



Mr. Burns: A Post-electric Play

By Anne Washburn

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It's the end of everything in contemporary America. A future without power. But what will survive? Mr Burns asks how the stories we tell make us the people we are, explodes the boundaries between pop and high culture and, when society has crumbled, imagines the future for America's most famous family. Following the phenomenal success of 1984, Almeida Associate Director Robert Icke directs Mr Burns in its European Premiere.

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Editorial Review

Review

Mr Burns is a brilliantly lucid bit of theatre. There's some additional fun if you are very familiar with The Simpsons but that's not vital, in fact, it's a distraction if you think it's all an in-joke for the fans. It could be anything; The Simpsons stands in for any story that embraces and touches a whole culture. It is The Bible, The Iliad, the Complete Works of Shakespeare and as such it's a challenge to how we think of art, religion, culture, the whole way of life that we move in. It's beautifully performed, too, because if it had been given a smooth, elegant London theatre production, it would have missed the point. This is a rough, crude, funny, clever, heartfelt, stupid evening of theatre and I can't recommend it highly enough. Dan Rebellato; danrebellato.co.uk

Washburn's play is pretty out there in many respects, but each scenario is beautifully realised, and it presents a compelling query: faced with uncertainty, would we salvage what's 'important' for the human race? Or what comforts us? And is there really a difference? the bold vistas of Washburn's imagination are

About the Author

Anne Washburn's plays include Apparition, The Ladies, I Have Loved Strangers, The Communist Dracula Pageant and a slightly loose translation of Euripides' Orestes. Her plays have been produced in the US, and internationally. She is an associated artist with Obie award-winning groups 13P, The Civilians and New Georges, and is a member of New Dramatists. The Internationalist is also published by Oberon Books.

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