

UC San Diego

ARTS AND HUMANITIES

Theatre and Dance

SHEILA & HUGHES POTIKER THEATRE

PRESENTS:

bunny bunny

a single bunny is a lonely bunny

BOOK, DIRECTION, AND CHOREOGRAPHY

RAJA FEATHER KELLY

Inspired by ANNE BOGART

WITH

ULISES AGUIRRE, LEOVINA CHARLES, JALEN DAVIDSON, JOAQUIN ENRIQUEZ, SABINA FRITZ,
KYLE LEE, STEPHEN LOFTESNES, SOPHIA MARCOS-JERONIMO, COLBY MUHAMMAD, SPARROW NAITO,
SAMANTHA PARRISH, HOLLY ROBERTSON, AND EMMA TUCKER

SCENIC DESIGN
RAPHAEL MISHLER

SOUND DESIGN
SALVADOR ZAMORA

LIGHT AND VIDEO DESIGN
BRYAN EALEY

COSTUME DESIGN
ELISE WESLEY

ASSOC DIR. AND CHOREO.
ALEXANDRIA GIROUX

ASSISTANT DIRECTOR
EUGENE VANG

ASSISTANT CHOREO.
HOLLY ROBERTSON

DRAMATURGY
EMMA CLARKE

ASSISTANT STAGE MANAGER
CALEB THOMAS COOK

PRODUCTION STAGE MANAGER
JARED BLAKE HALSELL

ASSISTANT STAGE MANAGER
ALINA NOVOTNY

STAGE MANAGEMENT SWING
JONATHAN FONG

PRODUCTION ASSISTANT
SASHANK KANCHUSTAMBAM

ASST. SCENIC DESIGN: SHELBY THACH, ASST SOUND DESIGN: HARPER JUSTS, ASST LIGHTING AND VIDEO DESIGNER: TAYLOR OLSON
ASST COSTUME DESIGNERS: TING XIONG AND CAPRICE SHIRLEY

CREW: MAJESTY BYRD, RUSSELL CHOW, ALEXA REBECCA FELDMAN, GIOVANNA FRANCISCO, MILLIE HOLLADAY, YING HSIN,
LORRAINE LEE, PATRICK LI, MARY LIU, LEAH MITCHELL, ALEXIA PERRY (XIA), AMIRA REHMAN, MERCEDES ROCKIN, SHERRY ZENG

BUNNY BUNNY, ORIGINALLY CREATED AND DEVELOPED BY THE FEAT3R THEORY. WAS MADE POSSIBLE WITH FUNDING BY THE NEW ENGLAND FOUNDATION FOR THE ARTS' NATIONAL THEATER PROJECT, WITH LEAD FUNDING FROM THE MELLON FOUNDATION AND ADDITIONAL SUPPORT FROM THE DORIS DUKE CHARITABLE FOUNDATION.

Bunny Bunny

Written, directed, and choreographed by **Raja Feather Kelly**

CAST

Fear	Ulises Aguirre
Moll	Leovina Charles†
V.O	Jalen Myles Davidson
Alex/Agent of Fear	Joaquin Enriquez
Wyn	Sabina Fritz
Noms	Kyle Lee
Jo	Stephen Loftesnes
Puk	Sophia Marcos-Jeronimo
Dee	Colby Muhammad
Amy	Sparrow Naito
Chris	Samantha Parrish
Ashely/Lou	Holly Robertson
Ami	Emma Tucker

CREATIVE TEAM

Associate Director & Choreographer	Alexandria Giroux
Scenic Designer	Raphael Mishler
Costume Designer	Elise Wesley
Lighting & Video Designer	Bryan Ealey*
Sound Designer	Salvador Zamora*
Production Stage Manager	Jared Blake Halsell*†
Dramaturg	Emma Clarke
Assistant Choreographer	Holly Robertson
Assistant Director	Eugene Tsim Nuj Vang
Assistant Scenic Designer	Shelby Thach
Assistant Costume Designer	Ting Xiong, Caprice Shirley
Assistant Lighting & Video Designer	Taylor Olson
Assistant Sound Designer	Harper Justus
Assistant Stage Manager	Caleb Thomas Cook†, Alina Novotny
Stage Management Swing	Jonathan Fong**
Production Assistant	Sashank Kanchustambam
Deck Crew	Giovanna Francisco, Millie Holladay, Lorraine Lee, Amira Rehman, Mercedes Rockin, Sherry Zeng
Wardrobe Crew	Majesty Byrd, Alexa Rebecca Feldman, Ying Hsin, Leah Mitchell, Alexia Perry (Xia)
Light Board Op	Russell Chow
Sound Board Op	Patrick Li
Video Op	Mary Liu

†=Appears by permission of Actor's Equity Association, the union of professional Actors and Stage Managers in the United States; *=MFA Thesis prod.; **=BA Honors Thesis prod.

ABOUT THE PLAY

Bunny Bunny is an existentialist play. Like humans, bunny rabbits experience loneliness, desire, suffering, and fear. In this fantasy, which isn't not the real world, no Bun is safe. In this devised danced-theater production, *Bunny Bunny* gives you nothing and everything you need to survive and/or make sense of it.

A NOTE FROM THE DIRECTOR

I don't always understand what it is that I am creating. However, I can say without an inkling of doubt that when I do create something, it is because I inextricably feel that I have to. When re-writing *Bunny Bunny* some new text came up. In an effort to understand just how and what I was making, the refrain "people create the reality they need in order to survive" as well as "people create the reality they need in order to find themselves" kept returning.

So what do I need to survive? What reality would allow me to find myself? When I started creating theatre, my mission was to use popular culture to promote empathy. I always believed that popular culture (television, social media, films, books, sports, etc) was popular because it revealed in many ways the state of cultural desires, needs, questions, and woes. I still believe this today.

Ever ask yourself why there are so many love songs, why conflict is at the center of every good story, why we need heroes and villains, gay best friends, and fools? We say that Art imitates life, and superficially it does.

But when you're a person that studies popular culture and life at the same time you find many inconsistencies.

We think deeper, feel more and want more than we can express in words. Or at what more than I believe we try to.

So when challenged by a mentor to be the art I wanted to see in the world I changed course. Or rather defined my course more deeply.

My mission as an artist is to broaden the space for unheard voices and repressed histories, to bring into the theatre those sometimes left out, and to use theatre to provoke much-needed public conversations.

With *Bunny Bunny*, I attempt this by challenging its audience and its creators to collectively interrogate - and celebrate - its shared relationship to human empathy and personal ethics as expressed in and distorted by devised danced-theatre.

In *Bunny Bunny*, I unabashedly appropriated the structures, themes, and

aesthetics of reality television, celebrity culture, social media and the internet.

I synthesize dance, visual media, music, poetry, psychology, and narrative theatre into virtuosic, expansive, radical, and surreal large-scale pop-culture phenomena or an overwhelming, over-saturated ‘Gesamtkunstwerk’ in which artists and audience alike experience their shared humanity.

I am committed to addressing pressing social issues through Dance, Theatre, and Media with an emphasis on LGBTQ themes. Many of which you might find in *Bunny Bunny*.

Everything you need to know to have the experience of *Bunny Bunny* that I want you to have, you already lived. While we in no way bend the conventional theatrical form. We do know it and we do break it.

We jump styles, we flip tones, and we disrupt what we think we know.

With *Bunny Bunny*, you are also invited to create the reality you need in order to survive or find yourself.

A NOTE FROM THE DRAMATURG

“...Something happened, people began disappearing, lists became associated with disappearance, some ran, no one knows how a name gets on the list, no one knows what happens, assumption of death, denial of death, right to live?, survival instinct, time = waiting, living?, purpose?, is it worth it, people create the reality they need to a) discover themselves, b) survive...”

Bunny, Bunny Synopsis; Raja Feather Kelly

At the first rehearsal of *Bunny, Bunny*, Raja Feather Kelly repeated: “Honest reactions to imaginary situations.” This concept presents as particularly layered in *Bunny, Bunny*. Inside the construct of the theatrical event and inside a fiction, Kelly has created a mélange of time and geography as well as an unspecified apocalyptic event. Six bunnies—Moll, Puk, Dee, Wyn, Jo, and Noms—are thrown into survival together. Each character distinctly struggles to assert agency even within their fractured freedom. An end is looming, but the bunnies continue to look for connection and strive to resist demise. As the characters navigate their dystopia and rearrange their quotidian lives to survive, their responses to their world’s throw into disarray attaches to a recognizable. *Bunny, Bunny* was initially written in 2018; is set in an amalgamated period of the 1950s, 1970s, and 1990s; and yet is not alien to 2023.

Kelly has identified existentialism as one of the philosophical tributaries in *Bunny, Bunny*. To wrestle with reckonings of the human condition, he turns towards the non-human. The approach to this in *Bunny, Bunny*

oscillates between abstraction and the representational. Costume and physicality gesture towards the rabbit, whereas characters inhabit the space in human ways. Kelly has materialized fear into a lurking embodied manifestation who acknowledges their power and revels in control. The kittens (baby rabbits) and Radio Announcer (media), characters who reside outside the ferry dwelling of the rabbits, are under the constraints of and implicated in the horrors of the dystopia. This chorus watches the six burrowing rabbits as if to learn and as voyeurs.

A central theme suffusing *Bunny, Bunny* is of the public versus the private. Spectatorship is exponential. We the audience watch the work, the characters within the work watch each other, consume media, and reside in a state of surveillance. The work navigates an enduring tension over construction of the self and the risks of revealing the self. This can be viewed as a thematic throughline towards McCarthyism, yet also to Kelly's fascination with the dynamics of reality television and social media. In being monitored, the bunnies must engage in multiple levels of strategy as to how they navigate in public, how they navigate among each other, and how they reconcile internal desires. The first rehearsal also prompted the question, "What do we do with the stuff we don't say out loud?"

This question is particularly rich to consider in the context of *Bunny, Bunny* as a work of dance theater where the choreographic has a particular amplification. Proximity and physicality in the characters reify artifice or reveal cracks. In dances, a pedestrian and gestural syntax of postmodernism weaves among presentational unison, stylization, and semiotics. Choreography can also be found within the linguistic. The characters converse with defined rhythms and syncopated pacing that both destabilize and accentuate meaning within words. For the world of *Bunny, Bunny*, as was said in the rehearsal process "language is just language." For these bunnies, their use of language can either be a tool or hinderance to survival.

Enmeshed with the choreographic is visuality, and Kelly's fascination with iconoclasm and the French New Wave rounds out how *Bunny, Bunny's* content, structure and world unfurls. There are constant shifts which smash the image; live filmic jump cuts catalyze juxtaposition. Orientation for both characters and audience is continually thrown off balance; this is intentional. This swirling rapidity is echoed in the sonic scape, the lighting, and the multi-materiality on the stage and in the costumes.

It is easy to dig deeper and deeper into the layers of *Bunny, Bunny*, but as I do, I also continually return to the genesis of *Bunny, Bunny*. The work emerged in response to Kelly's reading of Anne Bogart's *A Director Prepares* and in particular, Bogart's reflection on the continued impact of the McCarthy era on theatre making in the present day:

"I quickly ascertained that between the years 1949 and 1952, the theatre

community in the United States was struck by a cataclysmic event: the McCarthy era. This political attack forced everyone to radically alter or adjust their lives and values. Some fled the country never to return, some were blacklisted and forced to stop working, and others just changed, recanted, disengaged and shut up. Today we barely remember the McCarthy era and most of us are not aware of the serious consequences of that forgotten catalyst... What many of us don't realize is that this insipid political action has completely influenced the way we make work today." (Page 25)

Indeed, even as *Bunny*, *Bunny* has morphed since Kelly began writing the work in 2016, it remains a deep treatise on McCarthyism. Perhaps this resonates or juxtaposes with your expectation. I invite you to sit with that as you witness what is about to unfold.

THE DIRECTOR

Raja Feather Kelly is a choreographer, director, and the artistic director of the feath3r theory—a Brooklyn-based dance-theatre-media company that he founded in 2009. Over the past decade he has created 16 evening-length works with the feath3r theory to critical acclaim, most recently *WEDNESDAY* (New York Live Arts), the *UGLY* trilogy (Bushwick Starr, New York Live Arts, and ImPulsTanz), and *The Kill One Race* – part documentary, part theatre, part reality TV game show (filmed at Playwrights Horizon).

Kelly choreographed the Tony Award-winning Broadway musical *A Strange Loop* (Lyceum Theatre, premiered off-Broadway at Playwrights Horizon). He was hailed by The New York Times as the choreographer who “can make your play move” for his extensive work. Off-Broadway credits include: *Macbeth In Stride* (American Repertory Theater), *We're Gonna Die* (Second Stage Theater – his directorial debut), *On Sugarland* (New York Theater Workshop), *SUFFS* (The Public Theater), and *Lempicka* (La Jolla Playhouse). Frequent collaborators include Lileana Blain-Cruz, Branden Jacobs-Jenkins, Sarah Benson, and Michael R. Jackson. Other theatre credits include choreography for *Skittles Commercial: The Musical* (Town Hall), *The Chronicles of Cardigan and Khente* (Soho Rep), *Everyday Afroplay* (JACK), *GURLS* (Princeton University, Yale Repertory Theatre), *Electric Lucifer* (The Kitchen), *The House That Will Not Stand* (New York Theatre Workshop), *Fireflies* (Atlantic Theatre Company), *If Pretty Hurts Ugly Must Be a Muhfucka* (Playwrights Horizons), *The Good Swimmer* (BAM), *Faust* (Opera Omaha), and *The Listeners* (Oslo Opera).

He has received dozens of awards, fellowships and honors including a Mellon Foundation grant (2021), an Obie Award and Outer Critics Circle Award honor for choreography for *A Strange Loop* (2020), an inaugural Jerome Hill Artist Fellowship (2019-2021), a Randjelović/Stryker Resident Commissioned Artist at New York Live Arts (2019–2020), a National

Dance Project Production Grant (2019–2021), a New York Dance Performance Bessie Award (2009), a Creative Capital Award (2019), three Princess Grace Awards (2017-2019), a National Dance Project Production Grant (2019), a Breakout Award from the Stage Directors and Choreographers Foundation (2018), Dance Magazine’s inaugural Harkness Promise Award (2018), a Creator-in-Residence at Kickstarter (2018), and a Choreography Fellowship at the Center for Ballet and the Arts at NYU (2017), a Bessie Schonberg Fellowship at The Yard (2017), the Solange MacArthur Award for New Choreography (2016), an ImPulsTanz Festival DanceWEB Scholarship, and a New York Foundation for the Arts Choreography Fellowship (2016). He’s been nominated for two Lucille Lortel Awards (2019, 2020), a Chita Rivera Award for Outstanding Choreography, and was a finalist for the 2019 SDCF Joe A. Callaway Award for outstanding choreography of *A Strange Loop* (Playwrights Horizons and winner of the 2020 Pulitzer Prize for Drama; 2021 winner of the Tony Award for Best Musical and Best Book of a Musical) and *Fairview* (Soho Rep, Berkeley Rep, TFANA and winner of the 2019 Pulitzer Prize for Drama). He was featured on the cover of the February 2020 issue of Dance Magazine.

Kelly has performed with Reggie Wilson/Fist and Heel Performance Group, David Dorfman Dance, Kyle Abraham|Abraham.In.Motion, and zoe | juniper. He has also managed a number of dance companies: Race Dance, Kyle Abraham/Abraham.In.Motion, zoe | juniper, and Reggie Wilson/Fist and Heel Performance Group.

Kelly has held teaching positions at universities nationwide, including Yale, Princeton, The Juilliard School, and New York University, among others. He is the Quinn Martin directing fellow at the University of California San Diego.

He was born in Fort Hood, Texas and holds a B.A. in Dance and English from Connecticut College.

CONTENT & SENSORY WARNINGS

Strobe lighting effects will be used during this performance. Patrons that may suffer from epilepsy & other visual light stimulation effects are advised to contact the Front of House staff, prior to entering the theatre space.

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THE CAST

Ulises Aguirre (Fear) is a fourth-year undergraduate, double majoring in theatre and dance with an emphasis in acting.

Leovina Charles (Moll) is a third-year MFA candidate. Born and raised in Brooklyn, NY, she discovered her love for acting at a young age, making her professional theatre debut as Young Nala in *The Lion King* on Broadway. Graduating summa cum laude from Howard University with a BFA in Musical Theatre, Leovina is also an alumna of The Maggie Flanigan Studio's 2-year Meisner Conservatory, and has studied at the British American Drama Academy (BADA) in Oxford, England. UC San Diego credits: *Dance Nation*, *Promithes*, *Promithes*, *In the Red and Brown Water*, *Twelfth Night*, *End Days* (WNPF '21, animated play), *Town Hall*. Select credits: Maribel in *Sonadora* (Tribeca Film Festival), Ismene in *I Am Antigone* (Theatre for a New City), Clytemnestra in *Oresteia* (BADA), Young Brooklyn in *Brooklyn* (Howard University), and *Passing Strange* (Howard University).

Jalen Myles Davidson (V.O/Radio Announcer) is a second-year MFA student born and raised in the great city of Atlanta, Ga. He holds a Bachelor of Arts in Theatre and Performance Studies w/ an Acting Concentration from Kennesaw State University. UC San Diego credits: *Dance Nation*, *Nonna Kills the President*, *In the Red and Brown Water*. KSU credits include: *As You Like It*, *Our Town*, *Ragtime*, *Bring it On: The Musical*, and *The Normal Heart*.

Joaquin Enriquez (Alex/Agent of Fear) is an undergraduate student.

Sabina Fritz (Wyn) is a fourth-year undergraduate theatre and dance double major with an emphasis in performance. UC San Diego credits: *FallWORKS: Outside In*, *FallWorks '22*, *Napoli!*, *Men on Boats*, *New Directions '21 & '22*, *As You Like It*, *winterWorks '20*, *Balm in Gilead*.

Kyle Lee (Noms) is a second-year MFA student who hails from Brooklyn, New York. She holds a BA in Theatre and a BA in Psychology from Pomona College. UC San Diego credits: *Bach at Leipzig*, *Limp Wrist on the Lever*, *In the Red and Brown Water*. Regional credits: *From Out Beyond My Shame* (Gary Marshall Theater); Selected Theatre Credits: *Red Velvet*, *Crumbs From the Table of Joy*, *The Tempest*, *House of Spirits*, *Cabaret*.

Stephen Loftesnes (Jo) is a fifth-year theatre major. UC San Diego credits: *BAAL*, *As You Like It*, *Epicene: A Queer Extravaganza!*, *Sotoba Komachi*, *Napoli*. Other San Diego credits include: *Monsters of the American Cinema* (Diversionary Theatre, upcoming) and *The Rocky Horror Show* (Muir Musical).

Sophia Marcos-Jeronimo (Puk) is a third year transfer student from Oaxaca, Mexico. Having discovered theatre with the LACC Theatre Academy, Sophia is very excited to be in her first major production at UCSD.

Colby Muhammad (Dee) is a second-year MFA student from Richmond, VA. She graduated cum laude from Howard University with a BFA in Musical Theatre. UC San Diego credits: *Dance Nation*, *Nonna Kills the President*, *In the Red and Brown Water*, *Everybody*. Select Theatre credits: *Anything Goes*, *Spunk!*, and *Fabulation, or the Re-Education of Undine*.

THE CAST *cont.*

Sparrow Naito (Amy) is a first-year undergraduate student. He is majoring in theatre, with an emphasis on acting.

Samantha Parrish (Chris) is a second-year undergraduate theater major with a focus in acting and a minor in dance. Samantha was born and raised in Chicago, Illinois and discovered her passion for acting during her debut role as Gertrude McFuzz in *Seussical the Musical*.

Holly Robertson (Ashely/Lou/Assistant Choreographer) is a fourth-year undergraduate theatre and dance double major from Spring Lake, New Jersey. UC San Diego Credits: *Fifty Boxes Of Earth*, *New Directions '21*, *'22*, *Muir Musical's A Chorus Line* (Cassie).

Emma Tucker (Ami) is an undergraduate first year theatre major with an emphasis on acting. She is from Washington, DC.

THE CREATIVE TEAM

Emma Clarke (Dramaturg) is a first-year PhD student. Emma's research is anchored in dance and performance studies with lines of inquiry that pay particular attention to archival practices, qualities of ephemera, potency of materiality, and dynamics of spectacle. Emma has presented papers at the conferences of the Dance Studies Association as well as the Mid-Atlantic Popular & American Culture Association. As part of a master's practicum, she curated the digital exhibit "Choreographic Innovation at the Pillow," for the Jacob's Pillow Archives in Spring 2021. Emma was born and raised in New York City. She holds an M.A. in Performance Curation from Wesleyan University and a B.A. in Dance from Bard College where upon graduation in 2013, she received the Ana Itelman Prize for Performance.

Caleb Thomas Cook (Assistant Stage Manager) is a second-year MFA student from Knoxville, Tennessee. After earning a BA in Theatre from the University of Tennessee in 2015, he went on to work as a Stage Manager and ASM in regional theatres across the country, including the Utah Shakespeare Festival (Cedar City, UT), the Clarence Brown Theatre (Knoxville, TN), Skylight Music Theatre (Milwaukee, WI), and Highlands Playhouse (Highlands, NC). UC San Diego Credits: *Machinal*, *Limp Wrist on the Lever*, *winterWORKS '22*. Favorite past productions include *Richard III*, *Hamlet*, *The Foreigner* (Utah Shakespeare), *Detroit '67*, *The Santaland Diaries* (Clarence Brown Theatre), and *The Consul* (UT Opera Theatre). Caleb is a proud member of Actor's Equity.

Bryan Ealey (Lighting & Video Designer) is a third-year MFA candidate. He was born and raised in Houston, TX and holds a BA in Drama from Prairie View A&M University. Following undergrad, he went on to work at local Houston theatre's as an audio and lighting technician and has toured across the country in large concert venues such as The Fox Theatre (Detroit) and Madison Square Garden (New York) as an Audio Assistant with International R&B Artist, Teena Marie - all while being an Audio Engineer and Lighting Designer at House of Blues - Houston and Lighting Director for River Pointe Church in Richmond, Texas. In the 13-year span of his professional career, he has also worked as the AVL Supervisor and Associate Production Coordinator at Stages Theatre (Houston) until his arrival at Sam Houston State University - Dance Dept. (2015 - 2020) as their Dance Technical

THE CREATIVE TEAM *cont.*

Coordinator / Director. Throughout his career, he has been fortunate enough to design for several theaters and dance companies such as: Main Street, 4th Wall, Stages, The Landing Theatre Company, Houston Grand Opera, Unity Theatre, Horse Head Theatre, Classical Theatre Company, NobleMotion Dance, Open Dance Project, Social Movement Contemporary Dance, Houston Contemporary Dance, Urban Souls Dance, and Von Ussar Danceworks (New York Dance Festival) at the Alvin Ailey Theater. Bryan's passion for lighting design is rooted in the fundamental ability to shape the stage in a frame that supports, gives focus, and elevates the performance. As technical and visual artists, we are here to service the story being told, whether it's being presented through theatre, dance, or music. UCSD Credits: *Hells Canyon*, *Napoli!*, *Men on Boats*, *New Directions '21* (virtual), *Uncle Vanya* (virtual), *Heap* (virtual, ALD).

Jonathan Fong (Stage Management Swing) is a fourth-year undergraduate theatre and communication double major, born and raised in Macau. UCSD credits include: *Bach at Leipzig* (PSM), *The Elaborate Entrance of Chad Deity* (PSM), *Limp Wrist on the Lever* (ASM), *Peerless* (ASM), *Backwaters* (ASM), *Epicene* (ASM). Regional credit: *A Midsummer Night's Dream* (Stage Management Intern, The Old Globe).

Alexandria Giroux (Associate Director and Choreographer) is a dancer and performer based in New York City. She has danced for Stephen Petronio, Michou Szabo, and has been a member of the feath3r theory since 2018. She works as an associate choreographer with Raja Feather Kelly. She also works as a birth and death doula.

Jared Blake Halsell (Production Stage Manager) is a third-year MFA candidate and proud member of the Actor's Equity Association. He is originally from Ione, CA. Prior to moving to San Diego, he attended Folsom Lake College where he also worked at The Harris Center for the Arts (formerly Three Stages) as a stage technician from 2011 – 2016. He graduated from San Diego State University in 2019 with his Bachelor of Arts in Theatre Arts. UC San Diego credits: *Promithes*, *Promithes*, *Nonna Kills the President*, *Napoli*, *51BARRIO*, *Meladi Thive and Her Words of Comfort* (audio play - PSM), Virtual production of *Town Hall* (ASM; 2021), Virtual production of *Heap* (ASM; 2020). Select credits: *Spring Awakening* (PSM; 2014), *The Who's Tommy* (PSM; 2016), *Anna in the Tropics* (PSM; 2018), *James and the Giant Peach* (ASM; 2019), *Almost Famous: The Musical* (SM Intern; 2019), *HERE THERE ARE BLUEBERRIES* (ASM; 2022), *Cabaret* (ASM; 2022).

Harper Justus (Assistant Sound Designer) is a first-year MFA Student from Dayton, Ohio. She holds a BFA in Production Design from Ohio University. UC San Diego credits: *Dance Nation*. Selected credits include: *The Ferryman* (New Village Arts), *Natasha, Pierre, and the Great Comet of 1812* (Tantrum Theatre), *An Iliad* (Brick Monkey), and *Pluto* (Ohio University).

Sashank Kanchustambam (Production Assistant) is a third-year undergraduate theatre major and econ minor from Chandigarh, India. Regional theater credit: *Come Fall In Love* (Script Assistant). UC San Diego Credits: *Man in Love* (ensemble), *AHC* (Lab project choreographer), *A Midsummer Night's Dream* (Flute/Thisbe), *Backwaters* (Mukul), *Twelfth Night* (Assistant Director), *I__You* (Customer/Little Boy/Guard 3), *Fifty Boxes of Earth* (Script PA), *Machinal* (Lawyer for prosecution

THE CREATIVE TEAM *cont.*

and Married Man). Playwriting credit: *We were kids* (Sparks Theatre Company) Short film Credits: *Nadartine* (Actor-Director-Writer), *Choice Creates* (Actor), *Re-Exam* (Actor), and *98 days at a time* (Writer-Actor).

Raphael Mishler (Scenic Designer) is a second-year MFA student originally from Mohican land, Albany NY. He creates visuals for live performance and has designed scenery for Clubbed Thumb's Winterworks, the New School, Dixon Place, ANTfest, NYU, HERE Arts Center, Amerinda Native Theater and Taylor Mac's Holiday Sauce (assoc.) UC San Diego Credits: *Dance Nation*, *Limp Wrist on the Lever*, *Fifty Boxes of Earth*, *In the Red and Brown Water*, *The Elaborate Entrance of Chad Deity*, *Men on Boats* (ASD). Puppet design credits include *The Amateurs* (Vineyard), *Collective Rage...*(MCC), and *Tumacho* (Clubbed Thumb, Drama Desk Award, Henry Hewes nomination). Raphael previously worked as a props designer for new plays. Highlights include the world premieres of Heidi Schreck's *What the Constitution Means to Me* (Broadway), Taylor Mac's *24 Decade History of Popular Music* (Pomegranate Arts, St. Ann's Warehouse ad International tour), Will Arbery's *Plano* (Clubbed Thumb), Dominique Morisseau's *Pipeline* (Lincoln Center), Marcus Gardley's *The Box* (The Foundry) and Jaclyn Backhaus's *Men On Boats* (Playwrights Horizons/Clubbed Thumb). He is a founding member of Brooklyn-based cultural organizing hub Building Stories, and is an associate artist with Clubbed Thumb.

Alina Novotny (Assistant Stage Manager) is a first year MFA student originally from San Jose, CA. She earned her BA from Chapman University in Technical Theatre as well as two minors in Dance and Integrated Education Studies. After graduating in 2016, she started her career freelancing as a Stage Manager and ASM in both the Bay Area and Southern California while also teaching stage management and theatre tech to high schoolers. Alina has had the unique opportunity to work in a wide range of performance mediums including immersive theatre, musical theatre, aerial arts, dance competitions and opera. Selected credits include the world premier of Jake Heggie's *If I Were You* (Merola Opera Program), *The Goddess Project* (Peter Sellers, UCLA), *Meet Us Quickly With Your Mercy* (Flyaway Productions), and *The Speakeasy SF* (Boxcar Theatre Co.)

Taylor Olson (Assistant Lighting & Video Designer) is a first-year MFA student from San Diego, California. She received her B.A. in Theatre Arts for Design and Production from California State University, Fullerton. She is the Production Manager and Resident Lighting Designer for Disco Riot, an organization all about building a movement through movement to make art culture in San Diego more relevant, impactful, and collaborative. Disco Riot aims to connect artists across disciplines, support innovative dance programs, and provide an educational space for movement artists and collaborators to amplify their art in the modern world. Taylor has worked with Fresh Congress, San Diego Dance Theatre, Malashock Dance, La Jolla Playhouse, and California Ballet and collaborated with choreographers throughout Southern California. UC San Diego Credits: *Machinal* (ALD). Select credits: *Bhangin' It* (ALD, La Jolla Playhouse).

Caprice Shirley (Assistant Costume Designer) is a theatre undergraduate student in her final year. She would like to thank Elise Wesley for her continued guidance over the course of this production and Ting Xiong for being an amazing coworker and friend. UC San Diego credits: *Men on Boats* (ACD), *Napoli* (ACD), *Baal* (CD).

THE CREATIVE TEAM *cont.*

Shelby Thach (Assistant Scenic Designer) is a third-year MFA candidate from San Gabriel, California. She received her BA in drama with honors in lighting design and technology from the University of California, Irvine. Throughout her undergraduate and freelance careers, Shelby has worked on a variety of shows, ranging from plays, musicals, and dance concerts. UC San Diego credits: *Dance Nation* (LD), *Fifty Boxes of Earth* (LD), *Limp Wrist on the Lever* (LD), *winterWORKS '22* (ALD), *Everybody* (LD), *Peerless* (L/VD), *Trojan Women: A Version* (LD), *winterWORKS '21* (LD), *As You Like It* (LD), *Letters from Cuba* (ALD). Select credits: *Come Fall in Love* (ALD, The Old Globe), *Lempicka* (ALD, La Jolla Playhouse), *The Garden* (ALD, La Jolla Playhouse), *Where the Mountain Meets the Moon* (ALD, South Coast Repertory).

Elise Wesley (Costume Designer) is a second-year MFA student. Born and raised in Columbus, Ohio, she holds a BFA in Theatre Design and Technology from Otterbein University. She has extensive wardrobe and production assistant experience, working with companies such as The Public Theater, Theatre for a New Audience, and National Lampoon. UC San Diego credits: *Promithes*, *Promithes*, *Nonna Kills the President*, *In The Red and Brown Water* (ACD), *51BARRIO*. Select credits: *Carry On* (Eleventh Hour Theatre Co.); *Festival 2018*, *Who's Afraid of Virginia Woolf?* (Otterbein University). Assistant design credits: *National Lampoon's Lemmings: 21st Century* (Joe's Pub); *The Rocky Horror Show* (Short North Stage); *Big Fish* (Otterbein University).

Eugene Tsim Nuj Vang (Assistant Director) is a fifth-year, undergraduate dance minor and ethnic studies major. Eugene is proudly HMong-American and Queer. Their home is Merced on occupied Yokuts Land in the Central Valley, the Heart of California. UC San Diego credits: *New Directions '20*, *winterWORKS '22*, and *fallWORKS '22*.

Ting Xiong (Assistant Costume Designer) is a first-year MFA student. Born in Wuhan, Hubei province, China, she was a teacher specialized in musical education before she decided to pursue an undergraduate education afterwards. She holds a BFA in Costume Design from Academy of Art University, San Francisco. She has extensive experience working on opera, theatre, and feature films. Her most recent projects include the upcoming feature film, *Fairyland* (American Zoetrope). Additional work experience includes Napa Valley Opera Festival, *The Magic Lamp* (Presidio Theatre), and *The Pirates of Penzance* (UC Santa Cruz). Her design credits include *Sonder* (film, directed by Isa Grassi), and *Blood and Ink* (play, directed by Valerie O'Riordan). She has extensive collaborative design credits including *In The Heights* (AAU 620 Sutter Theater), and *Head over Heels* (Berkeley Playhouse).

Salvador Zamora (Sound Designer) is a third-year MFA candidate, producer, and dancer. Born in San Diego, California, he holds a BA in Interdisciplinary Computing and the Arts Major from UC San Diego. UC San Diego credits: *Machinal*, *Dance Nation* (composer), *Hell's Canyon*, *Everybody*, *Men on Boats*. Select credits: *TaxialandiaSD* (TD, La Jolla Playhouse), *Everybody* (Antaeus Theatre Co.), *Here There are Blueberries* (ASD, La Jolla Playhouse).