

CAST (IN ORDER OF APPEARANCE)

Sam / Mr. Burns	Elliot Gross
Matt / Itchy.....	Juan Pablo Ocasio
Jenny / Scratchy.....	Grainne Ortlieb
Maria / Lisa.....	Harmony Zhang
Colleen / Marge.....	Katie Travers
Gibson / Homer.....	Garrett Young
Quincy / Bart	Kayla Forde
Edna	Madeline Mason

Act 1 – October 2018

Act 2 – 7 Years Later

Act 3 – 75 Years Later

The play will be performed with two intermissions.

Mr. Burns, a post-electric play is presented by special arrangement with Samuel French, Inc.

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PRODUCTION STAFF

Faculty Advisor to the Director.....	Lisa Portes
Assistant Director	Jack Rhea
Assistant Stage Managers	Amanda Blanco, Hannah Smith
Chart Hits Vocal Arranger	Harmony Zhang
Assistant Scenic Designer.....	Tara Huffman
Assistant Technical Director.....	Ethan Gill
Master Carpenter.....	Nic McNulty-Hart
Assistant Costume Designer	Isabel Lichtenstein
Draper/Cutter	Allison Millar
Stitcher	Lisa Howaniec, Kyra Pan, Angellica Tozzi
Crafts	Jessie Glionna
Assistant Lighting Designer.....	Alexandra Jonasse
Master Electrician.....	Alexis Handler
Associate Sound Designer	Gabriela Cordovi Rodriguez
Sound Technician	Madeline Doyle
Assistant Dramaturg.....	Mary Kate O'gara
Production Photos	Michael Brosilow
Scenery and Property Crew.....	Meghan Gottschalk, Jordan Hardesty, Anne Shook, Maddy McCulloch, Bair Warburton-Brown
Costume Crew	Sofia Carfaro, Amelia Hernandez, Tess Hershenson, Gabriella Mendoza, Abby Wesley
Make-up Crew	Tyra Grove, Chloe Levy
Lighting Crew	Kyle Bajor, Sarah Dennis, Isabella Eleuterius, Connor Green, Faith Hart
Sound Crew	Xavier Kwong, Avery Paulsen
Accessibility Coordinator.....	Hamad Althawadi
Publicity and House Crew	Kelly Bagby, McLean Casey, Immanuel Garcia, Quinn Hensley, Isabel Jennings

SPECIAL THANKS:

Jazmine, Judah, and Leyla Aluma, Ilene Aluma, Tricia and Ray Becerra, Chris Binder, David Bridel, Mikael Burke, April Cleveland, Mike Commendatore, Sally Dolemo, Patrice Egleston, Brian Elston, Jacob Janssen, Donna Kaylor, Erin Kraft, Jeffrey Mason, Lisa Mix, Melanie Queponds, Ben Ranaan, Nathan Singh, Graham Sobelman, Jeff Storer, Jeanne and John Travers, and Chen Zhao.

DRAMATURGY NOTE

If you were stranded on a deserted island, what is the one book that you would want with you? If you could only watch one television show for the rest of your life, what show would it be?

We have all thought about these scenarios. A fun get-to-know-you game, right? But the actual scenarios that these questions present is a scary one: What stories would you bring with you in the apocalypse? Would we want a story to remind us of our family? Something long, just to keep us occupied? Something meaningful to give us hope? Or would we want a comedy to distract us from the terror of any post-apocalyptic situation?

Anne Washburn's *Mr. Burns, a post-electric play* follows characters in an apocalyptic future where they choose to focus on The Simpsons—an unlikely choice for the surviving story of our time, but one that is remembered by many with nostalgia. Beyond pure comedic value, The Simpsons has always been a satirical representation of our world and popular media, a way to poke fun at things around us. It is understandable why a group of people living in the apocalypse would lean on this particular story to give them comfort, as a comedic way to relieve the tension or the absurdity of the world they now live in.

In the midst of tragedy, with death and destruction as a regular occurrence, a divide arises between the necessity for meaning and frivolous entertainment. In the second act, Quincy exclaims, "Meaning is everywhere. We get Meaning for free, whether we like it or not. Meaningless Entertainment, on the other hand, is actually really hard." Quincy is convinced in the aftermath of the disaster, humanity lacks additional meaning. This is a point that not everyone would agree with, especially in our current climate where without meaning, we seem to be losing an opportunity to make the ever-important difference that is always our goal.

Our group is at an impasse, echoing a conversation that started all the way in Aristotle's time about the social importance of dramas versus comedies. Whether human beings should create meaning in their art or not may be a moot point in the end as we have an innate need to discern meaning out of chaos. Studies have shown humans interpreting nonsensical stories with full plotlines, developed characters, and relevance to today's culture.

In a 1944 psychological study, Massachusetts college students who were shown a short film featuring a triangle and a circle moving across a two-dimensional surface. When these students were asked what happened in the film, only one student wrote about geometric shapes. All of the other individuals created elaborate stories about these shapes, creating analogies about escaping bullies or a woman fighting off someone. The circle was "worried." The circle and the little triangle were "innocent young things." The big triangle was "blinded by rage and frustration."

The great debate between creating meaning in our art or leaving it as frivolous entertainment reminds us of what the purpose of art at all is and why we do the things that we do. So, if you were on a deserted island, what is the one story that you would bring with you?

~ Trisha Mahoney, BFA4, Dramaturgy/Criticism