

two abridged works
by William Shakespeare
presented as a double bill

GALBRAITH HALL
ARTHUR WAGNER THEATER
2/29 - 3/9

THE COMEDY OF ERRORS

DIRECTED BY LUDMILA DE BRITO

ROMEO AND JULIET

DIRECTED BY ALLIE MOSS

UC San Diego

ARTS AND HUMANITIES
Theatre and Dance

theatre.ucsd.edu

Romeo and Juliet '24

Directed by Allie Moss
Written by William Shakespeare

THE CAST

Romeo	Ellen Nikbakht
Lord Montague, U/S Gregory & Lord Capulet	Tairan Zhang
Lady Montague & Priestess Jane, U/S Nurse	Samantha Lebedev
Benvolio, U/S Chorus & Apothecary	Jeffrey Speirs
Aria, U/S Lady Capulet	Sarah Frazin
Beatrice, U/S Benvolio	Racheal Baum
Juliet	Colby Muhammad
Lord Capulet	Germainne Lebrón
Lady Capulet, U/S Abraham & Sampson	Rachel Halili
Nurse, U/S Lady Montague & Priestess Jane	Audrey Freund
Tybalt, U/S Paris & Balthazar	Tommy Huebner
Sampson & Apothecary, U/S Mercutio	Sparrow Naito
Gregory, U/S Juliet	Vivian White
Prinestess Laura	Ruva Chigwedere
Paris, U/S Lord Montague & Tybalt	Vincent Del Rio
Mercutio	Victor Flores
Mayor, U/S Priestess Laura	Madeleine Schnack
Chorus, U/S Romeo	Maggie D'Isa-Hogan

CREATIVE TEAM

Director	Allie Moss
Assistant Director	Gabi D'Amico

Assistant Director	Grace Carlson
Scenic Designer	Abby Miranda
Assistant Scenic Designer	Sophia Marcos-Jeronimo
Scenic Design Mentor	Eleanor Williams
Lighting Designer	Aunya Graham
Assistant Lighting Designer	Melody Vilitchai
Sound designer	Harper Justus
Assistant Sound Designer	Kaileykielle Hoga
Costume Designer	Natalia Darwish
Dramaturg	Haïa Bchiri
Intimacy Coordinator	Rachel Lee Flesher
Fight Choreographer	Jamie Newcomb
Voice and Text Coach	Ursula Meyer
Production Stage Manager	Avery Simonian
Assistant Stage Manager	Keira Roldan
Assistant Stage Manager	Annais Scott

Note From Director

At its core, *Romeo and Juliet* is about a forbidden love that perseveres against the odds. As a queer director, this premise has always felt inherently queer to me. In this production, we have explored Romeo and Juliet as a queer love story by reimagining the characters of Romeo and Friar Laurence (now Priestess Laura) as women. Romeo is a teenage girl with a tomboy aesthetic who hangs out with the guys and who is just starting to come out. Priestess Laura is a revered herbalist, who, with the pride of an elder queer, delights in watching Romeo discover herself and tries to help when no one else will. And Juliet is a teenage girl whose unexpected romance with Romeo catches her even more by surprise. The rest of the play proceeds as written, with new meaning and new stakes.

In this production, the pressures of the intergenerational relationships come to the fore. Both Romeo and Juliet want to do right by their parents, but the entrenched beliefs of the older generation ring hollow for them. This feels especially relevant in our world right now as we live in a time of intense backlash against queer people, and especially against queer and trans kids. We're in a time of parents who are banning queer books and demanding to know what pronouns their kids use at school; parents who, like the Capulets and the Montagues, are taking misguided action that they believe will protect their children, when in fact it will only put their kids more at risk.

In the end, I believe this is a play about hope. I don't think I've ever experienced this play without knowing the ending, but I always find myself hoping that *this time* it will end differently. That is because Romeo and Juliet have such hope for their future - a hope for their love to be accepted, a hope for their life together to find a way. It is through this hope that Romeo and Juliet asks us to think of what could have been for these young lovers, and in doing so, exercises our muscle of imagining a new way forward in our lives.

Content Warning

Romeo and Juliet contains onstage depictions of homophobia, violence, death, suicide, sex, child abuse, and sexual harassment.

Dramaturg's Note

Written By Haïa Bchiri

Why do we keep doing this play? Why is it so often people's first Shakespeare show? Why has it been adapted endlessly into the West Side Storys and Gnomeo and Juliets and ballets and Baz Lurhman extravaganzas? What's in this play that keeps pulling us back to it?

Is it the nature of the tragedy, one in which the heroes' fatal flaws aren't the sort of hubris we're used to seeing, the kings challenging the gods to stand in the way of their glory, untouchable mythic figures high on their own legends? Our heroes die from an excess of love, both love that we so want to believe will conquer all and love that drives people to hate. They die because they're lovers: not schemers asking for more than their share, but teenagers pushed to fight for the people they care about.

Or maybe it's the way family is portrayed. Generational trauma, burdens, conflicts. The way our families shape us and the feeling that we can't fit their mold, no matter how much we contort ourselves. Loyalty and love even when you know they're wrong, unshakable yearning to make them better because you believe they can be. What happens when the people who are supposed to have your back let you down, and what happens when they do have your

back but at much too high a cost. The family you're born into, the family you marry into, the family you choose — it's all there.

Perhaps that's it, the friendships and support systems that emerge around the warring families, the people who could have stayed out of it but get invested and risk themselves because they care about a Capulet or a Montague. The people so close they can finish each other's verses, they'll help you fake your death or bring your banished girlfriend over to cheer you up. There's so much love swirling about this show, romantic and platonic and familial.

Is it the love? Not just the love between the two leads, but all the other star-crossed characters and found families who populate this play. *Romeo and Juliet*, like many of Shakespeare's works, is littered with queer stories barely hiding between the lines, the characters who are saying much more than they seem and the ones whose silence speaks volumes, not to mention the inherent queerness of the leading love story. Whether we come for the catharsis of a good cry or the romance of a sweeping sonnet, we can count on this play to pull at our heartstrings and show us a little of ourselves in there somewhere.

Whether it's for the literally die-hard commitment to puns or the poetic imagery that's so powerful lines of it have made it into the vernacular, for the fight scenes or the banter or the dramatic irony intense enough to make you want to call out to the characters to save them, *Romeo and Juliet* keeps coming back. It keeps pulling us back for more. To try it again and see what we can find. To discover it anew and showcase a different angle. To revel in all of the ways it lets us find ourselves within this "most excellent and lamentable" story of love, loss, fate, and hope.

The Director

Allie Moss (Director) is a second-year MFA student. UC San Diego credits: *Late: A Cowboy Song*, *Boxed*, *Orlando*. Additional credits: *Far Away* (A.C.T. MFA Program), *Restoration Master Reset* (Cutting Ball Theater), *Cloud 9* and *American Hero* (Cutting Ball Theater), *Hookman* (A.C.T. Young Conservatory) and *Stop Kiss* (A.C.T. Fellowship Project). Assistant directing credits: *Love and Information*, *Let There Be Love*, *Chester Bailey*, and *The Hard Problem* (American Conservatory Theater). she/her/hers. Alliemossdirector.com.

The Cast

Rachael Baum (Beatrice / Benvolio u/s) is a third-year theatre major from Encinitas, CA. UC San Diego credits: Orlando, नेहा & Neel, The Winter's Tale, Indecent (final scene). Other credits: Figments of Lamentations, hey Ester, Rot (Company 157), A Midsummer Night's Dream, She Kills Monsters, Mamma Mia! (SDA). (she/they)

Ruva Chigwedere (Marmaduke / Chorus) is a first-year MFA student. UC San Diego credits: Orlando. Select Credits: Richard III (The Flea Theater), The Emperor's New Clothes (American Repertory Theater), Sweeney Todd (Lowell House Opera), God of Carnage (Harvard University), and The Taming of the Shrew (LAMDA). She received her BA in Theater, Dance and Media and History and Literature from Harvard University. (She/Her) @ruvalicious | ruvachigwedere.com

Victor Flores (Mercutio) is a third year MFA candidate from Houston, Texas. He received his BFA from Sam Houston State University. UC San Diego credits: Thicker Than (Eugene), A Flea in her Rear (Chandebise/Loche), Machinal (Husband), Fifty Boxes of Earth (Jon), The Elaborate Entrance of Chad Deity (Mace). Sam Houston credits: Richard III (Richard), Love's Labour's Lost (Don Adriano), Cloud Tectonics (Aníbal), The Curious Incident of the Dog in the Nighttime (ensemble). Other Credits: Babbitt (La Jolla Playhouse), Godspell (Raven Reparatory). Instagram: victor.j.flores

Sarah Frazin (Aria, U/S Lady Capulet) is a fourth-year theatre major and psychology minor from Fountain Valley, CA. UC San Diego credits: नेहा & Neel, Fifty Boxes of Earth, Men On Boats. Selected credits: Women in Rubber: The Heroes we Invent (Company 157), Circle Mirror Transformation (UCSD "LAB"), A Christmas Carol (South Coast Repertory).

Audrey Freund (Nurse, U/S Lady Montague & Priestess Jane) is a 3rd year Anthropology major and Theatre minor. She is so excited to be a part of her first UCSD Theatre Department show under the direction of Allie Moss! She has long been a part of Muir Musical having just directed "The 25th Annual Putnam County Spelling Bee" as well as performing in "The Rocky Horror Show" (Phantom) and "American Idiot the Musical" (St. Jimmy). Her other credits include Heather Chandler in "Heathers the Musical" as well as various short films and musical showcases. She would like to thank and highlight those who have been working tirelessly to create such a safe and lovely space to explore our version of a classic story in. Support student work!

Rachel Halili (Lady Capulet, U/S Abraham & Sampson) is a fourth-year theatre major and business minor from the Bay Area. UC San Diego credits: Thicker Than..., A Flea in Her Rear, Machinal, Fifty Boxes of Earth (AD), Napoli, peerless, and Uncle Vanya. She is also the Managing Director of Company 157 and Muir Musical.

Tommy Huebner (Tybalt, U/S Paris & Balthazar) is a fourth-year theatre and philosophical anthropology double major. UC San Diego credits: Machinal (Adding Clerk/First Queer Man/Guard), Baal (Dr Pillar/3rd Lorrey Driver/Parson/2nd Policeman). Company 157 credits: Small Mouth Sounds (Ned), Colors Eve (Scooter/Con Mooney), Dying Art (Adrian).

Maggie D'Isa-Hogan (Chorus, U/S Romeo) is a first-year transfer theater major. This is her first on-stage credit at UCSD. She participated in the costume practicum for the Fall term's production of The Promise. She was an acting semi-finalist in last year's Kennedy Center Theater Festival.

Samantha Lebedev (Lady Montague & Priestess Jane, U/S Nurse & Major) is a first-year Theatre and Dance double major. This is her first UC San Diego show. Other credits: Wolves(Sierra Madre Playhouse), Of Thee I Sing(CSArts-SGV), Chicago(CSArts-SGV), You on the Moors Now(CSArts-SGV), Little Women(Sierra Madre Playhouse).

Germainne Lebrón (Lord Capulet) is a proud Boricua from the Bronx and a first-year M.F.A. Actor. Theatre credits includes: THE PROMISE at UC San Diego, LA GRINGA at American Stage; NATIVE GARDENS at The Warehouse Theatre; THE INHERITANCE PART 1 at Trinity Rep; He is also an Actors Theatre of Louisville PTC 2019/20 Alum where he wrote and performed a solo show: MADRE TIERRA He also performed in LOUISVILLE//KENTUCKY//USA in their new play project festival, Fifth Third Banks DRACULA; A CHRISTMAS CAROL and ARE YOU THERE? in the Humana Festival of New American Plays 20.

Colby Muhammad (Juliet) is a third-year MFA actor from Richmond, VA. Graduating cum laude from Howard University with a BFA in Musical Theatre, Colby is also an alumna of The Chautauqua Theatre Company's Acting Conservatory. UC San Diego: The Promise, Just the Two of Us, Bunny, Bunny, Dance Nation, Nonna Kills the President, Everybody, and In The Red and Brown Water. Regional: Pride and Prejudice (Chautauqua Theatre Company), Love All (La Jolla Playhouse). Select Theatre credits: Anything Goes, Spunk!, and Fabulation, or the Re-Education of Undine (Howard University). Film credits: Centerfold, Transcend, and Doing it Wrong. @colbynatasha | colbymuhammad.com

Sparrow Naito (Sampson & Apothecary, U/S Mercutio) is a second-year theatre major and marine sciences minor. UC San Diego credits: Orlando, Bunny Bunny. Other credits: Figments of Lamentations at Company 157, By the Throat at The Che Café, Spamalot at Coastal Repertory Theater, Little Shop of Horrors at Half Moon Bay High School. (he/they/she)

Ellen Nikbakht (Romeo) is a third-year MFA candidate. UC San Diego Credits: Romeo & Juliet, Orlando, I Found a Zipper, A Flea in Her Rear, Machinal, Fifty Boxes of Earth, and Everybody. Select credits: Indecent (Chautauqua Theatre Company), Fun Home (KC Rep), Peter and the Starcatcher, Urinetown, Candide, Mr. Burns: A PostElectric Play, The Threepenny Opera (Clarence Brown Theatre); The Diary of Anne Frank, Les Misérables (Playhouse on the Square), Walls: A Play for Palestine (FringeNYC). (they/she)

Madeleine Schnack (Mayor, U/S Priestess Laura) is a second-year theatre major. UC San Diego credits: The Winter's Tale. Other credits: Twelfth Night, Much Ado About Nothing, West Side Story, School of Rock, Plaza Suite and has worked with Sacred Fools Theatre Company at the Broadwater.

Jeffrey Speirs (Benvolio, U/S Chorus & Apothecary) is a fourth-year theater major. This is his UC San Diego debut. He previously graduated from the Ruskin School of Acting in Los Angeles.

Vivian White (Gregory, U/S Juliet) is a second-year transfer theatre major in Warren College. UC San Diego Credits: grippy sock vacation, Best Years. Other Credits: Spring Awakening at Glendale Community College, Morticia in Addams Family at Sacramento Theatre Company.

Tairan Zhang is a fourth-year theatre major.

The Creative Team

Haïa R'nana Bchiri (Dramaturg/Fight Captain) is a fourth-year PhD student. UC San Diego credits: The Promise, Boxed, Winter's Tale, Trojan Women, Uncle Vanya. Selected recent credits: Hereville (Dramaturg) at the Old Globe; These and Those (Ayala/Dramaturg) with SD Rep; Eurydice (Director), Fefu and Her Friends (Emma), Circle Mirror Transformation (Theresa), Peer Gynt (Solveig/Aase) at Brandeis; interactive Hamlet (Director), Midsummer (Puck/Facilitator), Taming of the Shrew (Kate), plus Julius Caesar (Decius/Fight Choreographer), Cymbeline (Director), Henry VI Pt. III (Dramaturg) with the Public Domain Players, where she's Director of Development, Intimacy Coordinator, and co-Fight Choreographer.

Grace Carlson (Assistant Director) is a fourth-year theatre minor and international studies - linguistics major. UC San Diego credits: Orlando, Figments of Lamentation (Company 157), Rot

(Company 157). Grace has trained and performed in improvisational theatre locally at Finest City Comedy Club. Other credits include: Hamlet, Sense and Sensibility, Antigone.

Gabi D'Amico (Assistant Director) is a fourth-year theatre major and a transfer student from San Diego City College. UC San Diego Credits include: Once Daily (LAB performance), I Found a Zipper, The Winter's Tale, Heathers the Musical, Dance Nation.

Aunya Graham (Lighting Designer) is a fourth-year visual arts:media major. Their UC San Diego Credits include I Found a Zipper, Into the Woods and 25th Annual Putnam County Spelling Bee with Muir Musical, and Feywild with Company 157.

Kaileykielle Hoga (Assistant Sound Designer) is a second-year transfer ICAM Music major and theatre minor. UC San Diego credits: 900 Years, Women in Rubber (Company 157), Grimm (TEA Haunted Maze), Rocky Horror Show (Muir Musical) Other credits: The Goddess of Lost Things (Bocon Arts), Safa's Story (Imagine Bravespaces), When a Bubble Bursts (Blindspot Collective) (she/her) @kaileykielle

Sophia Marcos-Jeronimo (Assistant Scenic Designer) is a 5th year theatre major from Oaxaca, Mexico. UC San Diego credits: The Promise, 900 Years, Bunny Bunny.

Abby Miranda (Scenic Designer) is a third year transfer theatre major, empathies in Scenic Design. UC San Diego Credits: FeyWild (Company 157), Once Daily. Other credits thru Santa Rosa Junior College: Adams Family Musical (Assistant Scenic Designer), Gloria (Props Designer), The Spongebob Musical (Stage Manager / Paint Charge), Summer Repertory Theater Scenic Design Assistant (2022 Scenic and Props Intern). They currently work at Birch Aquarium as an Exhibits Artist Assistant. (They/She)

Keira Roldan (Assistant Stage Manager) is a third-year transfer theatre major. UC San Diego Credits: Family Dinner. Yay. (Fall LABs '23), Man's Worst Friend (Fall LABs '22) Other Credits: Women in Rubber: The Heros we Invent (Company 157, Assistant Stage Manager), Devil Boys from Beyond at Ventura College.

Annais Scott (Assistant Stage Manager) is a second-year theatre major, and is excited to be working on a new take of a classic and complex story. UC San Diego credits: I Found A Zipper (Production Assistant), Figments of Lamentations (Assistant Director), Does the Winter Only Love the Summer (Assistant Stage Manager).

Avery Simonian (Production Stage Manager) is a third-year theatre major. UC San Diego Credit: Once Daily (Fall LABS '23), Grippy Sock Vacation (PSM), Bach at Leipzig (ASM) The Elaborate Entrance of Chad Deity (ASM), WinterWORKS 2022 (ASM), New Directions (ASM), Men on Boats (PA), A Night at the Grand Guignol (Fall LABS '21).

Jack Slomka (Assistant Dramaturg) is a third year theatre and literature and writing double major. Other credits: Into the Woods (AD) with Muir Musical , A Chorus Line with Muir Musical.

Melody Vilitchai (Assistant Lighting Designer) is a third-year theater major. UC San Diego credits: Thicker Than, The Promise, A Flea in Her Rear.

Comedy of Errors '24

Directed by Ludmila de Brito

Written by Willam Shakespeare

CAST

Antipholi	
Dromios	Josiah Rey Cajudo
Adriana	Bailey Lee
Luciana	Iris Feng
Emilia and 1st Merchant	Mai Lan Nguyen
Egeon and u/s Antipholi	Torkan Omari
Dr. Pinch and u/s 2nd Merchant	Noe Castrejon
Duke Solinus and u/s Emilia	Enya Pineda
Angelo and u/s Duke Solinus	Mercedes Rockin
Officer and u/s Dromios	Diego Gonzalez
2nd Merchant and u/s Balthazar	Thomas Ho
Balthazar and u/s Adriana	Bluma Lezak
Courtesan and u/s Luciana	Jill Liang
Luce and u/s Courtesan	Chloe Lee
Employee and u/s Angelo	Brady Sugrue
CEO's Staff and u/s Officer and 1st Merchant	Quinn Lewis
CEO's Staff and u/s Egeon and Dr. Pinch	Sophia Dagestino
CEO's Staff and u/s Luce and Employee	Mark Dyachuk
	Amrutha Ravi

STAGE MANAGEMENT

Production Stage Manager

Huai Huang/ Kiana Robinson

Assistant Stage Manager

Ege Catakli/ Johana Bishop

CREATIVE TEAM

Director	Ludmila de Brito
Assistant Directors	Sophia “ Espie” Lgnacio/ Connor Rankin
Dramaturg	Rumi Petersen
Assistant Dramaturg	Aiden McCormick
Scenic Designer	Abby Miranda
Assistant Scenic Designer	Sophia Marcos-Jeronimo
Scenic Design Assistant	Sadie Muzzo
Costume Designer	Nena Lockhart
Assistant Costume Designer	Colby Koo
Lighting Designer	Stephaney Knapp
Assistant Lighting Designer	Shayna Javaherian
Sound Designer	Harper Justus
Assistant Sound Designer	Kailekille Hoga
Puppetry	Rhiann Glaudini/ Charlotte Yu
Movement Mentor	Stephen Buescher
Cultural Consultant/ Theatre Auntie	Michelle Huynh
Scenic Design Mentor	Eleanor Williams
Fight Captain	Bailey Lee

*Thank Raphael Mishler for puppetry support

THE DIRECTOR

Ludmila de Brito (Director) is a second year MFA director. UC San Diego credits: *The Promise* by José Rivera and *Grippy Sock Vacation* (WNPF'23). Directing credits include *Revolt*, *She Said*, *Revolt Again* by Alice Birch (Boston University), *Dead Man's Cell Phone* by Sarah Ruhl (Boston University), *Echo Chamber* (Westlake Park and Gesa Powerhouse). Assisting credits: *The Siblings Play* by Ren Dara Santiago at Rattlestick - Jenna Worsham and *Much Ado* at the Boston Common - Megan

Sandberg-Zakian. United World Colleges and Theatremakers (O'Neill) and Whitman College alum, Ludy is a Lin Manuel Miranda Family Fellow. As an educator, she has worked at Westerville South Theatre, Hartford Stage, and the National Theater Institute at the O'Neill. www.ludcabrito.com and [@ludcabrito](https://twitter.com/ludcabrito)

DIRECTOR'S NOTES

Comedy of Errors is a play about how silly we are when we are unable to see and love the family that is right in front of us.

This corporate-inspired production invites us into a polarized world where international commerce is booming. A world where if you are a foreigner without "documentation", you get in big trouble. Unless you are rich! If you have money, then that's okay! A society where your worth is connected to your productivity, where to honor the sacrifices of your family, you work your ass off and neglect your family.

Ah, the Irony! Imagine a society where we take our partners for granted, where bosses can get away with abusing their workers, where capitalism is just an excuse for exploiting others, and the title "unpaid intern" still exists. Where people believe whatever feels convenient and demonize each other. A world ruled by money and reputation, where fear and ignorance allow us to justify violence and abuse... In 2024, where wars and borders are currently tearing families apart, this show feels deeply relevant.

We, humans, are prone to nonsense: This comedy highlights the absurdity of how naive we can be to what is right in front of us. Fear marries ignorance, leading to violence and abuse; Comedy of Errors reminds us that if we would only freaking slow down, we could realize we have family on the other "side."

DRAMATURG'S NOTES

Shakespeare's plays, though often called timeless, don't always translate to the modern age. Though much of Comedy of Errors is a riot, filled with misunderstandings and slapstick comedy, it's also a play that struggles to hold up under a modern lens, since much of its humor "punches down." In

today's world, comedy that targets and belittles the marginalized has fallen out of fashion—we've learned that art doesn't grow or evolve from reinforcing the status quo.

Yet we found this tale of mistaken identity brimming with opportunities to invert a broken dynamic. Shifting focus from belittling women and "slaves" to questions of identity and assumption, we target the systems and ideologies that cause these historic to modern problems.

Within the play, Antipholus and Dromio of Syracuse arrive on the shores of Ephesus, where, by law, any Syracusan must be executed. Assumptions are made about them before they set foot in the city due to their homeland, and more are imposed upon them once they arrive there due to their resemblance to the twins who already live in the city.

We also find ourselves in a world driven by money; there's a steep fine for a Syracusan to avoid death in Ephesus, a city built on trade and overflowing with merchants. In short, the interplay between injustices and capitalism is threaded into the fabric of this play.

The pieces are there, then, to ask: What if the humor of Comedy of Errors punched up instead of down? By reaching into the text and pulling out the seeds of our familiar, late-stage capitalist world, our production seeks to aim its blows and questions at oppressive systems and ideologies.

Money has the power to buy freedom, to buy life. We often place so much importance on our own assumptions that we can't hear otherwise; these things are true beyond the world of the play. Through this production, we hope to prove that the choices we make and causes we uplift—both in the rehearsal room and outside the theater—can be part of a greater shift from punching down to punching up.

CAST

Josiah Rey Cajudo (Antipholi) is a third-year MFA student. He is from Menifee, CA and holds a BA in Theatre, Film, and Digital Production with a concentration in Acting as well as a minor in Music from the University of California, Riverside. UC San Diego credits: *Orlando*, *900 Years*, *The Winter's Tale*, *Bach at Leipzig*, *Hells Canyon*, *Everybody*. Recent Credits: *The Untitled Unauthorized Hunter S. Thompson Musical* (La Jolla Playhouse), *The Two Kids That Blow Shit Up* (Endless Summer Productions), *Sound of Music* (La Sierra University), *Can't Dance Crew* (DTH Pictures), *The Little*

Mermaid (Performance Riverside) UCR Credits: *20:20 Vision*, *Little Shop of Horrors*, *Birthmark*, *Love's Labour's Lost*. josiahcajudo.com | @josiahreycajudo

Bailey Lee (Dromios) is a first-year MFA student. She received a BFA in Acting from The University of North Carolina School of the Arts (go pickles!). UC San Diego Credits: *Orlando*. Select credits: *Papa* (New Hazlett Theater), *Romeo & Juliet*, *Pirates of Penzance* (North Carolina Symphony), *Lesson For The Future*, *Prairie* (Lincoln Center Education), *Here, There Be Dragons* (Players Theater), and *Doing Well* (24 Hour Plays: Viral Monologues). Thanks to Coleman, Stephen, and Nino for all their support and clowning around! (She/hers). Bailey-lee.com, @baileyllee, @thewhatco

Iris (Litig) Feng (Adriana) is a third-year MFA student from China and grew up in the US. She received previous training from RADA and Guildhall School of Music and Drama in London. UC San Diego Credits: *Comedy of Errors*, *Grippy Sock Vacation*, *The Winter's Tale*, *Dance Nation*, *Fifty Boxes of Earth*, *Everybody*. Select Credits: *Romeo and Juliet* (Guildhall), *Cymbeline* (RADA), *Aloha Attire* (Kumu Kahua Theatre), *Sganarelle* (Hawaii Shakespeare Festival). Iris holds a BA in Psychology from Harvard College.

Mai Lan Nguyen (Luciana) is a first-year MFA student. She has recently graduated from Stanford University with a BA in Theater and Performance Studies and BS and MS degrees in Computer Science. UC San Diego credits: *Orlando*. Selected credits: *peerless*, *The Seagull*, *Everybody*, *Cerulean*, *Measure for Measure*, and *Midsummer Night's Dream*. (she/her) @iammaia123

Torkan Omari (Emilia and 1st merchant) is a first year MFA actor. She received a BA in International Law and Philosophy from Amsterdam University College. UC San Diego credits: *Orlando*. Selected Credits: *Shar-e-Naw* (Mina Jawad / Goethe).

Noé Castrejón (Egeon and u/s Antipholi) is a fourth-year theatre major and Latin American studies minor. UC San Diego credits: *The Promise*, *Small Mouth Sounds* (Company 157). (He/Him/His)

Enya Pineda (Dr. Pinch and u/s Second Merchant) is a third-year theatre major. After transferring from Irvine Valley College, this is their first year at UC San Diego. UC San Diego credits: *Women in Rubber: The Heros We Invent* (Company 157), *Malintzin: Aztec Captive or Traitor* (LAB), *Fables Untold* (LAB). Selected credits: *Clue: On Stage* (Irvine Valley College), *Sweeney Todd* (Irvine Valley College),

Much Ado About Nothing (Irvine Valley College), *'Twas The Night Before Christmas* (Irvine Valley College). They would like to thank their family and friends for all the love and support! Enjoy the show! (They / Them) @enya_0.o

Mercedes Rockin (Duke Solinus and u/s Emilia) is a fourth-year theatre major and dance minor. UC San Diego credits: *The Promise*, *Family Dinner. Yay.* (LAB), *Best Years* (Co-Sound Designer) (LAB) *Limp Wrist on the Lever* (Voiceover/Assistant Sound Designer), *Fifty Boxes of Earth* (Assistant Sound Designer).

Diego Gonzalez (Angelo and u/s Duke Solinus) is a fourth-year theatre major and communication minor. UC San Diego credits: *The Promise*, *900 Years*, *Baal*, *Twelfth Night*, *Epicene: A Queer Extravaganza*, and *As You Like It*. Selected credits: *Embers Adrift*, *The Antipodes*, *Circle Mirror Transformation*, *Neighborhood 3: Requisition of Doom*, and *Spring Awakening*

Thomas Ho (Officer and u/s Dromios) is a third-year BA theatre major. UC San Diego credits: *Twelfth Night*, *Luck Games*

Bluma Lezak (2nd Merchant and u/s Balthazar) is a second-year literatures in English major and theatre minor. Selected credits: *Women in Rubber: The Heroes We Invent*, *Small Mouth Sounds*, *Color's Eve*, *Constructing Criticism*, *Into The Woods*, *A Wrinkle In Time*, *Too Much Light Makes The Baby Go Blind*, (She/Her)

Jill Liang (Balthazar and u/s Adriana) is an environmental policy major from San Francisco. Other credits: *Women in Rubber: The Heroes We Invent* (Co157), *Family Dinner. Yay.* (UCSD LAB) @jill.liang

Chloe Lee (Courtesan and u/s Luciana) is a fourth-year theatre major. UC San Diego credits: *Comedy of Errors*. Other credits: *Smoking Tigers*, *Pink Matter*, *Inganmi*, *Digital Switchback*, *Strange Boats*, *Hallways*, *Fatal Bride*.

Brady Sugrue (Luce and u/s Courtesan) is a fourth-year theatre major and psychology minor. UC San Diego credits: *End Days* (AD). Selected credits: *25th Annual Putnam County Spelling Bee*, *Feywild*, *Unwritten*, *Urinetown*, *Laramie Project*. @brady.sugrue (she/her).

Quinn Lewis (Employee and u/s Angelo) is a third-year Theatre major student, but is a first-year transfer student previously attending Santa Barbara City College. UC San Diego credits: *Comedy of Errors*. Select credits: *Forbidden Fruit* (Santa Barbara City College), *George and Emily Get Married* (Costumer,Santa Barbara City College), *My Scale Is Lying To Me* (Costumer,Santa Barbara City College), and *Mama Mia* (Rubicon Theatre Company). (She/They).

Sophia Dagestino (CEO's Staff and u/s Officer and 1st Merchant) is a first-year theatre major and aspiring studio art minor. She attended the Orange County School of the Arts and was a part of the Integrated Arts conservatory. UC San Diego credits: *Feywild* (Niamh, Company 157). Other credits: *Almost Maine* (Sandrine, OCSA), *The Taming of the Shrew* (Kate/Petruchio, OCSA), *Legally Blonde* (Elle Woods' Mom, OCSA), and *As You Like It* (Celia, OCSA). (she/her)

Mark Dyachuk (CEO's Staff and u/s Egeon and Dr. Pinch) is a second-year clinical psychology major with a theatre minor. UC San Diego credits: *You can see it too right? Machinal*. (he/ him)

Amrutha Ravi (CEO's Staff and u/s Luce and Employee) is a first year theater and political science major. UC San Diego credits: *Comedy of Errors*. Selected credits: *The 39 Steps* (Duarte Performing Arts Center), *Wolves*, *Curious Incident of the Dog in the Nighttime* (Sierra Madre Playhouse) *The Merchant of Venice*. (She/her)

STAGE MANAGEMENT

Huai Huang (Production Stage Manager) (She/Her) is a second-year MFA student. She was from Taiwan and started her stage management career in Japan. She had experience in stage management/ theatre technical translation in Japanese and Chinese-speaking countries. UCSD credits: *900 Years* (PSM), *Orlando* (PSM), *A Flea in Her Rear* (ASM), *Machinal* (ASM) Other Credits include *I Am From Austria*, *Ocean's Eleven*, *On The Twentieth Century*, *Phantom*, *Elisabeth* (Takarazuka Revue), *Aphrodite* (The Cultural Taiwan Foundation).

Ege Catakli (Assistant Stage Manager) is a fourth-year theater major. He is very passionate about storytelling and goofy comedies on stage. UC San Diego credits include: *Dracula: A House of Lies* (Company 157), *Heathers!* (Beleaguered Geek), *Malintzin: Aztec Captive or Traitor?* (Sound Designer), *Luck Game\$* (Writer/Director). Other credits include: *Much Ado About Nothing*, (Irvine Valley Theater / Sound Operator), *Oliver!: The Musical* (Irvine Valley Theater / Assistant Stage Manager). Ege is also a cast member of the La Jolla Playhouse's: *Without Walls Festival* (WoW) 2024. He also likes to record and play music.

Johana Dishop (Assistant Stage Manager) is a second-year theatre major. UC San Diego credits include: *Best Years (Kayla/ Assistant Stage Manager)* and *Be Careful What You Don't Wish For* (Company157). Other credits include: *Letters to Sala* (Elfirde Pache) which she won a supporting actor award for, *Chicago* (Ensemble), and *Xanadu* (Ensemble). She can next be seen performing in *Mean Girls* at the Lawrence Family Community Center She is an alumni of Open Jars High School Summer Intensive where she worked with people such as Broadway director Jeff Whiting and Broadway Veteran Judine Somerville. (She/Her)

CREATIVE TEAM

Sophia "Espie" Ignacio (Assistant Director) is a fourth-year psychology and theatre double major. UC San Diego credits: *The 25th Annual Putnam County Spelling Bee* (Muir Musical), *Into the Woods* (Vocal Director, Muir Musical), *American Idiot* (Muir Musical), *A Chorus Line* (Vocal Director, Muir Musical). @es.pie09 (They/She)

Connor Rankin (Assistant Director), third-year neurobiology major and second-year theatre minor, has a business card. UC San Diego credits: *BOXED* (ASM, Wagner New Play Festival 2023), *The 25th Annual Putnam County Spelling Bee* (Muir Musical), *The Rocky Horror Show* (Muir Musical), *American Idiot* (Muir Musical), *One Line or Two?* (Company 157) @asiansalt (He/Him)

Rumi Petersen (Dramaturg) Is a fourth year literature: writing and theatre double major. UC San Diego credits: *Orlando* (Assistant Dramaturg), *Fables Unfold* (Director & Co-Playwright), *By the Throat* (Co-Director & Playwright), *Circle Mirror Transformation*, *Paranoir* (Set Design, Company 157) (he/she)

Aiden McCormick (Assistant Dramaturg) is a second-year theatre major with a focus on playwriting and dramaturgy. UC San Diego credits: *A Cactus and An Elevator Company*157 (Playwright). @aidenm127

Abby Miranda (Scenic Designer) is a third year transfer theatre major, empathies in Scenic Design. UC San Diego Credits: *FeyWild* (Company 157), *Once Daily*. Other credits thru Santa Rosa Junior College: *Adams Family Musical* (Assistant Scenic Designer), *Gloria* (Props Designer), *The Spongebob Musical* (Stage Manager / Paint Charge), Summer Repertory Theater Scenic Design Assistant (2022 Scenic and Props Intern). They currently work at Birch Aquarium as an Exhibits Artist Assistant. (They/She) Website: <https://abbymiranda.weebly.com>

Sophia Marcos-Jeronimo (Assistant Scenic Designer) is a 5th year theatre major from Oaxaca, Mexico. UC San Diego credits: *The Promise*, *900 Years*, *Bunny Bunny*

Sadie Muzzo (Scenic Design Assistant) is a second-year undergrad, and having changed to a theatre major this school year, is excited to be part of her first department show! Notable credits: Ariel in *The Little Mermaid* (community theatre), *Showcase Under the Stars* (Muir Musical), 2+ years of vocal training at the School of Rock, where she earned top ranks among her peers. (she/her)

Nena Lockhart (Costume Designer) (she/her) is a second-year transfer theatre major. UC San Diego Credits: *The Promise*. Other Select Credits: *Fight Girl*, *Battle World* (San Diego Mesa College), *Festival of New Plays 2022* (San Diego City College), *Does the Winter Only Love the Summer* (Company 157), *Showcase Under the Stars* (Muir Musical). @nenalockhart_

Colby Koo (Assistant Costume Designer) (He/Him/His) is a third-year transfer theatre major. Select credits: *Midsummer Night's Dream*, *Porcelain and Pink*, *She Speaks: A Musical Revue*, *James and the Giant Peach*, *Into the Woods* (Grossmont Community College), *Little Women (Musical)* (Theatre for Young Professionals). Select design credits: *James and the Giant Peach*, *Rodgers and Hammerstien's Cinderella*. @colbysinsecurities

Stephaney Knapp (Lighting Designer) is a fourth-year theatre and psychology major. UC San Diego Credits: *WNPF 23 One Acts* (LD), *The Promise* (ALD), *The Winter's Tale* (ALD), *Baal* (ALD), *Hell's Canyon* (ALD), *The Elaborate Entrance of Chad Deity* (ALD).

Shayna Javaherian (Assistant Lighting Designer) is a first-year theatre and cognitive science major. This is her UCSD departmental debut! Other design/technical credits: *The 25th Annual Putnam County Spelling Bee* (Muir Musical), *Legally Blonde*, *Puffs*, *Be More Chill*, *She Kills Monsters* (Taft Charter High School.) (she/her)

Harper Justus (Sound Designer) (she/her) is a second-year MFA sound designer. UC San Diego Credits: *The Promise*, *नेहा and Neel*, *Winters Tale*, *Dance Nation*. Other Select Design Credits: *CLYDE's* (Moxie Theatre) *Head Over Heels* (Diversionsary), *The Ferryman* (New Village Arts) *Natasha, Pierre, and the Great Comet of 1812* (Tantrum Theatre) *An Illiad* (Brick Monkey), *Pluto* (Ohio University)

Kaileykielle Hoga (Assistant Sound Designer) is a second-year transfer ICAM Music major and theatre minor. UC San Diego credits: 900 Years, Women in Rubber (Company 157), Grimm (TEA Haunted Maze), Rocky Horror Show (Muir Musical) Other credits: The Goddess of Lost Things (Bocon Arts), Safa's Story (Imagine Bravespaces), When a Bubble Bursts (Blindspot Collective) (she/her) @kaileykielle

Rhiann Glaudini (Puppetry) is a third-year literatures in english major/theatre minor, and a transfer student new to UC San Diego. Design credits: *Oz: A Deleted Scene* (Costuming, Mountain Valley Academy). Other select credits: *Rent* (Palomar College), *The Gods of Comedy* (Palomar College), *Pride @ Prejudice* (413 Repertory Theater), *Mamma Mia!* (Palomar College), *The Mental State* (Palomar College). @theveritable_rhiann.glaudini (any pronouns)

Charlotte Yu (Puppetry) is a second-year theatre major and education studies minor. UC San Diego credits: Grippy Socks Vacation, Just the Two of Us, BOXED (Scenic crew), A Flea in Her Rear (Guanli), Best Years, Family Dinner. Yay. Other Credits: Salty Water (Blindspot Collective), She Kills Monsters (Taipei American School), Almost, Maine (Taipei American School), Little Shop of Horrors (Taipei American School) @charlotteyu99 (She/her)

Michelle Huynh (Cultural Consultant/ Theatre Auntie) is a fifth-year PhD candidate at UCSD, previously based in Honolulu, Hawaii, and the Southeast/East Asian region. She received an MFA in Asian Theatre Performance from the University of Hawaii at Manoa. UC San Diego credits: *Fifty Boxes of Earth* (Choreographer, WNPF '22), *Sotoba Komachi* (Director), *IYA: The Ex'celen Remembers*

(Artistic Facilitator), *Backwaters* (Dramaturgy, WNPF '21). Select directing credits: *Luar Biasa* (SIFA), *Vietgone* (EPOCH Theatre, Tong), *Madame Mao's Memories* (UH-Manoa). michellevyhuynh.com (she/her).

Bailey Lee (Dromios/ Fight Captain) is a first-year MFA student. She received a BFA in Acting from The University of North Carolina School of the Arts (go pickles!). UC San Diego Credits: *Orlando*. Select credits: *Papa* (New Hazlett Theater), *Romeo & Juliet*, *Pirates of Penzance* (North Carolina Symphony), *Lesson For The Future*, *Prairie* (Lincoln Center Education), *Here, There Be Dragons* (Players Theater), and *Doing Well* (24 Hour Plays: Viral Monologues). Thanks to Coleman, Stephen, and Nino for all their support and clowning around! (She/hers). Bailey-lee.com, @baileyllee, @thewhatco

CONNECT WITH US

