

UC San Diego

ARTS AND HUMANITIES  
Theatre and Dance

PRESENTED AT THE SHEILA & HUGHES POTIKER THEATRE



# ORLANDO

BY SARAH RUHL

DIRECTED BY ALLIE MOSS

DEC. 1 @ 7:30

DEC. 2 @ 2

DEC. 2 @ 7:30

DEC. 7 @ 7:30

DEC. 8 @ 7:30

DEC. 9 @ 7:30

# Orlando

Written by playwright Sara Ruhl

Directed by Allie Moss

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## THE CAST

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Orlando	Ellen Nikbakht
Sasha/Chorus	Bailey Lee
Queen/Chorus	Kennedy Tolson
Archduke/Archduchess/Chorus	Elliot Sagay
Marmaduke/Chorus	Ruva Chigwedere
Captain/Chorus	Josiah Rey Cajudo
Grimsditch/Chorus	Torkan Omari
Euphrosyne/Chorus	Mai Lan Nguyen
Clorinda/Chorus	Gabi Chen
Chorus	Wes Jensen
Nell/Chorus	Lisette Velandia
Favilla/Chorus	Emjay Williams
Sasha/Chorus(u/s)	Rachel Baum
Marmaduke/Chorus(u/s)	Grace Carlson
Queen/Chorus(u/s)	Leah Mitchell
Captain/Chorus(u/s)	Sparrow Naito
Orlando(u/s)	Lowry Panttaja
Archduke/Archduchess/Chorus(u/s)	Wes Jensen
Grimsditch/Euphrosyne/Chorus(u/s)	Clair McNerney

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## CREATIVE TEAM

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Scenic Designer	Tzu Yu Su
Costume Designer	Elise Wesley
Lighting Designer	Taylor Olson

Sound Designer	Padra Crisafulli
Production Stage Manager	Huai Huang
Dramaturg	Emma Clarke
Fight & Intimacy Director	Rachel Lee Flesher
Movement Mentor	Stephen Buescher
EDI Faculty Advocate	Ursula Meyer
Fight Captain	Josiah Rey Cajudo
Assistant Director	Mawce Dunn
Assistant Director	Lauren Dong
Assistant Costume Design	Lex Verdayes
Assistant Costume Design	Mabel Szeto
Assistant Sound Design	Ash Floyd
Assistant Stage Manager	Alina Novotny
Assistant Stage Manager	Angela Park
Production Assistant	Becca Moore
Production Assistant	Anne Collora
Assistant Dramaturg	Rumi Petersen
Deck Crew	Annamarie Bioletto
Deck Crew	Riohn Jones
Deck Crew	Karla Leon
Deck Crew	Tairan Zhang
Wardrobe Crew	Isabella Calabrese
Wardrobe Crew	Rachel Halili
Wardrobe Crew	Isabelle McKelvey
Wardrobe Crew	Adavait Patodia
Light Board Op	Sean Daley
Sound Board Op	Lucas Grimwade

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## Note From Director

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*Orlando*, at its core, is a play about connection. At first blush, the titular character seems very different from most of us: they live in Elizabethan England, they move through five centuries of life, and they go to bed one night as a man and wake up the next morning as a woman. But throughout their extensive journey, Orlando grapples with questions of identity and community. For, while they have many love affairs, they always somehow find themselves to be on the outside looking in. As they move through life, they keep asking, which version of me is the “real” Orlando? And, if I don’t know who I am, how can I find authentic connections?

*Orlando* takes these questions that many of us have asked ourselves and explodes them onto an epic scale. Indeed, we are many different people over the course of a lifetime - and we would be even more if a lifetime were 500 years. Hailed as one of the preeminent queer characters in early 20th century Western literature, it is Orlando's persistent pushing against rigid social rules and binary thinking that allows them to fully understand themselves. The Orlando who ends the play celebrates transformation and the ability to contain multitudes as key components of finding real connection. And, the invitation of the play is the same for the audience: if we are brave enough to embrace growth and multiplicity in ourselves, our most important relationships stand to become exponentially richer.

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## Content Warning

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This production includes flashing/strobing lights, sudden loud sounds, and sexual content.

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## Dramaturg's Note

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*Written By Emma Clarke and Rumi Petersen*

The stage marks time, the play marks time, Orlando's body and memory mark time. In the theatrical space, time and memory collapse, and too intention, desire, and action unfold. That Virginia Woolf's 1928 *Orlando* would become adapted for the stage as works of theatre, opera, and ballet is perhaps a logical trajectory. Such themes shape *Orlando* as the eponymous character traverses life, love, and gender from the sixteenth through twentieth century.

When we meet Orlando at the beginning of Sarah Ruhl's adaptation, he is a young teenage nobleman of Queen Elizabeth I's court. Although an object of the Queen's erotic desires and those of potential court suitresses, his desires bloom rather elsewhere, upon the ambiguously gendered Sasha, a visiting princess from Russia. Our introduction to Orlando is as such as a person consumed in besottedness for another person. Their first great and perhaps true love will linger with Orlando as she matures into a 36-year-old woman of 1920s

England. Through *Orlando*, Woolf and Ruhl ask most essentially: What is love? Why do we love? Why do we love who we love? As much as they ask, what is gender?

The novel *Orlando* has been described as the longest love letter written. Virginia Woolf met Vita Sackville-West in December of 1922, six years before the publication of *Orlando*. Their decades-long affair, captured in the hundreds of letters the women exchanged, is alive and breathing in the pages of Woolf's novel and Ruhl's play. The figure of Orlando, dancing through the centuries, acts as a living portrait of Vita through Virginia's eyes. The headstrong noble, raised in an old house, resistant to the stiffness of custom and afflicted by poetry. Like Orlando, Vita's place in the gender binary is uncertain and constantly shifting, at least as viewed by her favorite correspondent. In their letters, Virginia's perception of Vita exists as both someone masculine and feminine, and somehow neither. Many sentiments expressed by both women in their private correspondence make their way into *Orlando*, including this description of Vita from a 1925 letter, "stalking on legs like beech trees, pink glowing, grape clustered, pearl hung." It is replicated nearly word-for-word.

How time renders across the body is central in *Orlando*. For Orlando, months turn to years, while in *Orlando* decades into centuries. As Orlando ages and transitions, they respond to shifting conversations regarding gender and sexuality across the eras. The novel and play's contemporary audiences too have witnessed shifts. Woolf came of age during the last two decades of Queen Victoria's highly gendered society. By the time she was in her 40s and writing *Orlando*, women in Britain were gradually gaining the right to vote. Ruhl's *Orlando* had its World Premiere in 1998 at the Piven Theatre Workshop in Illinois. Only two years before, the U.S. Congress had passed the Defense of Marriage Act (DOMA), defining marriage as between a man and woman and allowing states to not recognize same-sex couples. After much activism and education came change. In the 2015 ruling of *Obergefell v. Hodges*, the U.S. Supreme Court deemed that all states were to license and recognize same-sex marriage.

Now in 2023, gender and sexuality continue to be at the forefront as women and LGBTQ+ individuals face threats to their autonomy, equality, and recognition. From the overturning of *Roe v. Wade* to the wave of anti-LGBTQ+ legislation, *Orlando* is particularly poignant in asking after rigidity and identity. Time in *Orlando* operates along a rhizomatic momentum. Its rhythmic disjoint invites expansion into possibility, a revolutionary transcendence. *Orlando* reimagines settings often constructed towards queer erasure and in denial of

women's agency. As a theatrical work, Sarah Ruhl's *Orlando* refuses such erasure and denial through continual presence.

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## The Director

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**Allie Moss** is a second-year MFA student originally from Columbus, Ohio. Prior to attending UCSD, she was based in San Francisco. Bay Area directing credits include *Far Away* (A.C.T. MFA Program), *Restoration Master Reset* (Cutting Ball Theater), *Cloud 9* and *American Hero* (Custom Made Theatre Co.), and *Hookman* (A.C.T. Young Conservatory). Allie also served as the literary manager and casting associate at American Conservatory Theater, where she dramaturged mainstage productions, co-produced A.C.T.'s annual New Strands Festival, wrote A.C.T.'s policy on casting ethics, cast mainstage shows, and taught audition prep classes for high school, undergraduate, and graduate acting students. Allie has a BA in Theater from Goucher College and is an associate member of SDC.

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## The Cast

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**Ellen Nikbakht (Orlando)** is a third-year MFA acting candidate. They were born in Memphis, TN and hold a BFA in Studio Art with a minor in Theatre from the University of Tennessee at Knoxville. UC San Diego Credits: *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). @koochoooloooo

**Bailey Lee (Sasha/ Chorus)** is a first-year MFA student. She received a BFA in Acting from The University of North Carolina School of the Arts (go pickles!). 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). Much love to Coleman, Alina, SkateWorld and this incredible cast! (She/hers). Bailey-lee.com, @baileylee

**Elliot Sagay (Archduchess / Archduke / Chorus)** is a first-year MFA student. UC San Diego Credits: *Orlando*. Selected Credits: *A Christmas Carol* (Indiana Repertory Theatre), *The Magnolia Ballet* (About Face Theatre), *The Last Pair of Earlys* (Raven Theatre), *Call Me Madam* (Porchlight Music Theatre). Film: "Chicago Med". Elliot graduated from Northwestern University with a BA in Theatre, a Musical Theatre Certificate, and a concentration in playwriting. (He/Him).

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## The Cast *cont.*

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**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

**Josiah Rey Cajudo (Captain / Chorus)** is a third-year MFA acting candidate. He 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: 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), The Little Mermaid (Performance Riverside) UCR Credits: 20:20 Vision, Little Shop of Horrors, Birthmark, Love's Labour's Lost. (he/him) @josiahreycajudo | josiahcajudo.com

**Torkan Omari (Grimsditch/ Penelope / Chorus)** 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).

**Mai Lan Nguyen (Euphrosyne / Chorus)** 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).

**Gabi Chen (Chorus)** is a fourth-year theatre and dance double major from Oakland, CA. UC San Diego credits: A Flea in Her Rear, Exotic Deadly: or the MSG Play. Select credits: The Rocky Horror Show, Big Fish (Sandra) (Muir Musical); Legally Blonde (Elle Woods), Pippin (Leading Player) (Berkeley Playhouse). (she/her).

**Lisette Velandia (Chorus)** is a fourth-year theatre and psychology major from Sacramento. Additionally, they have studied at the British American Drama Academy and at Sacramento Theatre Company. UC San Diego credits: I Found a Zipper, blu, limp wrist on the lever, Sotoba Komachi, As You Like It, Everybody. Select credits: Much Ado About Nothing, The Tempest, A Christmas Carol (Sacramento Theatre Company), Doll (Company 157). (They/she).

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## The Cast *cont.*

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**Emjay Williams (Chorus)** is a third-year theatre major and a first-year transfer student from Santa Rosa Junior College. Santa Rosa JC credits: Almost Maine, Into the Woods. Select credits: Pride & Prejudice (6th Street Playhouse), One Flea Spare (MSW), Luna Gale (Cinnabar Theatre), Heathen Valley (MSW). (she/her).

**Wes Jensen (Chorus, Archduchess / Archduke u/s)** is a second-year theater major and music minor in Eleanor Roosevelt College. California School of the Arts credits: Little Shop of Horrors(Seymour), 25th Annual Putnam County Spelling Bee(Barfee), Chicago, Performing with the Pros. (He/Him).

**Rachael Baum (Sasha / Chorus u/s)** is a third-year theatre major from Encinitas, CA. UC San Diego credits: Neha & 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).

**Leah Mitchell (Queen / Chorus u/s)** is a third-year theatre major from Diamond Bar, CA. UC San Diego credits: 900 Years, Hollow Bones: A Parrot Play (shower scene). Select credits: Evelyn Hates Porkchops (Zombie Joe's Underground Theatre Group), 45 Minutes of Chaos!, Luck Games (UCSD LAB). (she/her).

**Lowry Panttaja (Orlando u/s)** is a third-year theatre major. UC San Diego credits: winterWORKS (2022). Other credits: Macbeth (Midsummer Ensemble), One Line or Two (Company 157), Best Years (UCSD LAB), A Midsummer Night's Dream (Midsummer Ensemble). (he/they).

**Grace Carlson (Marmaduke / Chorus u/s)** is a fourth-year theatre minor and international studies - linguistics major. Local theatre credits: Rot (Company 157), Progress. Grace has trained and performed in improvisational theatre locally at Finest City Comedy Club. Other credits include: Hamlet, Sense and Sensibility, Antigone.

**Sparrow Naito (Captain / Chorus u/s)** is a second-year theatre major and marine bio minor. UC San Diego credits: Bunny Bunny. Other credits: Figments of Lamentations (Company 157), By the Throat (Che Cafe), Spamalot (Coastal Repertory Theater), Little Shop of Horrors (HMBHS). (he/him)

**Claire McNerney (Grimsditch / Euphrosyne / Chorus u/s)** is a third-year theatre and linguistics double major with a lit/writing minor. Other credits: Salty Water (Blindspot), Video Store (Company 157), Best



Years (UCSD LAB), Don't Slip Down the Aisle (devised with Slippery When Wet, UCSD LAB). Claire performs improv on campus with FOOSH. (she/they)

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## The Creative Team

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**Tzu Yu Su (Set Designer)** is a second-year MFA student. UC San Diego credits: I Found a Zipper, A Flea in Her Rear. Other credits: Hedwig and The Angry Inch, 57th Golden Bell Awards, Afterlife Passport, Uncle Vanya is \_\_\_\_\_, Old Saybrook. She received her BFA in Theatrical Design & Technology from Taipei National University of the Arts, Taiwan. [www.tzuyusu.com](http://www.tzuyusu.com)

**Elise Wesley (Costume Design)** is a third-year MFA candidate from Columbus, Ohio. UCSD credits: Thicker Than...; Bunny, Bunny; Promithes, Promithes; Nonna Kills the President; The Elaborate Entrance of Chad Deity; 51Barrio; In the Red and Brown Water (asst.); and Machinal (asst. sound). Other credits: Ariodante (OperaNEO), Newsies (CCT), The Untitled Unauthorized Hunter S. Thompson Musical (La Jolla Playhouse, asst.). Elise holds a BFA in Theatre Design and Technology from Otterbein University. Thanks to Mom, Dad, Ian, Padra, and whoever invented the concept of smoking an imaginary cigarette.

**Taylor Olson (Lighting Designer)** is a second-year MFA student from San Diego, CA. UC San Diego Credits: I Found a Zipper, Bunny Bunny (ALD), Machinal (ALD). Other Credits: For A (FACT/SF), Cenotes (DISCO RIOT), Bhangin It (ALD, La Jolla Playhouse). She received her BA in Theatre Design and Technology from California State University, Fullerton. [www.taylorolsonlighting.com](http://www.taylorolsonlighting.com)

**Padra Crisafulli (Sound Designer / Composer)** is a second-year MFA student. UC San Diego credits: I Found a Zipper (SD/C), Boxed (SD/C), Mortal Digits (co-creator), blu (SD), As You Like It (LJP, ASD), FallWorks '22 (AS+VD). They received their BFA in directing from Carnegie Mellon University in 2020. Happy to be here. They/them.

**Huai Huang (Stage Manager)** is a second-year MFA student. UC San Diego credits: Machinal (ASM), A Flea in Her Rear (ASM), 900 Years (PSM). Other credits included PSM, ASM, and technical translator in international productions: Phantom, Elisabeth, On the 20th Century, Ocean's 11, I am from Austria, Aphrodite (Taiwanese Opera), Zu Bo Tao (Peking Opera), etc. (she/ her)

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## The Creative Team *cont.*

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**Emma Clarke (Dramaturg)** is a second-year PhD student in the Theatre and Drama program at UC San Diego. Emma's research is anchored in dance and performance studies, with lines of inquiry that pay particular attention to archival practices, potency of materiality, and dynamics of spectatorship and spectacle. Emma is growing her practice as a dramaturg and curator. In winter 2023, she served as the dramaturg for Raja Feather Kelly's *Bunny, Bunny* at UCSD, and is currently working on the UCSD production of Sarah Ruhl's *Orlando* (Fall 2023). In Spring 2021, Emma curated a public digital archival exhibit "Choreographic Innovation at the Pillow," for the Jacob's Pillow Archives as part of a master's practicum. Emma has presented her scholarship at conferences held by the Dance Studies Association as well as the Mid-Atlantic Popular & American Culture Association and will present at the upcoming American Society for Theatre Research Annual Conference (November 2023).

**Mawce Dunn (Assistant Director)** is a fifth-year theatre and clinical psychology major. Previous directing credits include *Rot, hey Ester* (staged reading), *Figments of Lamentations* (staged reading), and *Drag Brunch (but there's no brunch)*, and previous assisting credits include *Grippy Sock Vacation*, *Machinal*, and *Paranoir*. In addition to directing they are also a drag artist, playwright, actor, and designer. (they/he/she)

**Lauren Dong (Assistant Director)** is a fourth-year Theatre major. UC San Diego: *900 Years, A Flea in Her Rear, Fifty Boxes of Earth, Sotoba Komachi, Farside, Embers Adrift (Company 157), Dying Art (Company 157)*. Other credits: *Into the Woods, Matilda, Peter Pan* (Asst. Musical/Director, South Coast Repertory). They are the current Artistic Director of Company 157 and Artistic Intern at the La Jolla Playhouse.

**Lex Verdayes (Assistant Costume Design)** is a third-year undergraduate majoring in developmental psychology and double minoring in critical gender studies + theater. UC San Diego hair/makeup designer theater credits: *Into The Woods, Thicker Than* (costume asst.), *Flea in Her Rear* (costume asst.), *Dance Nation* (costume asst.), *The Rocky Horror Picture Show, Dracula: House of Lies, American Idiot*. Other credits: *Another College Musical, La Paloma, Monique, A Pebble From Far, Far Away*. They/Them. @shootingstarxdesigns

**Mabel Szeto (Assistant Costume Design)** is a third-year undergraduate student majoring in cognitive science with a specialization in machine learning and neural computation and minoring in theater. Mabel is excited to be working on her first theater production. (she/her) @ms\_art\_archive

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## The Creative Team *cont.*

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**Ash Floyd (Assistant Sound)** is a third year ICAM Music major. Sound credits: Feywild, Small Mouth Sounds (Company 157), The Rocky Horror Show, American Idiot (Muir Musical). Acting credits: Into the Woods, Showcase Under the Stars (Muir Musical). They are also a practicing percussionist and occasional composer. Ash is thrilled to be working on their first production with the UCSD theater department. (they/them)

**Alina Novotny (Assistant Stage Manager)** is a second-year MFA Stage Management student. UC San Diego credits: Dance Nation (ASM), Bunny Bunny (ASM), Thicker Than... (PSM). Other credits include: The Speakeasy SF (Boxed In Theatre Co), If I Were You (Merola Opera, World Premier), Meet Us Quickly With Your Mercy (Flyaway Productions), The Goddess Workshop (Peter Sellers, UCLA). (She/Her)

**Angela Park (Assistant Stage Manager)** is a fourth-year theatre major. Local theatre credits: Dragon Mama (PSM), Come Fall in Love: The DDLJ Musical (The Old Globe, SM Intern). UC San Diego credits: I Found a Zipper (ASM), Fifty Boxes of Earth (ASM), Machinal (PA), Everybody (PA), End Days (Script PA). Other credits: The Two Kids That Blow Shit Up (PSM), Hope (PSM), Heathers: The Musical (ASM). (she/her)

**Becca Moore (Production Assistant)** is a second-year transfer Theatre major. Outside credits: All in the Timing (The Stagehouse Theatre, PSM).

**Anne Collora (Production Assistant)** is a fourth-year theater major. UC San Diego credits: Bach at Leipzig (PA) New Directions (ASM)

**Rumi Petersen (Assistant Dramaturg)** is a fourth year Theatre & Literature: Writing double major. Playwriting credits include Commandment 7 (Company 157's Night of Tens) & By the Throat (produced at the Che Cafe). Rumi was also part of the devised project Don't Slip Down the Aisle, and is published in UCSD's Other People Magazine. Rumi is excited to be dramaturging for the first time!

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## CONNECT WITH US

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