

ROOTS HEALING ANCESTORS LOVE LIBERATION

# WINTER WORKS

MARCH 14TH @  
7:30 PM

MARCH 15TH @  
2PM & 7:30 PM  
POTIKER THEATER

NEW DANCE WORKS

CHOREOGRAPHED BY  
JUAN CARLOS BLANCO  
DAUNTE FYALL  
HOLLY JOHNSTON

DIRECTED BY  
BERNARD BROWN

THEATRE.UCSD.EDU

UC San Diego

ARTS AND HUMANITIES  
Theatre and Dance

# WinterWorks 2025

Directed by Bernard Brown

Featuring Choreography by Juan Carlos Blanco, Daunté Fyall, & holly johnston

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## THE CAST

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Andrea Barriere  
Natalia Balderas  
Mark Betancourt  
Catalina Bilandzija  
Ebony' Brower  
Kennedy Byrdsong  
Celia Carton  
Kelly Callejo  
Ella Chan\*  
Vrisika Chauhan  
Aanya Choksi  
Nicole Constance  
Valeria Zoi Corona  
Jillian Curry  
Alexia Demiroska  
Ricardo Espinoza

Brenda Estrada  
Kaitlyn Fong  
Kayla Hess  
Makenna Holst  
Saana Kayser  
Qinpei Deborah Li  
Yoonjin Lim  
Omar Lopez  
Hannah Lucas  
Natalia Morales  
Cassidy Morgan  
Alisa Myerchin  
Talita Myrtiloglou-Olbrys  
Sona Ovasapyan  
Autumn Pedranti  
Wanxin Peng

Vicky Pham  
Trista Pradhan  
Nazia Quadir  
Danny Reyes  
Valeria Ruiz  
Hope Sato  
Yael Sela\*  
Mars Stern  
J'sean Wiley  
Allen Valencia  
Teresa Velasco  
Malie Wong  
Anni Wu  
Charlotte Yu

*\*Dance Captain*

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## CREATIVE TEAM

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Stage Manager	Karina Ortega
Assistant Stage Manager	Laura Yang
Assistant Stage Manager	Emjay Williams
Production Manager	Laura Manning
Production Assistant	Maya Canales
Production Assistant	Sadie Muzzo
Rehearsal Director (roots of loving us)	Norma Ovalle
Scenic Designer	Muting Fan
Scenic Designer	Roulin Zhao
Costume Designer	Natalie Barshow
Assistant Costume Designer	Spencer Kay
Lighting Designer	Taylor Olson
Lighting Designer	Jake Olson
Sound Designer	Chloe Lias
Projection Designer	Vida Huang
Projection Designer	Muting Fan
Assistant Projection Designer	Abigail Miranda

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## CONTENT WARNINGS

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Please Be Advised This Production Contains

- Strobe Effects
- Gunshot Sound Effects
- Panicked Screams Following Gunshot Sound Effect

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## A NOTE FROM THE DIRECTOR

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*"No one is healed in isolation."*

- bell hooks

*"My memory stammers, but my soul is a witness."*

- James Baldwin

Welcome to WinterWorks 2025.

WinterWorks 2025 seeks to be a site for joyful healing that is rooted in ancestral knowledge, radical love, and liberation. As the director of the production, I had the honor of witnessing a community work through challenges for a common goal - the production, yes, but more importantly they came together to offer something beautiful to the world. This object of beauty we created is a reflection of the world as it was, as it is, and as it can be when we celebrate the uniqueness of our differences as necessary for the world to be complete and whole. My hope is that each member of the audience, cast and crew can identify a piece of themselves in the work presented in this performance. Dance reminds us who we are and what we value. Dance can serve as a blueprint for intercultural communication and deep collaboration. Every voice is valued and necessary.

Our society continues to move at a pace that may feel unsustainable. I hope taking time to be in the theater can be a moment of pause and collective breath for us all. Gathering in communion for a common cause, experiencing live art together, can be a balm for the spirit. I am optimistic that this dance performance will be a transformative experience.

I have immense gratitude that directing WinterWorks is my introduction to this vibrant community of artists, scholars, storytellers, and humans of the Department of Theatre and Dance at UC San Diego.

Enjoy!

In art and in solidarity,

*Bernard Brown, MFA*

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# SHOW ORDER

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## FALL OF THE GREAT BAOBAB

### CHOREOGRAPHY BY DAUNTÉ FYALL

*J'sean Wiley "Sundiata"*

*Nazia Quadir "Mother/Spirit Guide"*

*Mars Stern "Climate Change Villain"*

*Allen Valencia "Karamoko"*

*Featuring: Natalia Balderas, Celia Carton, Valeria Zoi Corona, Kaitlyn Fong, Saana Kayser, Omar Lopez, Hannah Lucas, Natalia Morales, Cassidy Morgan, Talita Myrtoglu-Olbrys, Vicky Pham, Valeria Ruiz, Hope Sato, Teresa Velasco De-La-Rocha*

*Music:*

*"Sundiata" - A traditional Malinke song arranged by Baba Fode Sissoko & performed on a recording featuring Daunté Nabi Fyall & Tanee Osborne*

*"Sundiata" by Ashley Maher*

*"Dream Sundiata!" by Xantia Grant*

*"Kassa" A traditional Malinke song arranged by Baba Fode Sissoko & performed on a recording featuring Daunté Nabi Fyall & Tanee Osborne*

*"Yankadi" -Malinke Rhythm, with Live Percussion by - Vicki Pham, UCSD West African Dance/Drum Student*

*Dedication:*

*To my first teacher, Papa Assane Konte of Kankouran West African Dance Company, the Los Angeles and San Diego Dance Village: Thank you all for inspiring and guiding my dance journey with your passion and dedication. Your supportive spirits and rhythms have deeply enriched my life in dance; Love & Gratitude!*

*-Daunté Nabi Fyall*

"Fall of the Great Baobab" portrays Sundiata's transformative journey through vibrant market scenes and dreamlike forests. It begins with Sundiata receiving a totem from the "Karamoko" (Spiritual Teacher), which guides the narrative shift from tangible markets to ethereal forests, where dancers embody baobab fruits. The performance encapsulates themes of healing and communal care through the Malinke harvest dance, KASSA, culminating in a celebration of Sundiata's transformation.

However, a climate change menace and its dark forces interrupt this celebratory moment, shifting the mood from hope to despair. The once-joyous dancers are gradually taken away by this dark force, representing the overpowering impact of global challenges. As Sundiata collapses, the narrative concludes with a somber call to action, reflecting on the loss of the baobab's power, underscored by the Karamoko's final, poignant gesture and embrace of the village.

## **"roots of loving us"** choreography by holly johnston

*Featuring: Mark Betancourt, Catalina Bilandzija, Ella Chan\*, Nicole Constance, Jillian Curry, Kayla Hess, Makenna Holst, Danny Reyes, Malie Wong*

For Winter Works, we share a first drafting of movement poems inspired by the themes of "roots of loving us" created in collaboration with the dancers and holly johnston with the support of rehearsal director Norma Ovalle. Through this process we create a remembrance, a separation, and a beginning that starts with a choice to love. "roots of loving us", in its full length, is a multi-year, multi-artist, multi-community collaborative choreographic work, somatic ecology, and practice of love grounded in the ancestral technologies of dancing, music, seeding and planting, storytelling, crafting, and dreaming sharing stories of adoption, foster caring, chosen families, queer parents, and single-parent families-all stories of lives changed by a choice to Love. "roots of loving us" braids together RESPONSIVE BODY somatic technologies for healing and CONTRA-TIEMPO ancestral practices of Afro-Latine social dance, music, and imagery with artistic direction and choreography by holly johnston in collaboration with Ana Maria Alvarez.

## **BRIYUMBA CONGO** CHOREOGRAPHY BY JUAN CARLOS BLANCO

*Featuring: Vrisika Chauhan, Valeria Zoí Corona, Ricardo Espinoza, Qinpei Deborah Li, Yoonjin Lim, Omar Lopez, Natalia Morales, Alisa Myerchin, Sona Ovasapyan, Autumn Pedranti, Wanxin Peng, Trista Pradhan, Yael Sela\*, Mars Stern, Anni Wu, Charlotte Yu*

*Briyumba Congo will be accompanied by live percussion & vocals.*

*Percussion & Vocals: Angelica Cardona*

*Percussion & Vocals: Juan Carlos Blanco*

*Percussion: Derick Benoit*

*Vocals: Monique Gaffney*

*\*Dedication -*

*I dedicate this piece to two of my greatest teachers, Nicholas Moré & Juan de Dios Ramos Morejon.*

This piece takes you on a journey through time to a moment in colonial history where you'll witness a manifestation of Bantu traditions. In the Bantu language Briyumba means head, in the sense of being a leader or guide. Congo refers to both a geographical location on the continent of Africa as well as to the Bantu people and/or their traditions. The Bantu dances in this piece are Makuta and Palo. In Makuta, we witness their work and daily life traditions; Palo is a dance of combat and of strengthening and preparing for physical confrontation. This story is one of human strength, survival and resilience, self-determination and unity, faith and perseverance, cultural continuity, joy and pain, ancestral knowledge and self-knowledge.

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## THE DIRECTOR

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**Bernard Brown** is a performing artist, choreographer, filmmaker, educator and arts activist working at the crossroads of Blackness, Queerness and belonging. A first-generation college graduate, Brown earned an MFA in choreography from UCLA's Department of World Arts and Cultures/Dance. Most recently he taught dance at Loyola Marymount University and is currently a California Arts Council Established Artist Fellow.

As artistic director of [Bernard Brown/bbmoves](https://bbmoves.com), a social justice dance theater company, he choreographs for stage, specific sites, film and opera. Brown also conducts workshops, lectures, presentations and master classes in the U.S. and internationally, from Israel and Panama to Africa and Brazil. He is a core member of Street Dance Activism and an ongoing collaborator with Dancing Through Prison Walls, an abolitionist project.

Brown's work has been presented across the globe, including the Centre de Développement Choreographique La Termitière, Royce Hall, REDCAT, On The Boards, Dance Camera Istanbul, the Oscar-qualifying African Diaspora Cinema Festival (Italy), among others. He was also recently invited to be part of a U.S. State Department sponsored two-city tour to Burkina Faso, West Africa in 2023.

For nearly three decades, Brown has toured with and performed in the choreography of leaders of the dance field, including Lula Washington Dance Theatre, David Rousseve/REALITY, Donald McKayle, Rennie Harris, Rudy Perez, Pat Taylor, Doug Elkins, Dwight Rhoden, Shapiro and Smith Dance, TU Dance and Mikhail Baryshnikov, to name a few.

More career highlights include restaging Donald McKayle's canonical "Games" for the Kennedy Center's "Masters of African American Choreography," performing on the Daytime Emmy's, Penumra Theater's "Black Nativity" and Donald Byrd's "Harlem Nutcracker," and being the titular principal dancer in Nike's "12 Miles North: The Nick Gabaldon Story," the first documented Afro-Mexican American surfer. Brown is also a proud member of the American Guild of Musical Artists.

Brown's wide-ranging commissions have included The Getty Museum, the City of Los Angeles, Santa Monica Symphony, South Chicago Dance Theater, the Fowler Museum and a host of universities and community organizations. Brown has also developed work in residencies with The Music Center, Johns Hopkins University, Institute of Contemporary Art Los Angeles, B Street Theater, Loyola Marymount University, Theatre Soleil (Burkina Faso) and Dance Italia.

Additionally, Brown is published in the peer-reviewed dance journals, *Dancer-Citizen*, and in *The Activist History Review*. He conceived of and curates *Rooted Rhythmic Futures*, a dance series and festival that brings Blackness, Indigeneity and Queerness squarely to the center of our consciousness. His activism has been featured in *Dance Magazine*, the *Los Angeles Times* and the *New York Times*.

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## THE CHOREOGRAPHERS

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**Juan Carlos Blanco Riera** is a Master Afro-Cuban Artist, Dancer & Percussionist, Choreographer, Educator, Founder/Artistic Director of Omo Aché and "Keeper & Messenger of the Drums." Born and raised in Havana, Cuba, he performed with several professional companies for over 15 years before coming to the U.S. As a youth, he started his performance career with the folkloric arts group, Cumballe, and Oba Ilú, in his home town of Guanabacoa. He later joined one of Cuba's most renowned folkloric companies, Raices Profundas (Deep Roots), directed by Juan De Dios Ramos Morejon. He spent nine years with Raices Profundas, where he rose to the level of lead male dancer and soloist, touring Latin America and Asia. In 1998, he founded Omo Aché Afro-Cuban Music & Dance Co. in San Diego, CA. to preserve and present Cuba's rich cultural heritage, especially its African roots; presenting in schools, universities, multicultural venues and most recently at Hoover High School (Jan 2025), The Magnolia for Catalysts of SD and Imperial Counties Conference (Sept 2024), 'Baja Splash' at Aquarium of the Pacific (Sept 2024), USD's 'The Arts District' (June 2024), Balboa Theatre's 'Danza Cubana' with Classics4Kids Orchestra (Mar 2024), UTLA National Education Association's 'We Are Ethnic Studies' conference (Jan 2023), 'Drums and Strings' at California Center for the Arts Escondido (June 2022), Tiki Oasis (July 2022), Mingei International Museum (2022 Spring Performance Series) and SD Park & Rec. 'Dance in the Park after Dark' (Aug. 2022) He has been featured in various Afro-Cuban productions throughout California as a dancer and guest choreographer for groups such as Olorun, Alafia and Taifa. He was musical director for Onstage Playhouse's 2021 production of "A People's Cuban Christmas Tale", choreographer & musical director for the 2022 production of "In the Red and Brown Water" at UCSD and for Diversionary Theatre's 2023 production of "The High Table." Most recently he choreographed for Southwestern College's "Global Rhythms" Dance Concert (Nov 2024). He is honored to share his cultural traditions and original work as a choreographer for this year's WinterWorks production at UCSD. He currently teaches Afro-Cuban Dance at UCSD T+D Department and is also a Teaching Artist with the Center for World Music and Arts Education Connection SD, teaching Cuban dance & music to students throughout San Diego schools.

**holly johnston** is a movement artist, somatic ecologist, healer, and community bonder. She is the Envisioning Director of RESPONSIVE BODY, a social movement and body liberation practice. With a deep commitment to social justice, holly believes in the transformative power of movement as a mode of healing and advocates for



embodied learning through dancing, interpersonal connection, and secure relationship building. As the founding Artistic Director of LEDGES AND BONES, holly has received awards for choreography, performance, and costume design. As an educator in higher education she fosters critical thinking and teaches through a pedagogy of love and liberation. She works with CONTRA-TIEMPO Activist Dance Theater as a somatic ecologist centering operational systems around bodied health, wellness, and sustainable vitality. holly's choreography has been described by the LA Times as 'awe inspiring dance that leaves you breathless and wanting more.' Her new work "roots of loving us" created in collaboration with CONTRA-TIEMPO and Ana Maria Alvarez is supported by National Endowment for the Arts, NEFA/NDP grant, National Performance Network, and Department of Cultural Affairs-Los Angeles, ArtPower/UCSD, University of Tampa/dance, and Shenandoah University.

**King Daunté "Nabi" Fyall** is a vibrant Cultural Arts Educator, performing artist, and choreographer dedicated to the transformative power of Traditional West African Dance. Born in Frankfurt, Germany, and raised in Washington, D.C., Daunte has traveled the world, sharing his passion and expertise. As a Senior Company Member of the Kankouran West African Dance Company, he has graced prestigious stages like The Kennedy Center, The Smithsonian Museums, and The White House. Daunte's collaborations include working with dance pioneer Debbie Allen and contributing to projects with Netflix and Amazon Studios. Currently, he serves as a Professor of West African Dance History at UC San Diego, where he educates and inspires students with his deep knowledge and experience. As the Founder and President of DAANSEKOU Cultural Arts Collective, Daunte creates empowering spaces for communities to engage with West African culture through classes and workshops. His commitment to nurturing inner-city youth and building community partnerships underscores his belief in the power of love, knowledge, respect, and humility to foster self-awareness and empowerment.

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## DANCERS

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**Celia Carton** is a fourth-year dance and psychology major with a minor in law and society. She has been a part of many UC San Diego Dance Productions including: *51 Barrio* (2021), *winterWorks* (2022 & 2024), Fall Dance Show (2022), *New Directions* (2024), and *joyUs justUs* (2024). Cece is so excited for this show and proud of all the hard work the casts have put into it!

**Natalia Balderas** is a fourth-year dance major from Oakland, California. She has been in a handful of UC San Diego dance productions including: *51 Barrio* (2021), *New Directions* (2022), *WinterWorks* (2024), and *joyUS justUS* (2024). Natalia is so happy to be a part of this piece with so many amazing people! She would also love to give the biggest shout out to Daunte for not only being an amazing creative, but for being the most kind and beautiful souls she has ever met!

**Vrisika Chauhan** is a fourth-year double major in psychology and dance. She began her dance training at the age of 11 in her hometown Hayward, CA with Odissi, Indian classical dance. Through her time at UC San Diego she has gotten to learn and express herself through various different dance forms including Afro-Cuban which she has grown so much deep love for. UC San Diego credits include: *New Directions*; choreographer and

dancer (2023), *Walk with Amal* with UC San Diego Center for Global Justice (2023), *Winter Works; Can We Kick it? and jazúcar!* (2024), *New Directions*; choreographer and dancer (2024). Other credits: *The Guardians of Water*; Dance film by Marcos Duran (2023), *Holiday video card with The California Endowment LA & CONTRA-TIEMPO Dance Activist Theater* (2023), *jazucar!* by CONTRA-TIEMPO Dance Activist Theater, Community Cast Member (2024), *joyUS justUS* by CONTRA-TIEMPO Dance Activist Theater, Community Cast Member (2024), *Kaleidoscope short film*; SAG credited; choreographed by Kara Mack (2025).

**Saana Kayser** is a first-year theatre major. UCSD Credits include: *Winter Works* (2025) and *The Rogues Trial* (2025). She has danced competitively with Elaine's Dance Studio for 10 years, the Santa Cruz Ballet Theatre for 3 years, and was a part of the Aptos High Dance Team, and President of the Soquel High Dance Club.

**Qinpei Deborah Li** is a fourth-year dance and psychology major. She worked as an RBT with autistic children and adults, she also conducted research among veterans with Type 2 diabetes. Her main focus is on non-medicinal intervention of depression prevalent among all ethnic, age, and gender groups. She believes choreographic somatic movements can be used as an applicable healing therapy for treating autism, type 2 diabetes, depression, and anxiety. She actively explores effective approaches in the pursuit of natural healing.

**Yoonjin Lim** is a fourth-year passionate undergraduate majoring in general biology and minoring in dance from Korea. Having just started the dance from Dr. Grace's class in 2023, she found out that dance would be one of the important mental relievers for her life. From her dance journey, she has valued the *dance* as a soul of healing, community supporting each other, the connection formed with others, and joy making. In the long dark tunnel of her life, dance was a ray of light for her. Dance was the one that brought a bright smile, energy, and positivity back to her. As living her life where being right was always important the most, she realized that dance was one of the tools to solely express herself and find out who she was before without judging. For her, who is always afraid of trying something new, this dance community where we support each other was especially a great source of strength for her, helping to find her lost pride, self-confidence, and self-esteem. From the fantastic experiences in dance, she knows that she would keep continuing to dance because of joy coming from movements on her body. This is her first experience in dance performance. She is very grateful to Professor Juan Carlos for giving her the opportunity to be part of WinterWorks to deeply understand what the dance could be while finding out who she is. She hopes everybody enjoys the show!

**Omar Lopez** is a first-year theater major with hopes of a dance double major later on. He has done dance throughout his time in high school, both in dance class and musical theater, and is wanting to expand on his knowledge of performance even further. Winterworks will be his first full-fledged production at UC San Diego but has done a special project scene work during fall quarter in "The Seagull".

**Hannah Lucas** is a second-year clinical psychology major and dance minor. With a passion for performance and creative expression, she has had the opportunity to participate in past UC San Diego works, including *New Directions 2024* and *WinterWorks 2024*. She is grateful to be a part of such a wonderful, hardworking production!

**Natalia Morales** is a fourth-year political science major and dance minor. This is her first time as part of the WinterWorks cast; however, she has received multiple accolades from UC San Diego campus partners and organizations. Her undergraduate career credits include: Ballet Folklórico La Joya de México's productions: Orgullo (2022), Paloma Querida (2023), and co-director of México en La Piel (2024); collaborator/coordinator for the Ticitzoaá Folklorico Dance Festival (2024); creator of her own independent dance film, Vueltas y Tradiciones (2023); performer in the "Little Amal" Dance Theater with the La Jolla Playhouse (2024); participant in the DanzArts Summer production, Mestizaje (2025); and Community Cast member in CONTRA-TIEMPO's "joyUSjustUs" (2025). (She/Her/Ella)

**Sona Ovasapyan** is a fourth-year International Business major with a minor in Environmental Studies. With a background in Armenian traditional and folk dance, she has actively pursued opportunities to explore Afro-Cuban art forms since the fall quarter, deepening her understanding of movement, culture, and expression. She leaves you with: *"Cut my branches, burn my leaves, but you will never touch my roots"*—a tribute to the resilience of her Armenian heritage in remembrance of the genocide, and a sentiment that echoes through this Winterworks production.

**Autumn Pedranti** is a third-year sociology major and dance minor. This is her first WinterWorks and is grateful to continue her dance journey here. She hopes you enjoy the show! UC San Diego credits: Wonderland (Aequora Ballet), Resistance (Ikigai Dance).

**Wanxin Peng** is a first-year math and econ major and theatre minor. She is starting fresh. WinterWorks in this winter quarter is her first show in UC San Diego.

**Vicky Pham** is a fourth-year linguistics major and dance minor. She is grateful for the opportunity to study dances such as West African and capoeira, as well as the synergy of music and dance. UC San Diego credits: New Directions (2024).

**Trista Pradhan** is a fourth-year neurobiology major and psychology minor. She has recently gotten back into dance as a way to relieve stress, meet new people, and have fun. This is her first time participating in WinterWorks and is very excited for everyone to see what they have been working on all quarter!

**Alisa Myerchin** is a third-year marine biology major with a minor in dance. She is currently part of an acapella group on campus "Trebles" and had her debut performance at UCSD in "Tuning into Winter Quarter" and was featured as a soloist in this year's ICCA quarterfinal competition. Although she has been dancing for seven years, Winter Works will be her first UCSD dance performance and she can't wait!

**Yael Sela** is a third-year visual arts media major at UC San Diego. UC San Diego credits: New Directions '24, WinterWorks '24. Yael has always been passionate about dance and is grateful to her professors at UC San Diego for helping her grow over the past few years. Website: <https://www.yaelselaphotography.com>

**Mars Stern** is a second-year philosophy major with plans to double major in dance. UC San Diego Credits: The Promise (UCSD theater department) Fall '23, WinterWorks '24, New Directions '24.

**Anni Wu** is a first-year Dance major at UC San Diego with plans to pursue a double major in Mathematics-Economics. She has been dancing since the age of 3 and has over 15 years of ballet training, along with 7 years of experience in contemporary dance. WinterWorks will be her first dance production at UC San Diego and also her first experience with Afro-Cuban Dance. Additionally, she will also be performing as a dancer in the play “Before Time Passes” this quarter and in “The Wizard of Oz” by Aequora Ballet Company next quarter.

**Charlotte Yu** is a third-year theatre major and education studies minor. She's going to graduate this Spring! UC San Diego credits: Gone Missing (Actor 9 u/s), Can We Kick It? - WinterWorks (Dancer), Love is the Greater Labyrinth (Narrator, chorus), Who Hurt You?(Alex, Ly), 809 Almond (Assistant Director), The Comedy of Errors (Puppetry Designer), A Flea in Her Rear (Guanli), Family Dinner. Yay(Aunt Zeena). Other Credits: Salty Water (Blindspot Collective). Charlotte is very grateful to be a part in her last UCSD Dance Department Show and would like to thank everyone who was involved in the WinterWorks production.

**Hope Sato** is a second-year Cognitive Science major with a specialization in Neuroscience and a dance minor. She is thrilled to be performing in her second WinterWorks and hopes to continue pursuing her love of dance, performance, and storytelling here at UC San Diego!

**Kaitlyn Fong** is a third-year human biology major with minors in dance and business. UC San Diego Credits: New Directions '23 & '24, WinterWorks '24. She is grateful to be a part of this production and the UC San Diego dance community!

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## CREATIVE TEAM

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**Karina Ortega** (Stage Manager) is a Latiné artist and stage manager from Anthony, New Mexico. She graduated from UC San Diego with her MFA in Stage Management in 2024 and is a proud collaborator throughout the community. With experience in theatre, opera, dance, and community events, Karina is passionate about bringing stories to life and has worked with venues across San Diego, such as La Jolla Playhouse, The Old Globe, Diversionary, and Moxie Theatre. Karina is committed to building community by integrating three essential ingredients: collaboration, curiosity, and celebration.

**Ruolin Zhao** (scenic designer) is a first-year MFA student. Design credits include: Window, Peony Pavilion (National Academy of Chinese Theatre Arts), Schrödinger's Legacy (Beijing Prism Theater Festival). She received her BA in National Academy of Chinese Theatre Arts in 2024.

**Taylor Olson** (Lighting Designer) is an MFA candidate from San Diego, California, with a B.A. from California State University, Fullerton. She serves as the Technical Director and Resident Lighting Designer for DISCO RIOT. Taylor has collaborated with Fresh Congress, Malashock Dance, FACT/SF, The Old Globe, La Jolla Playhouse, Nautilus Entertainment Design, and worked with independent choreographers in Southern California. Website: [www.taylorolsonlighting.com](http://www.taylorolsonlighting.com) Instagram: @taylorolsonlighting

UC San Diego Credits: *Vinegar Tom*, *Cancelina*, *809 Almond*, *Orlando*, *I Found A Zipper* (Lighting Designer), *Bunny Bunny* and *Machnial* (LD: Bryan Ealey) (Assistant Lighting Designer)  
Select Credits: *For A* (Lighting Designer, FACT/SF), *Cenotes* (Lighting Designer, DISCO RIOT), *Appropriate* (Assistant Lighting Designer, The Old Globe), *Velour: A Drag Spectacular*, *Bhangin' It* (Assistant Lighting Designer, La Jolla Playhouse)

**Natalie Barshow** (costume designer) is an Alumna of UC San Diego, whose credits include: *Star Choir* (The Industry), *La Belle et La Bete* (Opera Parallele), *Riley* (Windsor Film), *Calafia at Liberty* (WOW '19); UC San Diego Credits: *In the Red and Brown Water*, *Orestes 2.0*, *Letters From Cuba*, *An Iliad*, *The Underground*, *Monster*; Natalie is currently a Resident Costume Design Assistant at The Old Globe with assistant credits including: *Henry 6*, *Empty Ride*, *Exotic Deadly or the MSG Play*, *A Midsummer Night's Dream*, *Shakespeare: Call and Response*; Natalie is a costume designer for stage and film, who uses clothing, fabric, projections, and animation to explore embodiment and identity. Website: nataliebarshow.com

**Chloe Lias** (Sound Designer) is a third-year undergraduate ICAM Music and Cognitive Science double major. She's worked with student groups on campus, at The Old Globe in Balboa Park, and is excited to be working again with the Theatre and Dance department! Beyond sound design for theater, they're interested in the intersections between human perception, storytelling, technology, and immersion. UC San Diego credits: *Vinegar Tom*, *The Rogue's Trial*. Other selected credits: *Something Rotten!* (Muir Musical), *The Five Bards of Desente* (Company157). (she/they)

**Vida Huang** (Projection Designer) is a third year MFA lighting design student at University of California San Diego. UC San Diego credits: *The Rogue's Trial* (LD), *New Direction 2024* (LD), *The Half-Sibling Play* (LD/WNFP24), *Dead Girl's Quinceañera* (LD/WNFP24), *Winterwork24* (LD), *X* (ALD), *The Promise* (LD), *900 Years* (LD/WNPF23), *Blu* (ALD), *Dance Nation* (ALD), *Late: A Cowboy Play* (LD) Other credits: *Your Local Theatre Present: A Christmas Carol By Charles Dickens*, *Again* (ALD, La Jolla Playhouse), *The Glass Menagerie* (LD, Diversionary Theatre), *Trade/ Mary Motorhead* (ALD, REDCAT), *2022 Mini Organ Concert: The Golden Age of the Organ* (LD, National Theatre and Concert Hall). vidahuangdesign.com, @vidahuangdesign

**Laura Yang** (Assistant Stage Manager) is a third-year Math major at UC San Diego with a background in dance and a growing interest in stage management. Previously, she served as Stage Manager for *An Evening of Dance 2024* and is excited to continue exploring the intersection of movement and production. With over a decade of experience in Latin Ballroom dance, she brings a keen eye for detail and rhythm to her work behind the scenes. *WinterWorks* marks her first production with the UCSD Theatre & Dance Department. (she/her/hers)

**Spencer Kay** (Costume Assistant) is a third-year theatre major and speculative design minor. Credits: *Embers Adrift* (Company 157)

**Maya Canales** (Production Assistant) is a third-year transfer student theater major. Credits: *Urinetown* (Stage Manager), *Imogen Says Nothing* (Stage Manager), *Cabaret* (Stage Manager), *Gruesome Playground Injuries* (Assistant Stage Manager), *Salvation Road* (Stage Manager), *Mr. Burns: The post apocalyptic play* (Production assistant stage manager), *Midsummer Nights Dream* (Stage Manager), *Tape* (Stage Manager), *John Proctor is The Villain* (Stage Manager), *Stupid F\*\*\*ing Bird* (Production Stage Manager), *Five Times in One Night* (Stage

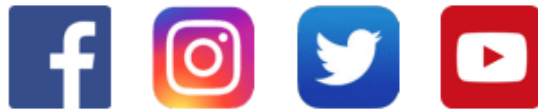
Manager), *WOW Festival* (Production Stage Manager) Maya is very excited to be doing her first UC San Diego show. (She/Her)

**Sadie Muzzo** (Production Assistant) is a third-year theatre major. UC San Diego credits: *Get Out Your Wallets and Sing!* (LAB), *Welcome Cabaret* (Muir Musical), *Comedy of Errors* (Scenic Design Assistant), *Showcase Under the Stars* (Muir Musical). Other notable credits include her role as Ariel in *The Little Mermaid* (Elk Grove Musical Theatre Company). (she/her)

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