acting Program Director	Claudia Feldstein
Administrative Assistant	Christina Stahl
College Assistant	Orit Zilka
Production Manager	Ralph Carhart

FACULTY

Raul Abrego Jr., Tara Ahmadinejad, Carlos Andrickson, Joel Bernard, Julie Boyd, Gardiner Comfort, Catherine Cox-Evans, 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, Nia Love, Rebecca Nelson, Elyse Price, Emily Ripley, Stephen Rowe, Aniko Szucs, Carolyn Webb, Edisa Weeks, Huiwang Zhang

UPCOMING PRODUCTIONS

Hansel and Gretel

(Produced in conjunction with the Aaron Copland School of Music)
Written by Engelbert Humperdinck and Adelheid Wette

Goldstein Theatre

Apr. 11–14, 2024; Thurs–Sat. at 7:30 pm, Sun. at 3 pm

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

The Student Choreography Showcase

Directed by Edisa Weeks

Goldstein Theatre

May 9–12, 2024; Thurs–Sat. at 7 pm, Sun. at 3 pm

Tickets: \$7 (QCID/seniors)

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 Dept. of Drama, Theatre & Dance 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.”

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

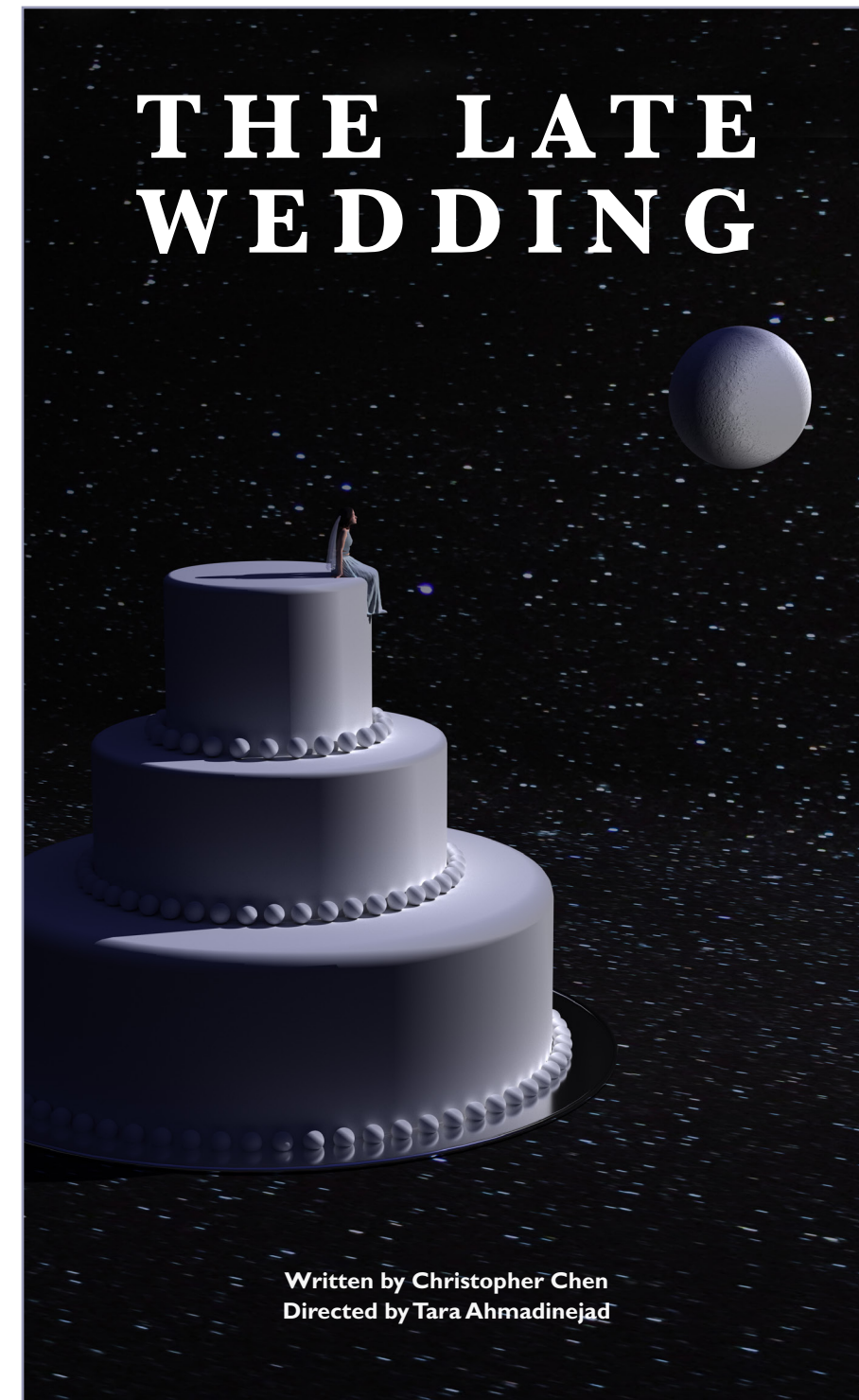
Queens College
65-30 Kissena Boulevard
Kiely Hall - 9th Floor
Queens, NY 11367-1597

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



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



Written by Christopher Chen
Directed by Tara Ahmadinejad

The Performance Space at Rathaus Hall, M-11
February 29–March 10, 2024



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

THE LATE WEDDING

Written by Christopher Chen

TARA AHMADINEJAD
Director

MEGHAN E. HEALEY
Scenic and Costume Designer

JEREMY STEIN
Lighting Designer

BEN VIGUS
Sound Designer

ASHLEI MILLER
Production Stage Manager

MARIEALIES SALAZAR
Stage Manager

ANIKO SZUCS
Dramaturg

RALPH CARHART
Production Manager

The Late Wedding is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. (**www.concordtheatricals.com**)
and was originally commissioned and produced by
Crowded Fire Theater Company, San Francisco, CA;
Marissa Wolf, Artistic Director

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

Emely Acosta

Shaheed Benjamin

Axel Britez

Skye Bryan

Angie Etwarroo

Kristina Gomez-Shnorhokian

Jammie Perez Olmedo

Sena Ucaroglu

THE PRODUCTION TEAM

Assistant Stage Manager Azairea Harris

Assistant Dramaturg Rosaline Nizam

Technical Director Will Griffith

Assistant Costume Designer Jasmine Hsu

Hair/Makeup Kasi Thompson

Head Electrician Henry Menestrier

Light Board Operator Carly Davis

Sound Operator Gabriel Diaz

Wardrobe Kaylie Castellanos and Jasmine Hsu

Props Olivia Liveris

Crew Alysa Asencio, Jaelle Campbell,
Madeleine Newman, and
Jamie Sukhnandan

Graphic Design/Artwork Raul Abrego

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

Dramaturgical Note for *The Late Wedding*

Christopher Chen’s *The Late Wedding* is a play of quests: for life-partners and companionship, for inspiration in distant landscapes of the universe and the imagination, and for the mysterious encounter between performers and audience that takes place in the theater.

Inspired by the Italian fabulist writer Italo Calvino’s whimsical stories in the novels *Invisible Cities* and *If on a Winter’s Night a Traveler*, Chen creates his own fabulist spectacle for the contemporary stage, a kaleidoscope of eccentric scenes with intersecting characters and plotlines. He weaves the fantastic, the mythic, and the surreal together to explore the profound human need for connection, commitment, and freedom. The quests that these characters are on are both baffling and deeply relatable; they pursue each other but play hide-and-seek, connect and disconnect, only to wonder by the very end: are we still in this together, or has it, at some point, at some distant place, become a solitary game?

The character-performers of *The Late Wedding* repeatedly break the traditional theatrical fourth wall, the invisible barrier between the compact world of the play and the spectators. We, the members of the audience, are also invited to immerse ourselves in this phantasmagoric theatrical world that feels familiar and strange at the same time. We are being guided and cared for as we set out to accompany the characters on their emotional, relational, and physical journeys. They may occasionally lose their way, and together with them, we might do so, too; however, in the midst of this most unique, disorienting, and fun voyage, the metatheatrical setting again and again reminds us that we all are in the theater.

In this communal space, we remember our own missed encounters, fleeting connections, and quests. Our experiences color our lens on the play, and we become a part of the kaleidoscopic journey.