S A N F R A N C I S C O
PLAYHOUSE
AND EXECUTIVE PRODUCER ROBERT HULTENG PRESENT

STARTING HERE, STARTING NOW

MUSIC BY DAVID SHIRE
LYRICS BY RICHARD MALTBY, JR.
DIRECTED BY SUSI DAMILANO AND NICOLE HELFER
MUSIC DIRECTION BY DAVE DOBRUSKY
CHOREOGRAPHY BY NICOLE HELFER
ANNOUNCING OUR 2021/22 SEASON  
STARTING OCTOBER 2021

**THE GREAT KHAN**  
OCT 13 – NOV 13, 2021  
BY MICHAEL GENE SULLIVAN  
A thought-provoking and comedic World Premiere that examines race, identity—oh, and Genghis Khan.

**TWELFTH NIGHT**  
NOV 24, 2021 – JAN 15, 2022  
CONCEIVED BY KWAME KWEI-ARMAH AND SHAINA TAUB  
A soulful shake-up of a Shakespearean classic with a jazz-funk musical score.

**HEROES OF THE FOURTH TURNING**  
JAN 26 – MAR 5, 2022  
BY WILL ARBERY  
A Pulitzer finalist, *Heroes of the Fourth Turning* speaks to the heart of a country at war with itself.

**WATER BY THE SPOONFUL**  
MAR 16 – APR 23, 2022  
BY QUIARA ALEGRÍA HUDES  
A heartfelt meditation on lives on the brink of redemption, and winner of the 2012 Pulitzer Prize for Drama.

**THE PAPER DREAMS OF HARRY CHIN**  
MAY 4 – JUNE 18, 2022  
BY JESSICA HUANG  
A gripping drama based on the true story of an immigrant who skirted the Chinese Exclusion Act.

**FOLLIES**  
JUNE 30 - SEP 10, 2022  
BOOK BY JAMES GOLDMAN | MUSIC AND LYRICS BY STEPHEN SONDHEIM  
Perhaps the greatest musical ever; winner of seven Tony Awards.
FROM THE ARTISTIC DIRECTOR

Starting Here, Starting Now. This phrase seems so very appropriate to the moment in which our culture lives, all of us huddled on the edge of a rocky shore with threatening clouds over a stormy sea into which we know we must leap, as we are driven with the past at our backs and have nowhere to go but into the future. Some amongst us will cling with bloodied fingernails to the rocks, trying to drag us all back to an idealized past, but they will fail, and we will plummet down into the unknown.

As individuals, the truth of Starting Here, Starting Now is both ancient and continually rediscovered by religion, psychology, science, and art. Joy can only be found and fulfillment realized in the present moment. Being right where we are, with our breath and our senses and our sweat, is the only way we can thrive. Dwelling in or yearning for the past or running away towards an idealized future only leads to misery and stagnation.

As actors, we are taught to be present in the moment, to listen and allow the story to be revealed. Without exception, the acting performances for which I received the most praise were ones I had trouble remembering. I was too busy living inside them to notice!

Each of the songs in Starting Here, Starting Now finds a character at a crossroads of falling in love, falling out of love, falling through love, or even past love. Watch as they embrace the future, hold back out of fear, or allow themselves to grieve. We will see each of them encounter the moment where they must begin. Do they let it pass by or grab ahold of the ring and fly? Do they need to accept a failure before they can move on, allow an emotion to play out, or wrestle with a fear holding them back?

What are the crossroads where we in the audience find ourselves here and now? Are they echoed in any of Maltby and Shire’s brilliant songs? Do we see ourselves in that mirror we call the stage? Are the actors reflecting something back to us we’d rather not face? To be sure, Starting Here, Starting Now is a very entertaining piece of theatre that is funny, witty, and charming. If we watch and listen carefully, though, we will see ourselves, past, present, or future, our toes curled over the edge of a ten-meter board and knowing we can’t go back, we have no choice but to dive into the now.

Bill English
artistic director
PRODUCTION SPONSORS
Robert Hulteng
executive producer
Jackie Mayer
associate producer

ARTISTIC UNDERWRITERS
Deborah Robbins + Henry Navas
direction
Linda Whalen
music direction
Alan Mattacola
scenic design
Gail Gabiati + Tom Borden
costume design
David Alcocer + Steven Thompson
lighting design

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LAND

ACKNOWLEDGMENT

We acknowledge that the land on which we gather belongs to the Ohlone people of past, present and future, whose homelands extend from Big Sur to the San Francisco Bay Area. We recognize that every member of the Bay Area community has, and continues to benefit from, the use and occupation of this land. We recognize that the Ohlone people are alive and flourishing members of the Bay Area communities today. We are grateful for the opportunity to live, work, and learn on their land.

Please visit sfplayhouse.org/edi for more information.

MISSION

Our mission is to share stories that uplift spirits, deepen self-awareness, and nurture compassionate community.

Our theater is an Empathy Gym where we come to practice our powers of compassion. Here, safe in the dark, we can risk sharing in the lives of the characters. We feel what they feel, fear what they fear, and love what they love, and as we walk through our doors we take with us greater powers of understanding to make our community a better place, one play at a time.
SONGS

ACT I

“The Word is Love” .......................................................... Company
“Starting Here, Starting Now” ........................................ Company
“I’m a Little Bit Off” ......................................................... Melissa
“I May Want to Remember Today” .................................. Rinabeth, Wilson
“Beautiful” ................................................................. Company
“We Can Talk to Each Other” ........................................... Keith
“Just Across the River” .................................................... Rinabeth, Wilson, Melissa
“Crossword Puzzle” ....................................................... Melissa
“Autumn” ................................................................. Rinabeth
“I Don’t Remember Christmas” ....................................... Keith
“I Don’t Believe It” ..................................................... Company
“I Hear Bells” .............................................................. Wilson, Company
“I’m Going to Make You Beautiful” ................................... Rinabeth
“Pleased with Myself” .................................................. Company

ACT II

“Hey There Fans” .......................................................... Keith
“The Girl of the Minute” ............................................ Rinabeth, Melissa
“A Girl You Should Know” ........................................... Wilson
“Travel” ................................................................. Company
“Watching the Big Parade Go By” ................................... Wilson
“Flair” ................................................................. Wilson, Keith
“What About Today?” ................................................ Melissa
“One Step” .......................................................... Company
“Barbara” ............................................................. Rinabeth
“Song of Me” ............................................................ Wilson
“Today is the First Day of the Rest of My Life” .......... Rinabeth, Melissa
“A New Life Coming” ................................................ Company
“Flair” (Finale) .......................................................... Company

MUSICIANS

Conductor, Piano ......................................................... Dave Dobrusky
Boss ........................................................................ Amanda Wu
Percussion .................................................................. Russ Gold
CAST

**RINABETH APOSTOL**

Rinabeth most recently performed at the Playhouse in *Groundhog Day The Musical* and *King of the Yees* (San Francisco Bay Area Theatre Critics Circle award). Recent pre-pandemic projects include *The Chinese Lady* (Magic Theatre), *House of Joy* (California Shakespeare Theater), *Vietgone* (Capital Stage Company), *A Thousand Splendid Suns* (Seattle Repertory Theatre, American Conservatory Theater), and the world premieres of *Two Mile Hollow* (Ferocious Lotus Theatre Company) and *we, the invisibles* (Humana Festival of New American Plays at Actors Theatre of Louisville). Additional credits include *The Four Immigrants: An American Musical Manga* and *Red* (TheatreWorks Silicon Valley), *The Cable Car Nymphomaniac* (FOGG Theatre), *Imelda, A New Musical* (East West Players), *Avenue Q* (San Jose Stage Company), *peerless* (Marin Theatre Company, SFBATCC award), *The Hard Problem* and *Monstress* (American Conservatory Theater), and *The Kite Runner* and *Of Mice and Men* (San Jose Repertory Theatre). After a year limited to Zoom plays, voiceover, motion capture work, and the artist in residency program at the Department of Theatre, Speech, and Dance at the College of William and Mary, she is thrilled to return to live theatre. Her next project is *The Magic Lamp* at Presidio Theatre. rinabeth.com

**PRONOUNS: SHE | HER | THEY | THEM**

**WILSON JERMAINE HEREDIA**

Wilson is happy to be back at the Playhouse following his 2013 debut here in *Camelot*. He is best known for his performance as Angel in the musical *Rent* (1996 Tony Award and Drama Desk Award - Best Featured Actor in a Musical). Wilson garnered an Olivier Award nomination when he reprised the role in London and also played Angel in the 2005 film adaptation. He returned to Broadway in *La Cage Aux Follies* opposite Harvey Fierstein. Film credits include *Flawless* with Robert De Niro and Philip Seymour Hoffman and *The Rainbow Bridge Motel*. Wilson is also featured in the Netflix adaptation by Lin-Manuel Miranda of the Jonathan Larson musical *tick, tick...Boom!* Television credits include *Banshee*, *Blindspot*, *Without a Trace*, and *Low & Order: Special Victims Unit*. He thanks his wife, family, and extended family for their undying support. @wilsonjermaineheredia

**ALLISON J PARKER**

**UNDERSTUDY**

Allison is thrilled to be making her Playhouse debut! Pre-COVID, she was traveling the world by sea as a singer with Royal Caribbean Cruise Line. Bay Area credits include Mae in *The Wild Party* and Sophie in *A Gentleman’s Guide to Love and Murder* (42nd Street Moon) and TBA Awards for her role as Joan in *Pride and Prejudice*. She received San Francisco Bay Area Theatre Critics Circle awards for his role as Bill in *Me and My Girl* (42nd Street Moon) and TBA Awards for his role as The Emcee in *Cabaret* (Hillbarn Theatre) and choreographer for *Altar Boyz* (Center REPertery Company). Other favorite credits include *1776* (American Conservatory Theater), *Hedwig and the Angry Inch*, *The Rocky Horror Show*, and *Sweeney Todd* (San Jose Stage Company), *The Underpants* (Center REPertery Company), and *Dames at Sea* (42nd Street Moon).

**PRONOUNS: HE | HIM | HIS**

**MELISSA WOLFKLAIN**

Melissa is beyond excited to be back on stage performing for a live audience! She previously played Rosie and Sally Bowles in *Cabaret* here at the Playhouse. Recent theatre credits include Phoebe in *A Gentleman’s Guide to Love and Murder* (42nd Street Moon) and Mary Bennet in the world premiere of the musical *Pride and Prejudice* (TheatreWorks Silicon Valley). Melissa received a TBA Award for her performance as Joan in *Dames at Sea* and a San Francisco Bay Area Theatre Critics Circle award for playing Kathy Selden in *Singin’ in the Rain*. She thanks the Playhouse for constantly striving to make safety a priority and sends a huge thanks to her family for their unconditional love and for allowing her to follow her dreams. @melissawolfklain

**KEITH PINTO**

Keith happily returns to the Playhouse after acting here in *Into the Woods* and *Company* and serving as choreographer for *Dog Fight* and *Colossal*. He received San Francisco Bay Area Theatre Critics Circle awards for his role as Bill in *Me and My Girl* (42nd Street Moon) and TBA Awards for his role as The Emcee in *Cabaret* (Hillbarn Theatre) and choreographer for *Altar Boyz* (Center REPertery Company). Other favorite credits include *1776* (American Conservatory Theater), *Hedwig and the Angry Inch*, *The Rocky Horror Show*, and *Sweeney Todd* (San Jose Stage Company), *The Underpants* (Center REPertery Company), and *Dames at Sea* (42nd Street Moon).

**PRONOUNS: SHE | HER | HERS**

**APOSTOL**

**WOLFKLAIN**

**HEREDIA**

**PARKER**

**PINTO**
David Shire

David wrote the music for Baby (Tony nominations for Best Score and Musical) and Big The Musical (Tony nomination for Best Score). Off-Broadway credits include Starting Here, Starting Now (Grammy nomination), Closer Than Ever (Outer Critics Circle awards for Best Musical and Best Score), Urban Blight (Manhattan Theatre Club), The Sap of Life, and incidental scores for As You Like It (New York Shakespeare Festival), The Unknown Soldier and His Wife, The Loman Family Picnic, Shmulek’s Waltz, and Visiting Mr. Green. David and long-time collaborator Richard Maltby wrote Take Flight, a musical which premiered at the Charlotte Repertory Theatre in 2004. His many film scores include Norma Rae (Academy Award for Best Song), The Conversation directed by Francis Ford Coppola, All the President’s Men, The Taking of Pelham 123, Farewell, My Lovely, ‘Night, Mother, Return to Oz, and Saturday Night Fever, for which he won two Grammy Awards. His numerous television scores have earned five Emmy nominations and include Sarah Plain and Tall, Rear Window, Raid on Entebbe, The Women of Brewster Place, The Kennedys of Massachusetts, The Heidi Chronicles, Jake’s Women, and Broadway Bound. His songs have been recorded by many artists, including Barbra Streisand, Maureen McGovern, Melissa Manchester, Jennifer Warnes, and Kiri Te Kanawa, and include the international hit “With You I’m Born Again” recorded by Billy Preston and Syreeta Wright and the international hit “With You I’m Born Again” recorded by Billy Preston and Syreeta Wright and “You I’m Born Again” recorded by Barbra Streisand.”

Nicole is an award-winning choreographer, director, performing artist, and chair of theatre at Oakland School for the Arts. She is delighted to be back at the Playhouse where she recently choreographed Songs for a New World, and was choreographer and a swing for both Groundhog Day The Musical and Cabaret. She has worked with many well-known Bay Area theatre companies, including 42nd Street Moon, Broadway by the Bay, Center REPertory Company, The Mountain Play, Ray of Light Theatre, Contra Costa Musical Theatre, Lamplighters Music Theatre, Throckmorton Theatre, Ross Valley Players, Bay Area Children’s Theatre, and Pacific Coast Repertory Theatre. Most notable choreography credits include Cabaret (San Francisco Bay Area Theatre Critics Circle award), She Loves Me (SFBATCC award), Dames at Sea, The Music Man, West Side Story (TBA Award), In...
the Heights (TBA Award), Saturday Night Fever, The Producers, and LIZZIE. Directing credits include She Loves Me, Dames at Sea, Chicago, The Music Man, The 25th Annual Putnam County Spelling Bee, Danny and the Deep Blue Sea, Good Kids, and the Greek epic Electra. Performance credits include Marian in The Music Man, Fantine in Les Misérables (Shellie Award), Betty in Sunset Boulevard, Audrey in Little Shop of Horrors, Cassie and Val in A Chorus Line, and Velma Kelly in Chicago. She has studied at the Dell’Arte International School of Physical Theatre, SITI Company, Big Sur Theatre Lab, the Dunham Technique Seminar in East St. Louis, and many professional workshops and training programs across California.

PRONOUNS: SHE | HER | HERS

DAVE DOBRUSKY
MUSIC DIRECTOR

Dave has been working in the Bay Area for twenty-five years. He has received San Francisco Bay Area Theatre Critics Circle awards for Cabaret, Sunday in the Park with George, and Man of La Mancha (San Francisco Playhouse) and Paint Your Wagon (42nd Street Moon). Additional career highlights include Groundhog Day The Musical, La Cage aux Folles, and City of Angels (San Francisco Playhouse) and Hot Mikado, 110 in the Shade, Dames at Sea, Me and My Girl, Ain’t Misbehavin’, The Most Happy Fella, and Scrooge in Love! (42nd Street Moon). He has worked with many additional companies including Theatre Rhinoceros, Ray of Light Theatre, TheatreWorks Silicon Valley, New Conservatory Theatre Company, and Hillbarn Theatre. Dave is originally from Albuquerque and received his education at the Oberlin Conservatory of Music.

STEPHANIE DITTBERN
PROPERTIES DESIGNER, WARDROBE ASSISTANT, PRODUCTION ASSISTANT, CARPENTER, COVID COMPLIANCE OFFICER

Stephanie has designed properties and costumes for the Sandbox Series here at the Playhouse, and for The Breadbox, The Cutting Ball Theater, EXIT Theatre, and Custom Made Theatre Co. Favorite credits include costumes for Vampire Christmas (EXIT Theatre) and properties for Timon of Athens (The Cutting Ball Theater), Isaac’s Eye, Kurt Vonnegut’s Mother Night, Tinderrilla: the modern musical (Custom Made Theatre Co.), and A White Girl’s Guide to International Terrorism and The Daughters (sandbox Series at San Francisco Playhouse). She has been kicking it at the Playhouse as wardrobe assistant since 2015, occasionally moonlighting as a production assistant as she did on Seared, La Cage aux Folles, and Sunday in the Park with George. Stephanie earned an AS in Theatre Costuming and a BA in theatre design and technology from Plymouth State University.

PRONOUNS: SHE | HER | HERS

RACHAEL HEIMAN
COSTUME DESIGNER

Rachael is a Bay Area production designer and fabricator who recently received an individualized BFA from California College of the Arts that melded textiles, sculpture, and fashion. This is their second time as a solo costume designer for the Playhouse, following work on Yoga Play. Rachael served as an assistant costumer under mentor Abra Berman here since the age of sixteen. Rachael has been working in the Bay Area as an actor, costume designer, properties designer, and set designer for almost ten years. In that time, they have also worked with companies including The Great Dickens Christmas Fair, African-American Shakespeare Company, The Speakeasy, Opera Parallèle, and Youth Musical Theater Company. @rachaelheimanproductions

HEATHER KENYON
SCENIC ARTIST, CARPENTER, SCENIC DESIGNER

Heather is a Bay Area scenic and lighting designer. Previous scenic design credits at the Playhouse include The Fit and Washed Up on the Potomac, plus associate designer for Sunday in the Park with George, King of the Yees, and Born in East Berlin. This season, Heather designed lighting for the filmed Playhouse productions of Songs for a New World, I Was Right Here, Art, and Hold These Truths. Other scenic design credits include Ti-Jean and His Brothers (MFA Program at American Conservatory Theater), American Hero and Cloud 9 (Custom Made Theatre Co.), and Thoroughly Modern Millie and A Gentleman’s Guide to Love and Murder (South Bay Musical Theatre). Heather has also worked with TheatreWorks Silicon Valley, Aurora Theatre Company, Ballet San José, CMT San José, and WVLO Musical Theatre Company. She earned an MFA in scenic design from San Francisco State University and is a proud member of United Scenic Artists 829. heatherkenyon.net

PRONOUNS: SHE | HER | HERS

KURT LANDISMAN
LIGHTING DESIGNER

Kurt has designed lighting for many Playhouse productions, including Yoga Play, Red Velvet, Colossal, Jerusalem, and Bloody Bloody Andrew Jackson. His lighting designs have been seen at most Bay Area theatre companies including American Conservatory Theater, Marin Theatre Company, Berkeley Repertory Theatre, San Jose Repertory Theatre, Aurora Theatre Company, Center REPertory Company, San Francisco Opera, California Shakespeare Theater, Magic Theatre, and TheatreWorks Silicon Valley. Kurt has received numerous San Francisco Bay Area Theatre Critics Circle and Drama-Logue awards. Nationally, his designs have been seen at Arizona Theatre Company, Laguna Playhouse, Los Angeles Opera, Minnesota Opera, Sacramento Opera, Virginia Opera, Tulsa Opera, Ballet Arizona, Guthrie Theatre, and Cincinnati Playhouse, as well as Off-Broadway at Circle Repertory Company and the Douglas Fairbanks Theater. His association with playwright Sam Shepard included the world premieres of True West and Fool for Love. Internationally, his designs have been seen in Tokyo, Singapore, and Shanghai. kurtlandisman.com
ELIZABETH NEWTON
STAGE MANAGER, ASSISTANT PRODUCTION MANAGER
Elizabeth is originally from Chico and works as assistant production manager and operations associate at the Playhouse. She graduated from Saint Mary’s College with degrees in accounting and technical theatre, where she served as stage manager on many productions including personal favorites Twelfth Night and Cabaret. Elizabeth worked as a production assistant on Elevada (Shotgun Players) and stage manager for Born in East Berlin (Sandbox Series at San Francisco Playhouse). Most recently, she worked on Shoot Me When and [hieroglyph] on the Playhouse mainstage. Elizabeth is very excited to share this experience with the cast and crew of Starting Here, Starting Now.

SARAH MARIE SELIG*
STAGE MANAGER
Sarah is a graduate of San Francisco State University with a BA in theatre. Favorite credits at the Playhouse include Abraham Lincoln’s Big Gay Dance Party, Period of Adjustment, Bloody Bloody Andrew Jackson, The Motherf**ker with the Hat, Jerusalem, The Nether, The Roommate, and King of the Yees. Other stage management credits include Io Spero Che Balli (Teatro Della Pergola in Florence, Italy), Three Wise Monkeys (Bay One Acts Festival), Forever Never Comes (Crowded Fire Theater), and The Nature Line (Sleepwalkers Theatre). “Lots of love to the cast of this awesome show and my wonderful Playhouse family!”

PRONOUNS: SHE | HER | HERS

PRODUCTION TEAM

KAMARIA ATIBA
SOUND BOARD OPERATOR, ELECTRICIAN
Kamaria was a stage management intern and production assistant at the Playhouse for Non-Player Character, An Entomologist’s Love Story, and Groundhog Day The Musical and assistant stage manager for King of the Yees. Before returning to the Playhouse, she served as stage manager for Cradle Will Rock and Mamma Mia! (City College of San Francisco), Tomfoolery (Shelton Theater), and Ma Rainey’s Black Bottom (Multi Ethnic Theater). Most recently, Kamaria worked on the Playhouse production of The Song of Summer.

ANTON HEDMAN
SOUND ENGINEER
Anton was born and raised in the Bay Area. He is the owner of Hedman Sound and the general manager of Sound Productions. Anton has worked at the Playhouse since 2014. Credits elsewhere include Jerry Springer: The Opera, LIZZIE, The Silence, and Jesus Christ Superstar (Victoria Theatre), Assassins, Woyzeck, and Black Rider (Shotgun Players), and projects at Pier 39, Eureka Theatre, Brava Theater Center, Cape Fear Regional Theatre in Fayetteville, and La MaMa E.T.C. in New York. He thanks his family and friends for their support and the cast and crew of this production for their hard work and talent. He feels “blessed to make a living in the arts!” hedmansound.com

ANGELA KNUTSON
PRODUCTION MANAGER, STAGE MANAGER, COVID COMPLIANCE OFFICER, VIDEO PRODUCER
Angela is excited to be in her twelfth season with the Playhouse. She has recently taken on a production management position overseeing the new world of filmed productions and is so grateful for all the opportunities the Playhouse has opened up for her. Angela also works closely with the Westlake School for the Performing Arts, where she discovered her love of performing arts.

PRONOUNS: SHE | HER | HERS

ZACH SIGMAN
TECHNICAL DIRECTOR
Zach has been technical director at the Playhouse since 2014, starting with Promises, Promises. He has been a part of the Bay Area theatre community since the early 1990s and has worked for many theatre companies, including San Jose Repertory Theatre, Berkeley Repertory Theatre, TheatreWorks Silicon Valley, Opera San Jose, and Lamplighters Music Theatre. Zach lives in San Lorenzo with his wonderful wife, Shannon Sigman.

STAFF

BILL ENGLISH
CO-FOUNDER, ARTISTIC DIRECTOR
Bill is the co-founder and artistic director of the Playhouse. In fifteen years with Susi Damilano, he has guided its growth from a bare-bones storefront to the second-largest nonprofit theatre company in San Francisco. Bill designed our first theater space at 536 Sutter Street and personally reconfigured our current space from a barn-like 700-seat hall into the current gracious and intimate 199-seat venue. Along the way, he has served as director, actor, scenic designer, and sound designer, winning San Francisco Bay Area Theatre Critics Circle nominations or awards in each of season as the assistant technical director at the Playhouse. Tish is also the technical director for the Sandbox Series. In the strange new ventures of pandemic theatre, she is also pulling out some previous experiences with Independent film and video crews as well as photography.

ANDREA SCHWARTZ
MASTER ELECTRICIAN
Andrea is thrilled to be in her fourth season as the master electrician at the Playhouse. She is also master electrician for the Jewish Community Center of San Francisco and a lighting designer around the Bay Area. She is proud to call the Playhouse her home.

PRONOUNS: SHE | HER | HERS

TISH LEUNG
ASSISTANT TECHNICAL DIRECTOR
Tish has been building productions for Bay Area theatre companies since 2001. This is her seventh season as the assistant technical director at the Playhouse. Tish is also the technical director for the Sandbox Series. In the strange new ventures of pandemic theatre, she is also pulling out some previous experiences with Independent film and video crews as well as photography.

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beyond readings. There is also a commitment to more in-depth work through individual commissions, including plays by Theresa Rebeck, Steve Yockey, Christopher Chen, Lauren Gunderson, and Aaron Loeb. The Playhouse has developed, presented, and transferred three world premieres to New York. Gunderson’s Bauer and Loeb’s Ideation opened Off-Broadway, and Loeb’s Abraham Lincoln’s Big, Gay Dance Party won the best of New York International Fringe Festival. Their commitment to new works in the San Francisco Playhouse Sandbox Series has been honored by grants from the National Endowment for the Arts and the American Theatre Wing. The Playhouse secured their two highest-profile commissions to date: Seared by Theresa Rebeck, which opened the 2016-2017 Mainstage Season and was nominated for ten San Francisco Bay Area Theatre Critics Circle awards, and You Mean to Do Me Harm by Christopher Chen, winner of the Lanford Wilson Award from the Dramatists Guild of America in 2016. Works developed by the Playhouse have gone on to receive regional and national acclaim. Yockey’s Pluto – a Playhouse commission – was named a National New Play Network Rolling World Premiere, George Brant’s Grounded – a Playhouse premiere – was produced at the Public Theater starring Anne Hathaway and directed by Julie Taymor in 2015, and Loeb’s Abraham Lincoln’s Big, Gay Dance Party has received productions from Birmingham to Off-Broadway.

SAN FRANCISCO PLAYHOUSE was founded in 2003 and is the only mid-sized professional theatre in downtown San Francisco, an intimate alternative to the larger, more traditional theaters. Presenting a diverse range of plays and musicals, the Playhouse produces new works as well as reimaged classics, “making the edgy accessible and the accessible edgy.” Its bold San Francisco Playhouse Sandbox Series – the only subscription series in the Bay Area devoted solely to presenting world premieres – is dedicated to nurturing new playwrights beyond readings. There is also a

DANIKA INGRAHAM
COVID COMPLIANCE OFFICER, GENERAL MANAGER

Danika is an artist and passionate advocate for inclusion and diversity in the performing arts. She takes pride in helping to shape organizational cultures where all people feel valued and seen. In previous managerial roles, Danika has established inclusive practices in the workplace and instituted policies to ensure the safety of all staff members. She has worn many hats including producing, budget management, theatre tech, and everything in between. Danika recently became a certified COVID compliance officer to oversee and implement the safety program at the Playhouse.

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\* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

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