

CPP Department of Theatre and New Dance presents



October 9–18, 2026

Studio Theatre

Building 25–110

The 2026–2027 Season is dedicated to Brian Newman.



**Cal Poly
Pomona**

**College of Letters, Arts,
and Social Sciences**
THEATRE AND NEW DANCE

THE GRAVEYARD SHIFT

Written by Chelsea Sutton
Directed by Carly DW Bones

Featuring
Nicollette Davis, Emmett Grey, Isaiah Londo,
Gabrielle Manuel, Zachary Supancheck

Stage Manager
Henry Fan

Scenic Designer
Jacquelyne Quinn Estrada

Costume Designer
Haley Rodriguez

Lighting Designer
Yewon Kim

Sound Designers
Macallan Snell & Alyssa Sakaoghli

Hair & Makeup Designer
Malayah Wilford

Props Designer
Rowan O'Sullivan

Dramaturg
Sebastien Elkin

There will be no intermission.

Join us after the show Friday, October 16 for a Q&A with the creative team.

Content Notice: The performance will include some strobe lights and haze.
The play includes some discussions and depictions of smoking cannabis and huffing
inhalants, some crass language, and mild sexually charged language / humor.

The Graveyard Shift was first developed by the Skylight Theatre Company (Los Angeles, CA). It received its first production at MADLAB Theatre (Columbus, OH)

Time: 2012, approximately 2:18am
Setting: Sparky's Burger Barn, Murrieta, CA

Director's Note

In frightening and troubling times, we collectively need the chance to meet each other in a dark room where we can laugh at the absurd and root for ordinary, relatable heroes. On its surface *The Graveyard Shift* is an existential play about making burgers and the mundanity and absurdity of surviving capitalism however we can. The more time we spent in rehearsal bringing the story to life together, the clearer it became to me that ultimately this is a play about how friendship and purpose are the sacred balms that allow us to survive anything - not alone, but together. The characters in this play are all lonely (each in their own unique way) and somehow, through one chaotic night, they find belonging and meaning in the most unlikely of places and situations.

Welcome to Sparky's Burger Barn - the burgers might be disappointing, but the people are the secret sauce gluing it all together.

--Carly DW Bones, Director

CAST

Marley Nicollette Davis
Dev Emmett Grey
Casey Gabrielle Manuel
Carl Isaiah Londo
Robber Zachary Supancheck

PRODUCTION TEAM

Production Managers Jade Cagalawan, Harold Kast
Director of Theatre Facilities Jonathan Bastow
Technical Director Kenneth Blenc
Costume Shop Manager Lexy Perez
Lighting Design Mentor Jesse Portillo
Dramaturg Mentor Dr. Joshua Truett
Community Engagement
Committee Co-Chairs Laura Epperson, Dr. Joshua Truett
Vocal Coach Sayda Trujillo
Fight Choreography Coach Donzell Lewis

Assistant Director Nenetzi Gutierrez
 Assistant Stage Manager Leila Muñoz
 Assistant Stage Manager Juanita Linares
 Fight Captain Isaiah Londo
 Master Electrician Janelle Favreau
 Scenic Charge Artist Lupe Linares
 LX Programmer/Board Operator Selena Lee
 Audio Programmer/Board Operator Nolan Frymer
 Deck Crew Brandon Dieu, Emiliano Espinosa
 Wardrobe Crew Joshua Maxon, Emma Brown
 Scenic Paint Crew Vivian Nuno
 Props Crew Evelyn Batencourt, Lupe Linares
 Electrics Crew Leila Muñoz, Ryan Dahl
 Scene Shop Crew Dylan Frederick, Connor Rice
 Costume Shop Crew . Janice Sim, Maddy Diaz, River Myaskovsky, Karla Vences
 House Manager Laura Jones
 Box Office Anthony Lee
 Department Publicist Chelsea Sutton
 Poster Design Rachel Johnson

TALK FORWARD



WITH

**PLAYWRIGHT
CHELSEA SUTTON**

**THURSDAY, OCTOBER 15
@5:30PM**

in conversation with
Student dramaturg Sebastien Elkin &
Theatre Faculty Dr. Joshua Truett

Free with light reception
University Theatre Lobby, Building 25

Read an extended
version of the
program with
artist bios here:



The Graveyard Shift Program

Living for Yourself for a Bit: A Dramaturgical Note

Absurdity as an artistic movement tends to place humans looking for meaning in a universe that has none—but through the silly build of tension in the play, we enter the absurd and then go past it to grasp onto meaning, hope, and triumph. Even if silly. Even if brief. – Chelsea Sutton

The Graveyard Shift is set in Murrieta, California, in the year 2012, while the United States was still recovering from the 2008 Great Recession. Many Americans lost their homes and jobs from 2007 to 2011, with unemployment peaking for men at 11.1% in October 2009 and 9% for women in November 2010. The unemployment rate only began to decline sharply in January 2012, falling from 10% to 8% and averaging 4.9% by 2016. Today, the median home value has reached over \$600,000 in Murrieta, making affordability harder for everyone, including the 68% of fast-food workers who are the breadwinners in their families.

With the California minimum wage at \$8 an hour in 2012, fast-food work was traditionally considered a starter job. However, for many people like the play's characters Marley and Dev, it is a necessity for them to make ends meet. In California, the minimum wage was set at \$8 an hour in January 2008, and the wage for fast-food workers rose to \$20 an hour in April 2024. Fourteen years after the play is set, many fast-food workers are still struggling to make ends meet with companies shutting down locations, hiring fewer people, and using self-serving kiosks. Like during the Great Recession, many young people leave college today with dread as they enter a very unforgiving job market, with many well-paid jobs seemingly out of reach.

At the beginning of the play, Marley has been unfairly fired from her first professional job, has now been begrudgingly employed at Sparky's Burger Barn for a couple of weeks, and is currently working her first graveyard shift. The play takes the normality of real-world settings and scenarios and introduces constantly escalating chaos, showing the absurdity in a seemingly mundane setting. Playwright Chelsea Sutton describes the play as her "war play — a different type of warrior fighting for meaning while seeped in modernity and an environment that would otherwise seem unimportant." For Marley, being pushed by her assistant manager, Casey, into a fast-food war allows her to gain a sense of self-worth. During a spat between Dev and Casey, Casey says, "It's called taking control of your life. (...) There are people in this world who just take what they want. Why can't we be those people?"

Many of the students on our own campus are moving into a

job market that has been inundated with higher standards and emerging threats, such as artificial intelligence, forcing some companies to lay off many of their employees. This precarious situation throws Generation Z into financial worry, just as previous generations faced during the 2008 Great Recession. With CPP's production of *The Graveyard Shift*, we give the audience a chance to sit back and embrace the absurdity of a seemingly average fast-food shift, discovering how to take control of your life when work drains you, even if only briefly.

- Sebastien Elkin, Dramaturg

Season Selection Committee Statement

The 2026-2027 season was selected through a collaborative process involving faculty and student voices. Guided by our educational mission, we sought plays that would challenge students through physical storytelling, heightened language, ensemble-based performance, and diverse theatrical forms. At the same time, we looked for works that engage urgent questions about the world we inhabit while making room for humor, hope, imagination, and joy.

Across this season, a common thread emerged: stories of people resisting forces that diminish their humanity. Whether confronting conformity, exploitation, isolation, displacement, or limited opportunity, the characters in these works search for belonging, dignity, and connection. Together, the season asks: How do we live with integrity in a fractured world? What does it cost to resist? And how might community, creativity, and joy help us imagine a better future?

We are excited to invite audiences into these conversations through *The Graveyard Shift*, *Into the Beautiful North*, *Rhinoceros*, *Mud*, our devised clown project, and our Student Written Plays production.

LAND ACKNOWLEDGEMENT

We at Cal Poly Pomona respectfully acknowledge the original caretakers of this land, the Tongva peoples, and all of their ancestors, elders, and descendants, past, present and emerging. We also recognize this land known as Los Angeles County today is also home to many Indigenous peoples from all over, and we are grateful for the opportunity to live and work here as guests on these lands, the traditional, ancestral, and unceded territory of the Tongva.

ABOUT THE ARTISTS

Carly DW Bones (Director) (they/she) is a Los Angeles-based theatre director, intimacy coordinator & director, community facilitator and thespomancer (theatre-witch). Directing credits include: *Coin & Ghost*, *The Echo*, *EST LA*, *Indie Shakes*, *Illyrian Players*, *Inkwell Theater*, *Hollywood Fringe Festival*, *Los Angeles LGBT Center*, *The Road*, *Rogue Artists Ensemble*, *Rogue Machine*, *Sorority*, *The Vagrancy*. Intimacy direction (stage) credits include: *A Noise Within*, *Antaeus*, *Boston Court*, *Coeurage*, *Coin & Ghost*, *East West Players*, *Ghost Road*, *Hollywood Bowl Jesus Christ Superstar*, *IAMA*, *Moving Arts*, *The Road*, *Rogue Machine*, *Sky-light*, *South Coast Rep*, *StarKid*. University theatre includes: *Cal Poly Pomona*, *UCLA*, *UCR*, *CSULA*, *CSULB*, *USC*. Connect: carlydwbones@gmail.com www.thespomancer.com



Nicollette "Nikki" Davis (Marley) is a passionate actor and performer studying Theatre at Cal Poly Pomona. With over eight years of choir experience and a deep love for acting, singing, and movement, she brings authenticity, bold energy, and emotional depth to every performance. Nikki is drawn to storytelling that makes audiences feel something, whether it is laughter, connection, or inspiration. She continues to grow as an artist by embracing new challenges, taking creative risks, and bringing her unique perspective into every role. Her goal is to create performances that leave a lasting impression.

Henry Fan (Stage Manager) is a fourth year theater major emphasizing in technical production and design. At CPP he has stage managed for *Anon(ymous)*, *The Miser*, and *8 Minutes Left*. Over the past summer he had also had the opportunity to work with both Utah Festival Opera & Musical Theater, as well as Altadena Music Theater.

Jacquelyne Quinn Estrada (Scenic Designer) (She/They) is a Southern California based scenic designer and theater educator. She currently teaches at Irvine Valley College and at the California State Polytechnic University in Pomona and has previously taught at Whittier College and the Los Angeles County High School of the Arts. Jacquelyne's previous design work includes *Our Lady of 121st Street* at Santa Ana College, *Medea* at Chapman University, and *Mrs. Christmas* at the Aurora Theater in Long Beach. She finds it a great privilege to bring Sparky's to life for this production of *The Graveyard Shift* and hopes you enjoy it!



Emmett Grey (Dev) is a first year Theater Ed major from Santa Clarita. Despite *The Graveyard Shift* marking his first production at CPP, his love for theater began 12 years ago in children's theater. Recently, he has appeared as The Mad Hatter (*Alice In Wonderland*), Flute/Thisbe (*A Midsummer Night's Dream*), Schroeder (*You're A Good Man Charlie Brown*), and Wadsworth (*Clue*). He couldn't be more grateful to work with such a talented cast and crew. He'd also like

to say thanks to mom, dad, Katie, and Jay. Have a great show and welcome to Sparky's Burger Barn!

Yewon Kim (Lighting Designer) is a third year student at Cal Poly Pomona, and the light designer for *The Graveyard Shift*. She was light board operator for previous shows like *Paper Dreams of Harry Chin* and *Anon(ymous)*, and assistant stage manager for *The Miser*. She'd like to thank her family, her professors, and the cast and crew, and you for your attendance. Thanks for coming to see the show, and she hopes you enjoy!"

Selena Lee (LX Programmer/Board Operator) is excited to be working on *The Graveyard Shift* as the Lighting Board Operator. This production marks another step in her growing journey in theatre! Selena is so grateful to be part of this production and to work alongside such a talented cast and crew! She hopes you enjoy the show!

Juanita Linares (Assistant Stage Manager) is a third-year Theatre major with an emphasis in Design and Technical Production at Cal Poly Pomona. She has previously served on the Prop Crew for *Anon(ymous)* and as Prop Manager for *The Miser*. She is excited to continue exploring different areas of theatre and gaining experience in production.

Isaiah Londo (Carl) is an English major, double minoring in Theatre and Writing Studies. At CPP, he has appeared in *The Last, Best Small Town*, *8 Minutes Left*, *Harbur Gate*. This is his first voice acting role!



Gabrielle Manuel (Casey) is a third year Communications major with an emphasis in Multimedia Journalism and is also pursuing a minor in Theatre. At the CPP Theatre Department, she has also performed in the productions *Harbur Gate* and *The Paper Dreams of Harry Chin*. She'd like to show gratitude to her parents, sister, cousins, and best friends who continuously show their support in all her artistic adventures!

Leila Muñoz (Assistant Stage Manager) is a fourth year Theatre student with an emphasis on Tech and Design Production. At CPP, she has worked as lighting designer on *The Paper Dreams of Harry Chin* and as stage manager for the Spring 2026 Dance Concert. This past summer she also assistant stage managed *The Comedy of Errors* with the Independent Shakespeare Company.

Rowan O'Sullivan (Props Designer) is a sophomore theater major with an emphasis in Production and Design at Cal Poly Pomona. This is his second studio theater production having been scenic charge for *The Paper Dreams of Harry Chin* Spring semester of 2026. He hopes you enjoy this production!

Haley Rodriguez (Costume Designer) is a graduate of Cal Poly Pomona's Theatre program. Where she designed costumes for *Our Dear Dead Drug Lord*, *Harbur Gate*, and *The Miser*. She has also worked in hair and makeup for short films. She would like to thank her family and friends for their endless love and support throughout her journey.

Macallan Snell (Sound Designer) is a fourth year Theatre Major with a focus in Sound Design at Cal Poly Pomona. She has Sound Designed the shows *Dream Quest*, *The Paper Dreams of Harry Chin*, and *Tick, Tick... Boom!* She has also assisted for Sound Design on the shows *Office Hour* and *Anon(ymous)*.



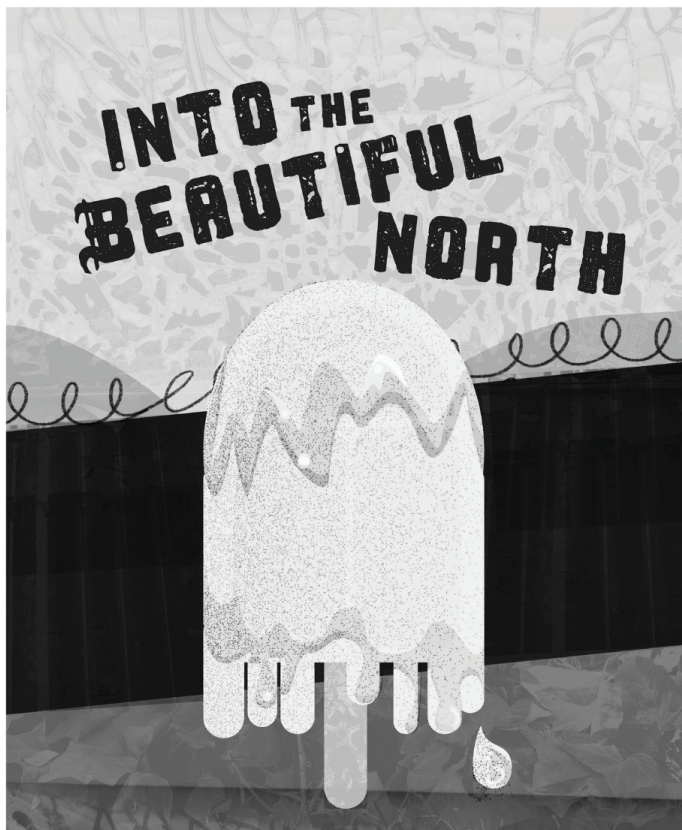
Zachary Supancheck (Robber) is a third year student majoring in Visual Communication Design and minoring in Theater. This is his third show for the theater department and fifth show in total. Some of his major roles would be: Dave from *Almost, Maine*, and The Patriarch from *We are Pussy Riot (or Everything is PR)*. I love acting and I hope you all love the show.

Chelsea Sutton (Playwright) is a writer and director based in Los Angeles (and also the Publicist for CPP's Department of Theatre & New Dance). She's a PEN America Emerging Voices Fellow, a graduate of the Clarion Science Fiction and Fantasy Workshop, a Humanitas Play LA award-winner, and she co-wrote the Emmy-nominated *Welcome to the Blumhouse Live*, an interactive film event for Blumhouse/Amazon. Her play *Wood Boy Dog Fish* appeared in the inaugural season at the Garry Marshall Theatre and her plays have been finalists for the Eugene O'Neill National Playwrights Conference, the Reva Shiner Comedy Award, the Woodward/Newman Drama Award, and others. She's the author of the novella *Krack-*

le's Last Movie from Split/Lip Press and her short work has appeared in many journals and podcasts, including *It's Storytime with Wil Wheaton*. She recently co-created the holiday horror advent calendar podcast, *Long Winter Nights*. She's the Artistic Director of Rogue Artists Ensemble and holds an MFA in Creative Writing UC Riverside.

Malayah Wilford (Hair and Makeup Design) is a fourth year Theatre Major with an emphasis in Acting at Cal Poly Pomona. At CPP, she has appeared in *The Antigone Project*, *Our Dear Dead Drug Lord*, and *The Dream Quest*. She also served as a Hair & Make-up Designer on *Seussical* and *The Paper Dreams of Harry Chin* last spring. Wants to thank her friends and Family for supporting her through everything.

Next Up at the Department of Theatre & New Dance



WRITTEN BY KAREN ZACARIAS / DIRECTED BY BERNARDO SOLANO
ADAPTED FROM THE NOVEL BY LUIS ALBERTO URREA

Nayeli leaves with her best friends goth Vampi, and gay-bar owner Tacho, to sneak into the US to bring seven Magnificent Mexican Men to defend their town from drug dealers. The epic journey from Sinaloa, Mexico to San Diego and finally to Kankakee Illinois is laugh out loud funny and gut wrenching at the same time. *Into the Beautiful North* is an adult fairy tale about the modern face of immigration and the experience of people who are coming to a new world and being astounded by it.

NOVEMBER 13-22, 2026
WED - SAT @7:30PM / SUN @2PM
UNIVERSITY THEATRE



DEPARTMENT OF THEATRE & NEW DANCE FACULTY AND STAFF

FULL TIME FACULTY

Sarah Krainin: Professor,
Department Chair
Bernardo Solano: Professor
C. Julian White: Professor
Jesse Portillo: Associate Professor
Dr. Joshua Truett: Assistant Professor
Sayda G. Trujillo: Assistant Professor
Laura Epperson: Assistant Professor
Donzell Lewis - Assistant Professor

DEPARTMENT STAFF

Kenneth Blenc: Technical Director
Jonathan Bastow: Director of
Theatre Facilities
Alyssa Martinez: Administrative
Coordinator
Lexy Perez: Costume Shop Supervisor
Chelsea Sutton: Publicist

ADJUNCT LECTURERS

Jade Cagalawan • Doug Cooney • Jacquelyne Quinn Estrada
Zachary Groenewold • Jeremy Hahn • Michael Kachingwe • Harold Kast
Paulo Lima • Manny Macias • Paula Weston Solano
John Sylvain • Jake Wachtel

WELCOME TO THE CAL POLY POMONA DEPARTMENT OF THEATRE & NEW DANCE

About Us: The Cal Poly Pomona Department of Theatre and New Dance awards a Bachelor of Arts degree in theatre which emphasizes process and the practical experience of producing theatre. The Department follows the University's "learn by doing" philosophy by offering practice on Mainstage and Studio Theater productions, various workshops, and courses in all aspects of the theatre both artistic and academic. The program stresses concern for students as artists and individuals. Faculty and staff work closely with students to build a solid foundation of knowledge of both the practical and artistic aspects of theatre and dance. Students have the opportunity to participate as actors and dancers and fill leadership roles as designers or in areas of production.

Our Mission: The Department of Theatre and New Dance provides opportunities within a diverse and inclusive environment to explore and develop meaningful, innovative ideas that engage the interdependence of process and creation. Students develop critical thinking and disciplinary excellence through experiential learning, collaboration and interdisciplinary practices to prepare them to be current and relevant artists. Students work within established and experimental processes utilizing trends in new technologies, community and contemporary performance practices.

**Give to the Department of Theatre
& New Dance to support the next
generation of storytellers!**



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