



MANDELL WEISS THEATRE

FEB. 20-28 @ 2:00PM* / 7:30PM

THE THREE MUSKETEERS

WRITTEN BY CATHERINE BUSH

DIRECTED BY LAMAR PERRY

UC San Diego

ARTS AND HUMANITIES
Theatre and Dance

*SATURDAY ONLY

THEATREUCSD.EDU

WRITTEN BY Catherine Bush
DIRECTED BY Lamar Perry
DRAMATURGED BY Dr. Mysia Anderson-White
CHOREOGRAPHY BY Ana María Álvarez

CAST

D'Artagnan	Maia Nguyen
Aramis	Gabby Burton
Athos	Kavin Pugazhenthi
Porthos	Diogo Favrin
Rochefort	Wes Jensen
Milady/Mystery Woman	Rei Rivera
Cardinal Richelieu/AS CAST	Samantha Lebedev
Louis/AS CAST	William Doppenburg
Anne of Austria/AS CAST	Keanna Pye
Constance Bonacieux/ AS CAST	Olivia Picazo
Jussac/Braddock/AS CAST	Grayce Britton
Señor De Treville/AS CAST	Sparrow Naito
Planchet/AS CAST	Sabine Diehl
Señor Bonacieux/Herald/AS CAST	Xiwen Xie
Lord of Nassau/AS CAST	Amelia Miller
Kitty/Dance Ensemble	Brooklyn Frey
Bicarat/Dance Ensemble	Michaelangelo Sansano
Dance Ensemble	Brenda Estrada
Dance Ensemble	Omar Lopez
Dance Ensemble	Kayla Hess
Dance Ensemble	Jovan Corrin Daniel

STAGE MANAGEMENT TEAM

Production Stage Manager	Stephanie Carrizales
Assistant Stage Manager	Meera David
Assistant Stage Manager	Rosemary Montoya
Production Assistant	Mark Fraley
Production Assistant	Emilia Molina
Production Assistant	Tong Wu

CREATIVE TEAM

Director	Lamar Perry
Dramaturg	Dr. Mysia Anderson-White
Choreographer	Ana Maria Alvarez
Choreography Assistant	Brenda Estrada
Fight Choreographer	Jake Milgard
Scenic Designer	Ruolin Zhao
Assistant Scenic Designer	Kyra Johnson
Costume Designer	Maricela Alaníz
Assistant Costume Designer	Alexis Ordonez
Assistant Costume Designer	Mayson Yelk
Assistant Costume Designer	Syra Simsuangco
Lighting Designer	Jake Olson
Assistant Lighting Designer	Riley Troccoil
Assistant Lighting Designer	Samiyah Muhammad
Sound Designer	Scarlett Shi
Assistant Sound Designer	Keene Cheung

Production Team

Production Manager	Laura Manning
Technical Director	Daniel Capiro
Paints Supervisor	Vicki Erbe
Props Shop Supervisor	Jeni Cheung
Costume Shop Supervisor	Jan Mah
Electrics Supervisor	Mike Doyle
Audio & Video Supervisor	Steve Negrete

THE DIRECTOR

Lamar Perry is a Queer Black director, writer, and educator originally from Connecticut. Perry is a nationally renowned new play director who also currently serves as an Assistant Professor of Directing at UC San Diego. He is the 2025 recipient of the Teaching Excellence Award from the African and African-American Studies Research Center. Prior to his tenure at UC San Diego Lamar served as Associate Producer at the Tony-award winning Old Globe, and also previously served as Producing Associate at The Classical Theatre of Harlem. He is a member of the Roundabout's Leon Levy Foundations Directors Group Cohort 2 and a two-time finalist for the National Black Theater: Soul Directing Residency. They are 2024 recipient of both of the Hellman Fellowship and a Faculty Career Development Grant for their adaptation of *The Picture of Dorian Gray* by Oscar Wilde entitled *Dorian*, a Black Queer reimagining of the popular title.

Lamar is fresh from directing the critically acclaimed world-premiere of *When We Are Found* by Donja R. Love at Penumbra last Spring and also served as Dramaturg on the world-premiere of Rudi Goblen's *littleboy/littleman* directed by Nancy Medina (Bristol Old Vic) at The Geffen. Recent workshops include: *Miseducated* by Rudi Goblen at the Alliance Theater, *You Can Tell from the Twisted Juniper* at Ensemble Studio Theater, *Pure Glitter* by Douglas Lyons at Diversionary Theater and *Rise & Beings* by Rudi Goblen (2023 Colman Domingo Award) at The Vineyard, *Lonnie's Lament* by Mylan Gray at Cygnet, and *You Can Tell from the Twisted Juniper* by Marissa Joyce Stamps at The National Black Theatre .

Other recent directing credits include; *Dead Girls Quinceañera* by Phanesiá Pharel (UCSD Wagner New Play Festival), *Last Days of Judas Iscariot* by Stephen Adly Guirgis (Old Globe/USD MFA Acting Program), *Thicker Than* by Agyeiwaa Asante (UCSD Wagner New Play Festival) the world-premiere of Mansa Ra's New York Times Critics pick ...what the end will be (Associate Director/Roundabout), *Animals Out of Paper* by Rajiv Joseph (Chautauqua Theater Company), and christened Detroit Public Theatre's brand new home with his production of *Mud Row* by Dominique Morisseau (winner of a Wilde Award for Best Direction of a Play). Prior to COVID-19 shutdown he also served as assistant director, under longtime friend/mentor Steve H. Broadnax III, on the off-broadway world premiere of Katori Hall's *The Hot Wing King* (2021 Pulitzer Prize in Drama) at the Signature.

Lamar has developed new work at The Old Globe, Penumbra Theatre, The Contemporary American Theater Festival, National Black Theater, Diversionary Theatre/Spark Festival, UCSD/Wagner's New Play Festival, The Eugene O'Neill Theater Center, Chautauqua, San Diego Repertory Theater, Cygnet Theatre, and The Classical Theatre of Harlem. They hold a Bachelor of Science from St. John's University and are an alum of both the American Academy of Dramatic Arts and Public Allies Connecticut (AmeriCorps). They are a lover of new play development, as well as cultural adaptations of classical texts.

Proud member of the Stage Directors and Choreographers Society.

DIRECTOR'S NOTE

Hey All,

Thanks for coming down to the Weiss to spend some time with us in one of our favorite swashbuckling action comedies, *The Three Musketeers*. It's been such a joy to bring this iteration to life here at UCSD. I fell in love with this adaptation when I worked on it back in my time at The Classical Theatre of Harlem and have been itching to direct it since. You may ask, why this play? Why now? And for me it is quite simple. At its core this is a story of how we band together, what coalition building looks like, and how our evolution into our best selves is rooted in the teachings of others. From farm lad to Musketeer, from student to working professional, and from apprentice to expert all those evolutions take care, sustenance, and proximity to community. It is indeed all we have, even in the bleakest of moments. And what better way to form new bonds and build new communities than through laughter.

I hope this play makes you lean in, laugh a little, and wonder what may happen if you chose to put value in those to your left and your right. That maybe if we work together towards common goals not only might we achieve them, but maybe we'll be better on the other side of it as well. Don't be afraid to laugh and lean in. And remember in this grand experiment we get to call life that there's truth to "all for one, and one for all."

Be love all,

Professor Lamar Perry

THE DRAMATURG

Dr. Mysia Anderson-White (she/her) is assistant professor in the Performance Studies area in the Department of Theatre + Dance at UC San Diego. Dr. Anderson-White earned her MA and PhD from Brown University's Theatre Arts and Performance Studies department and BA from Stanford University's African and African American Studies program. Her work engages the fields of Black feminisms, Black Studies, Black Performance Theory, and Environmental Humanities. An artist-scholar, her multi-disciplinary works draw upon critical ethnography, oral histories, embodied practice, and archival methodologies.

Her forthcoming manuscript, *Black Miami in the Eye of the Storm: Performing Black Sustainability*, theorizes performances of Black survival in the midst of environmental disaster. Research for this project has been supported by the Ford Foundation, the Joukowsky Institute, the Andrew W. Mellon Foundation, the Black Studies Project, the Suraj Israni Center for Cinematic Arts, the University of California Humanities Research Institute, and the University of Miami's Center for Global Black Studies. Her work is published in the *Black Theatre Review*, *Theatre Annual: A Journal of Theatre and Performance of the Americas, Women, Gender, and Families of Color*, *Women and Performance: A Journal of Feminist Theory*, *Theatre Symposium*, and *M(O)ther Perspectives: Staging Motherhood in 21st Century North American Theatre & Performance*, an edited anthology.

A graduate of the Atlantic Acting School, Mysia desires to tell stories rooted in African Diaspora world-making. Her selected credits include *Jaja's African Hair Braiding Shop*, *Refuse It!: A Black Women's Guide to 21st Century Rage*, *White*, and *The Girls of Summer*. She has worked as a dramaturg in collaboration with Nkenna Akunna, Ro Reddick, Lyrae Van Cief-Stefanon, Mylan Gray, and ML Roberts. Mysia is the creator of *Shadows and Light: The M Ensemble Story*, a multimedia play that stages the history of Florida's oldest Black theater company.

Professor Anderson-White's commitment to service stretches across university departmental work, community-engaged research initiatives, and leadership in the broader fields to which her scholarship belongs. As such, she is actively involved in Black historical preservation efforts in South Florida and has successfully secured funding for community-facing institutions.

Follow Dr. Mysia's newsletter [here](#).

DRAMATURGY NOTE

Our *Three Musketeers* unfolds in La Florida, on the eve of the Second Seminole War (1835-1842). Nestled in a St. Augustine castle, the Spanish crown is in the midst of negotiating the transfer of the colony to a young United States set on an expansionist agenda. President Jackson has sent a cultural advisor, a duplicitous Cardinal Richelieu, to begin assessing the lay of the land with his band of spies, pirates, and assassins. While the Spanish colonists and soldiers intend to follow the wishes of the crown, many are content with subversive rebellion and resistance.

St. Augustine was historically a free city that welcomed self-emancipating slaves from American plantations who found refuge by aligning with Spain. Contradicting U.S. sensibilities, the city of St. Augustine functioned more as a strategic military and missionary base connected to the Caribbean rather than a hub of colonization. Despite years of presence, Spanish power never extended far beyond its strategic outpost; much of La Florida's interior remained Seminole land, a reality colonial officials acknowledged. A sharp contrast in 19th century settler colonial logics, the United States began a conflict in the region when the slavetocracy declared the 1830 Indian Removal Act.

The word “Seminole” originates from the Spanish word *cimarron*, meaning “wild,” “renegade,” or “runaway,” to describe the indigenous people who escaped colonial rule to live in the wilderness. The term was later adapted into indigenous languages to reclaim this history of warriorship, freedom, and recreation—among the slow-moving rivers, alligators, mosquitoes, mangroves, panthers, eagles, frogs, insects, heat, humidity—in paradise. The swamp is a liminal space of sublimity, danger, and sanctuary. Throughout histories of self-emancipation from slavery, rejections of indentured servitude, and refusals to be displaced from indigenous homelands, the swamp is where ungovernable freedom-seekers sought to come home.

We take inspiration and appreciation from intertwined legacies of Black, Indigenous, and Asian resistance to colonialism by way of the swamp and marronage. We pay homage to the Seminoles, Black Seminoles, Miccosukee, and the Manilamen—a Filipino maroon society who collectively resisted Spanish rule in the swamps of Louisiana. This dramaturgy is an unruly praxis of speculative Black geographies that thinks through processes of theatrical world-building as a rehearsal of coalition and solidarity. We asked our students to think of this adaptation as a staging of *theatrical creolization*. Creolization describes the emergence of “new world” identities from the blending cultures, languages, and ideas. Instead of colorblind casting that erases actors’ identities, theatrical creolization encouraged students to research the histories of people they identified with who might have lived in La Florida—discovering specific languages, dialects, gestures, cultures, and traditions to develop characters grounded in our shared theatrical framework. Together, we collaborative crafted a world rooted in imaginative inquiry.

Thus, our Duke of Nassau—adapted from the Duke of Buckingham—*could* have been aware of the saltwater railroad, a route to freedom only a day’s sail away from Florida. The Three Musketeers could have had a vested interest serving the Spanish crown due to the racial flexibilities afforded to them. D’Artagnan and Treville *could* have grown up in St. Malo, Louisiana. The proximity of St. Augustine to the Caribbean and other locales in Latin America, *could* have created a mixture of languages spoken, cultural traditions, and insurgent itineraries that you will witness on stage. Haiti’s successful revolution *could* have been on the minds of all on the threshold of a Black and Indigenous war that unmoored the certainty of U.S. dominance.

Welcome to the swamp. En garde!

THE CHOREOGRAPHER

Ana María Alvarez, a 2020 Doris Duke Artist and an inaugural Dance/USA Artist Fellow, is a prolific choreographer, skilled dancer, masterful teaching artist, and movement activist who has achieved multiple accolades for her dynamic works. Her thesis work explored the abstraction of Latine dance, specifically Salsa, as a way to express social resistance as related to the U.S. immigration battle. This work became the impetus for founding CONTRA-TIEMPO Activist Dance Theater in 2005 in Los Angeles. Her most recent work with the company, *jazúcar!* was commissioned by APAP Arts Forward and NC State Live in Raleigh, NC. She will continue to work with CONTRA-TIEMPO on further developing the work as part of Jacob's Pillow, Pillow Lab, in February 2024 and will work with local dancers as part of WinterWorks 2024. After this, *jazúcar!* will be shared as part of the 20th season of Art & Power at UCSD in Spring 2024.

Alvarez and CONTRA-TIEMPO have continued to tour “joyUS justUS” (2017). This signature work is a radical celebration of humanity and the feminine, centering joy as a more loving and just future is imagined. Her work has been presented in theaters across the country and the world, including in Germany, Bulgaria, Cuba, Bolivia, Ecuador, Chile and El Salvador. She was selected as the 2018 BiNational Artist in Residence, connecting communities in the Sonoran Desert, Phoenix (U.S.), Douglas (U.S.), Tucson (U.S.), and Agua Prieta (M.X.), through leading artistic workshops, collaborative performances, and public talks, and concluding with a performance at the U.S.-Mexico border. Alvarez and CONTRA-TIEMPO were also invited to represent the best of American Contemporary Dance Abroad through The Obama Administration’s U.S. Department of State cultural exchange program, produced by BAM, DanceMotionUSA. In the Fall of 2022, Alvarez was invited to join the UC San Diego Theatre and Dance Department as a tenured faculty member. In this exciting new chapter of her career, Alvarez, in collaboration with her colleagues and students, is imagining and designing a new future for embodied performance and practice at UCSD.

Alvarez has been recognized with a number of awards and grants including NEFA’s National Dance Project, the National Association of Latino Arts and Cultures, LA City Department of Cultural Affairs, Los Angeles County and the California Arts Council among others.

She is the recipient of the Mujeres Destacadas award from LA Opinion and a Los Angeles Women’s Theatre Festival Rainbow Award for her work with CONTRA-TIEMPO called “Agua Furiosa.” She received a Bachelor of Arts in Dance and Politics from Oberlin College and a Master of Fine Arts in Choreography from UCLA’s Department of World Arts and Cultures. Alvarez lives in Los Angeles with her husband and two children.

CONTENT WARNING

Strobe and Haze

CAST

Grayce Britton is a fourth year transfer student at UCSD. She is a theatre major, some of her recent department credits include USCD's People Places and Things as Shawn U/S and Refuse It as Track 1 U/S. She has also been in many student works including Waglab's Dinner is the Show, Muir Musical's Footloose as Urleen and Company 157's Five Bards of Desente as Castenous

Gabby Burton is a first-year MFA student. UC San Diego credit: People, Places, and Things (Emma 3). Selected theatre credits: Henry IV: Part One (Commonwealth Shakespeare Company ARC) and Romeo and Juliet (Lowcountry Shakespeare). She received her BA in Theatre from Georgia Southern University in 2025. Selected GSU Theatre credits: The Country Wife, Detroit '67, Marian or The True Tale of Robin Hood, Fairview, Tartuffe.

Jovan Corrin Daniel is a third-year Interdisciplinary Computing and the Arts major and theater minor. UC San Diego credits: The Sor Juana Project: Love is the Greater Labyrinth (Baco), Dead Girl's Quinceañera (Sound Board Operator). Short films at UC San Diego credits: Dream Producer (Actor), maintenance (VA), Another Murder Story (Actor). (They/He)

Sabine Diehl is a second-year business economics major from Elk Grove, CA. UC San Diego Credits: Welcome Cabaret, Footloose (Bickle), She Loves me (Ensemble/Ilona Understudy), and Anatomy of Suicide in a MFA processing scene (Carol). Other: Chicago (Velma), Into the Woods(Baker's Wife), and Once Upon a Mattress (Lady Larken). She also is the Finance Assistant for Muir Musical. @sabined_18 (she/her)

William Doppenberg is a first-year undergraduate theatre major and pre-med student. He is honored that this is his first department show at UC San Diego.

Brenda Estrada is a graduate student (Spring 25'). UC San Diego credits: FallWorks, WinterWorks, New Directions, and Forward movement only!. She received her BS in Business Economics and returned as an Assistant Choreographer for The Three Musketeers. Professional credits: Direct Address, If I awaken in LA, In Your Dreams, and The Running Show. (She/Her) IG: @Brenda._.usee

Diogo Favrin is a second-year international business major and theatre major at UC San Diego. UC San Diego credits include The Rogue's Trial (Baker and understudy Chicó, performed), UC San Diego, and Vinegar Tom (Jack, understudy), UC San Diego. Other credits include Wonderland (Mad Hatter), St. Paul's School, and A Midsummer Night's Dream (Lysander), St. Paul's School.

CAST (cont.)

Brooklyn Frey (dance ensemble) is a third-year transfer student double majoring in linguistics and psychology. Recent performance credits include Cabaret (Fullerton College), Cinderella (Messiah Fine Arts), and Seussical the Musical and Aladdin (Parkview Performing Arts). Additional dance credits include The Nutcracker (Nouveau Chamber Ballet), as well as roles as Dame Gothel in the ballet Tangled (MDC) and Captain Hook in the ballet Peter Pan (MDC). (she/her/any).

Kayla Hess is a second-year psychology major and dance minor from Berkeley, CA. This is their first time being part of a play and they are grateful for the opportunity to be a part of this collaboration between theater and dance. UC San Diego credits: New Directions 2025, WinterWorks 2025. Other credits: Our Monologues at Berkeley High School. (they/them)

Wes Jensen is a fourth-year theatre major UC San Diego credits: Dinner Is The Show (Director, Playwright, Composer, Puppeteer), The Rogue's Trial (Satan, Antonio Understudy), Get Out Your Wallets and Sing! (Director, Playwright, Accompanist), No Singing in The Navy, Orlando. Selected Credits: "SHSH" WOW Festival, She Loves Me (Georg), Something Rotten! (Nostradamus), Little Shop of Horrors (Seymour), 25th Annual Putnam County Spelling Bee (Barfee) His swordsmanship is respectfully on another level thanks to this production's wonderful team of rascals, rascallions, and the occasional scallywag!

Samantha Lebedev is a third-year theatre and dance double major. UC San Diego credits: Agnes of God, R+J Other credits: Footloose, Wolves(7), Chicago, Little Women(Amy). She is very grateful for her familys endless support. (she/her/hers)

Omar Lopez is a second-year theatre and dance double major. He is excited to be a part of this show as a dancer. UC San Diego Credits: Motherloss (WNPF '25), WinterWorks (2025), The Seagull (Grad Directing Process Scene)

Amelia Miller is a fourth-year theatre major and marketing minor transfer student from Los Angeles Pierce College. Other credits: Goldilocks Screen Time (Deviser/Performer, La Jolla Playhouse WOW Festival 2025), Shakespeare in Love (Molly/Ensemble, LAPC), Steel Magnolias (Shelby/Annelle U/S, LAPC). (She/her).

Sparrow Naito is a fourth-year theatre major and marine biology minor. UC San Diego credits: Waco Boy Club (Staged Reading, Strider), Motherloss (Assistant Director), Romeo & Juliet (Sampson/Mercutio u/s), Orlando, Bunny Bunny. Other credits: I Killed Iphigenia at San Diego Fringe Festival, Salt with Company 157, Hallow with UCSD Labs. (he/any)

CAST (cont.)

Maia Nguyen (D'Artagnan) is a third-year MFA student from Warsaw, Poland. UC San Diego credits: One Flea Spare (Morse), Dirty Martini (Poppy), Nerve Endings (Izzy), Rogues' Trial (John Cricket), Vinegar Tom (Margery) Cancelina (Meg), The Comedy of Errors (Luciana), Orlando (Euphrosyne/Chorus). Her other acting credits include Indian Princesses (La Jolla Playhouse, U/S Samantha) peerless (M), The Seagull (U/S Arkadina/Masha), Everybody (SOMEBODY), Measure for Measure (Duke Vincentio), and Midsummer Night's Dream (Moth/Snug). She has received her BS and MS in Computer Science and BA in Theatre and Performance Studies from Stanford University and is a recipient of the Louis Sudler Prize for Excellence in the Performing Arts (2022). (she/her) Instagram: @iammaia123, Website: maianguyen.com

Olivia Picazo is a fourth-year theatre major and film minor in Sixth College. Her previous UCSD experience includes Refuse It (Track 4), Dead Girls Quinceañera (Salma, Este u/s), POTUS (Harriett), Honor the Thief (Terry), Ups & Downs (Cara), Spelling Bee (Chip, Marcy u/s), and Heathers (Martha). She is also the Artistic Director of Muir Musical. She would like to thank her family and her friends for their never ending love and support!

Kavin Pugazhenthi is a second-year oceanic and atmospheric sciences major and theatre minor. Past credits include: The Rogues Trial as Sacristan (UC San Diego), Pericles (Santa Cruz Shakespeare), A Midsummer Night's Dream (SCS), Betrayal as Jerry (SCS Fringe), Uprooted (Mountain Community Theater), Rumors (Scotts Valley High Drama). Training: Acting Apprentice at Santa Cruz Shakespeare (Summer 2025). He thanks Kendra Kannegaard, Todd Hoffman, and Asher Hildebrand. His performance is dedicated to Milo Anima. milowasmeantforthestage.com

Keanna Alexis Pye is a fourth-year transfer theater major and music minor. This production will be her official debut performance in a UC San Diego department show. She is very excited to be part of such a wonderful team before graduating this spring. UC San Diego credit: Dinner is the Show (student production). Other credits include Spring Awakening (San Diego City College), The Diviners (Riverside City College), and Grease (Riverside City College). (She/her)

Rei Rivera (Milady/Mystery Woman) is a third-year transfer theatre major and dance minor with a background in visual fine arts, sports medicine, and linguistics. Rei enjoys all art forms and hopes to create art that reflects human complexity & connection and inspires others to express & explore. Selected credits from Santa Rosa Junior College: Trail to Oregon (ASM & Scenic Charge), Rumors (Scene Shop Assistant), Styles (Sound Designer), and Orlando (Scenic Assistant). Acting & Dance credits: People, Place & Things at UC San Diego; Rumors at SRJC; and Othello with Shakespeare in the (Park)ing Lot. (she/they)

CAST (cont.)

Michaelangelo Sansano is a Marine Corps Veteran who is now a fourth-year dance major transfer with an Associate Degree in Acting. He is trained in a variety of dance styles, with a primary focus on partner-based movement. His acting credits from Southwestern Community College include Psycho Beach Party (Star Cat), The Cradle Will Rock, and Too Much Light... Additional performance credits include Namnama (Hugh, UC San Diego, PCC 34) and Know More (Kyle, Point Loma Nazarene University). His dance credits include Forward Movement Only (Choreographer, UC San Diego), Soul Flow Dance Crew (Director, Southwestern Community College), Catamaran Resort Luau (Dancer, Pride of Polynesia), and Ain't Too Proud to Dance (Dancer, Southwestern Community College). Michaelangelo is also the co-owner of a coffee business with his wife, called Mayari Coffee (IG: @mayaricoffee). When he isn't creating or performing, he enjoys spending time with his wife, Chazmine and their son, Leonardo. (He/Him) IG: @sterbenlyfe

Xiwen Xie is a first-year theater major. UC San Diego credits: People Places & Things.

CREATIVE TEAM

Maricela Alaniz (Costume Designer) is a second-year MFA student whose work bridges theater and film. She enjoys collaboration with other design areas, integrating innovative and technical elements that bring imagination and depth to each production. This summer she designed *The Wiz*, which was directed by Yvette Hartley, an original cast member from the 1970s Broadway production. Her UC San Diego credits include *People, Places, and Things* (Costume Designer), and *Baby Shower Katie* (Costume Designer).

Kyra Johnson (Assistant Scenic Designer) is a fourth-year Media Major and Dance/Theatre Minor. A Big Brothers Big Sisters of Greater Los Angeles, Women in Entertainment Mentee. UC San Diego Credits: *Winterworks* (Assistant Costume Designer and Tech Crew). She is a member of UCSD Triton Television Student Run Film Studio, credited in sanctioned films: *If It's Not Love* by Alexander Lowe (Assistant Set Dresser). Independently working alongside Director/Writer Thomas Jones and Director Julie Anne Robinson on a webisode, *TROUPE* (Producer).

Jake Olson is a second-year MFA designer. At UCSD he has designed *One Flea Spare, Refuse It: A Black Woman's Guide to 21st Century Rage*. Recent credits include *The Music Man, Frozen, Ragtime, and Beautiful: The Carole King Musical* with City Springs Theatre. He has currently been working as a design associate for Walt Disney Imagineering. Some of his favorite projects include the tours for artists Kane Brown, Noah Khan, and Lil Nas X. instagram: jteddylite // web: jakeolsondesign.com

Alexis Ordoñez (Assistant Costume Designer) is a sixth-year human biology and theatre double major. UC San Diego credits: *People Places and Things* (Assistant Costume Designer), *Dirty Martini* (Costume Designer), *Nerve Endings* (Costume Designer), *The Rogues Trail* (Assistant Director), *Vinegar Tom* (Makeup Designer and Assistant Costume Designer), *The Half Sibling Play* (Production Assistant), *X* (SFX and Makeup Artist), *The Promise* (Dresser), *Pia's Wondrous Adventures in Tlaxlandia* (Prop Designer). (he/him/his)

CREATIVE TEAM (cont.)

Syra Simsuangco (Assistant Costume Designer) is a third-year Theatre major. UC San Diego Credits: *People Places and Things* (Costume Shop Assistant), *One Flea Spare* (Costume Shop Assistant), *The Rogues Trial* (Costume Crew '25), *Magkasama* (Performer, Kaibigang Pilipino '25), *The Man Turned Red* (Actor, Staged Reading '24), *Family Dinner. Yay!* (Actor, Staged Reading '23). Other Credits: *Untold Stories* (Performer, Reel Voices '24), *Metamorphoses* (Actor, HCHS '23), *RENT* (Actor, HCHS '23). Upcoming Show: 2026 *WOW Festival* this Spring! (she/her)

Devon Tao (Assistant Sound Designer) is a first-year Data Science PhD student. Recent credits include: UC San Diego: *People Places and Things* (Assistant Sound Designer). Spotlight Musical Theatre: *Reason to Be* (librettist, composer, producer, music director, Val).

Ruolin Zhao (Scenic designer) - is a second-year MFA student. Design credits include Window, Peony Pavilion (National Academy of Chinese Theatre Arts), Schrödinger's Legacy (Beijing Prism Theater Festival), 2025 Winter works (UC San Diego), Refuse it: A Black Woman's Guide to 21st Century Rage (UC San Diego), Baby shower Katie (UC San Diego), One flea spare (UC San Diego). She received her BA in National Academy of Chinese Theatre Arts in 2024.

STAGE MANAGEMENT TEAM

Stephanie Carrizales is a San Diego based Stage Manager in theatre and dance, Deck Manager in corporate events, and the Marketing and Program Coordinator at Palomar College. Stephanie holds an MFA in stage management from UC, San Diego and a B.A in theatre tech and design from CSU, Fresno. Select theatre credits: Redwood (La Jolla Playhouse, SM Resident), Crime & Punishment (The Old Globe, PA), What We Talk About When We Talk About Anne Frank (The Old Globe, Script PA), So You've Think You've Seen Dance (SM, Lively Arts Foundation), The Little Mermaid (ASM, Centerstage Clovis). UC San Diego Credits: Motherloss (PSM), The Promise (PSM), A Flea in Her Rear (PSM), Inside Out, Dance (PSM), New Directions, Dance (PSM), Fifty Boxes of Earth (PSM)

Meera David (Assistant Stage Manager) is a fourth-year transfer theatre major. Selected credits: *One Flea Spare* (PA, UCSD), *One Acts: Dirty Martini/Nerve Endings* (ASM, UCSD), *The Rogues Trial* (PA, UCSD), *Vinegar Tom* (deck/props crew, UCSD), *The Little Mermaid* (co-technical designer, Chadwick School), *Lost Girl* (ASM, El Camino College), *Merrily We Roll Along* (Lightboard Operator, El Camino College), *The Miracle Worker* (ASM, El Camino College), *Bang Bang You're Dead* (ASM, El Camino College), *Book of Days* (Lightboard Operator, El Camino College), *Amélie* (Follow spot op, El Camino College), *Everybody* (Flyrail Operator, El Camino College), *Taming of the Shrew* (Lightboard Operator, El Camino College), *Dear Harvey* (Projections Operator), *Spring Awakening* (Stage/Props Crew, El Camino College)

Mark Fraley is a second-year theater major. UC San Diego credits: Motherloss (Production Assistant). Other Credits: In the Garden of Blame and Envy (Production Stage Manager), Dinner is the Show (Scenic Designer). (He/him).

STAGE MANAGEMENT TEAM

Emilia Molina (Production Assistant) is a fourth-year transfer theater major. UC San Diego credits: The Rogues Trial and Motherloss. Other selected credits: The Cradle Will Rock (Southwestern College), Psycho Beach Party (Southwestern College) and Mojada. She is forever thankful to her family and friends.

Rosemary Montoya (Assistant Stage Manager) is a fourth-year Theatre major. UC San Diego credits: The Three Musketeers (ASM), One Flea Spare (ASM), Motherloss (ASM), Rogues Trial (PA), and Hallow (SM). Other selected credits: The Commedia Aladdin (AD), The Fisherman and His Wife (SM), Snow White: A British Panto (ASM), and Decision Height (deck crew) (Sacramento City College); Romeo & Juliet (ASM), and Another As You Like It (ASM) (Sacramento Shakespeare Festival).

CONNECT WITH US



@ucsdtheatreanddance

