Mr. Burns: A Post-Electric Play
By: Anne Washburn
Directed by: Carly McMinn
Stage Manager: Emma Lindemood

Synopsis:
Anne Washburn’s imaginative dark comedy propels us forward nearly a century, following a new civilization stumbling into its future. After the collapse of civilization, a group of survivors share a campfire and begin to piece together the plot of "The Simpsons" episode "Cape Feare" entirely from memory. 7 years later, this and other snippets of pop culture (sitcom plots, commercials, jingles, and pop songs) have become the live entertainment of a post-apocalyptic society, sincerely trying to hold onto its past. 75 years later, these are the myths and legends from which new forms of performance are created. A paean to live theater, and the resilience of Bart Simpson through the ages, Mr. Burns is an animated exploration of how the pop culture of one era might evolve into the mythology of another.

Content Disclosure:

<table>
<thead>
<tr>
<th>Simulated violence</th>
<th>Staged Intimacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simulated “gagging” with cloth and “bounding” with prop rope (Act 3, Itchy, Scratchy, Homer, Marge, Lisa &amp; Bart)</td>
<td>Sitting in lap and minimal tickling/physical sign of affection (Act 2, Gibson &amp; Quincy)</td>
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<td>Choreographed swordfight (Act 3, Bart &amp; Burns)</td>
<td>Other</td>
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<td>Clamping of hand over mouth (Act 3, Homer &amp; Burns)</td>
<td>Prop firearms in possession of actors (Act 1 &amp; Act 2)</td>
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<tr>
<td>Stylized “breaking of neck” (Act 3, Marge &amp; Burns)</td>
<td>Use of theatrical firearm (Act 2)</td>
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<tr>
<td>Insertion of thumb in mouth (Act 3, Lisa &amp; Burns)</td>
<td>Use of prop swords (Act 3)</td>
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<tr>
<td>Simulated “impalement” (Act 3, Burns)</td>
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</tbody>
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Characters (3M, 4F):
- Matt
- Jenny
- Maria
- Sam
- “World Builders” (6)
  - There will be an ensemble for this play that will help create the environments of Act 1-2 (sound creation, on stage construction, physical presence, etc.) and perform as the “Shades of Springfield” chorus in Act 3 including Simpsons characters:
    - Edna
    - Apu
    - Troy McClure
    - Willy
    - Flanders
    - Nelson

*The double casting of Itchy, Scratchy, Marge, Homer, Lisa, Bart, and Mr. Burns in Act 3 with the named characters from Act 1-2 will be determined at the conclusion of auditions and posted with casting.

**Most characters in this play are written with she/her or he/him pronouns and you will see that in the above descriptions. But however limiting the descriptions are, our casting seeks to be as inclusive as possible and we invite gender non-conforming, genderqueer, transgender and non-binary actors to submit for the roles they most identify with. There is also no race/ethnicity written in the text of the play specific to any of the characters, and we are seeking all races and ethnicities. The director is dedicated to casting a non-homogenous group of storytellers representative of this campus and this country for this project. Please let us know if you have any questions, concerns, or if there are any accommodations we can provide.
Rehearsal Times and Locations
This play will rehearse: 5 nights a week.
Rehearsals will be at the following times: 6:00pm-10:00pm
Rehearsals will be held in the following locations: Hartung Theatre

Access-Related Considerations
- This play requires that some or all actors use heavy-effect stage makeup
  - Act 3 characters
- This play requires the use of loud sound effects/music or potentially triggering noises
  - (gunshot, Act 2)

Physical and Vocal Considerations
- This production requires the operation of puppets (with training)
  - Worldbuilders, Act 3
- This production requires choreography or dance
  - Musical numbers Act 2 & 3, proficiency in dance is not needed to be cast
- This production requires singing, humming, whistling, etc. for some or all of the roles
  - Musical numbers Act 2 & 3, proficiency in singing is not needed to be cast
- This production requires fight choreography
  - See content disclosure

Intimacy Considerations
- This production requires intimate contact between actors
  - See content disclosure

Subject Matter and Language Considerations
- This play contains language that might be considered offensive (specify exact words used)
  - Hell
  - Shit
  - Fuck

Personnel Considerations
- An intimacy director will be used for this production
- A music director will be used for this production
- A choreographer will be used for this production
- A fight choreographer will be used for this production