

# Twelf! Night

A MUSICAL ADAPTATION OF **WILLIAM SHAKESPEARE'S** TWELFTH NIGHT

CONCEIVED BY KWAME KWEI-ARMAH AND SHAINA TAUB MUSIC AND LYRICS BY SHAINA TAUB

BAYSTAGES

# SUBSCRIBE TO OUR 2021/2022 SEASON



### 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

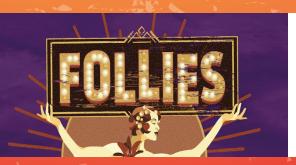
A heartfelt meditation on lives on the brink of redemption, and winner of the 2012 Pulitzer Prize for Drama.



#### 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 & LYRICS BY STEPHEN SONDHEIM Winner of seven Tony Awards and perhaps the greatest musical ever.

SFPLAYHOUSE.ORG/SUBSCRIBE

#### FROM THE ARTISTIC DIRECTOR

In eighteen seasons, San Francisco Playhouse has yet to present a play by Shakespeare. Until now, It always seemed to us that there were enough companies tackling the Bard's work in every corner of Bay Area, and the community didn't need us to add to the field of riches. So why now, after all these years, are we presenting Twelfth Night? Before I even started reading the play, I was immediately attracted to the words of adapters Kwame Kwei-Armah and Shaina Taub in their forward: "Our Illyria is set in an imagined city where all cultures are welcome. Filled with different musical styles -



New Orleans jazz and Motown soul to Broadway showtunes and '80s pop - to create as inclusive a world as possible." What could be better than that vision for our holiday season as we promote ideals of an inclusive and diverse community?

Reading through this lyrical collision of Elizabethan pentameter with rhythm and blues, I was amazed yet again

at Shakespeare's capacity to be so far ahead of his time. Radically in contrast to prevailing Elizabethan views, he clearly understood the fluidity of gender and how human souls can be at home anywhere on the spectrum between masculine and feminine. Perhaps as a young actor, he had played parts like Juliet or Desdemona, and through empathy, while inhabiting a feminine spirit, recognized in himself a capacity to feel what a woman feels. Then, in Twelfth Night, by subversively putting his protagonists in disguise, both to pass themselves off and be perceived as the opposite sex, he awakens in them a far greater understanding.

Making Shakespeare's point even stronger, the Twelfth Night of the title is actually the twelfth night of Christmas. In the late sixteenth-century, it was a day when nobles and peasants could exchange places, so that on the social as well as the gender level, they were given the opportunity to empathize with their opposites. It was and remains a day to throw away the distinctions that separate us and celebrate the unity of human experience, the common bonds we all share. Shaina Taub sums it up magnificently in the lyrics to her closing song:

If we see through the eyes of another, If we hear through the ears of somebody else. If we open our hearts to each other's beat. What a better world it would be

How could we not do this play?! What could be a better message for our season of hope?

# Bill English artistic director

# PLAYHOUSE PLAYHOUSE

450 Post Street San Francisco, CA 94102 info@sfplayhouse.org

Bill English founder & artistic director

Susi Damilano founder & producing director

#### **BOARD OF DIRECTORS**

William Adler, president Nancy K Austin Claire Axelrad Bobak Bakhtiari Cynthia Bogolub Linda Brewer Andre Glenn Chenoweth Carolyn Copeland Susi Damilano Bill English William J. Gregory Mr. Robert Hulteng Geoffrey Jue Janet McAllister, in memoriam Samuel Muir Betty Nakamoto **Howard Oringer** Jeffrey Pfeffer Phyllis Rosenberg Frances Schendle Dana Shapiro Margaret Sheehan Christian Chadd Taylor Andrew Teufel Rowland Weinstein



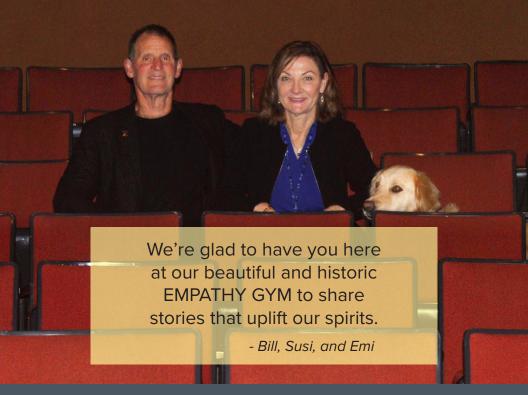
sfplayhouse







# WELCOME HOME



PLAYHOUSE PLAYHOUSE As we reimagined our priorities throughout reopening, we realized that while live theatre is irreplaceable, the seats are not! Your requests have been heard and your desires are being realized! We are making real a long-imagined project of fully refreshing our theatre space — yes, including refurbishing our theatre seats!



# WILL YOU INVEST IN THE FUTURE OF THE PLAYHOUSE?

For \$1,000 or more we will dedicate a seat in the name you choose.

Your gift of any amount will assist in bringing our **EMPATHY GYM** back into shape. It will help upgrade seating, carpeting, flooring, safety lighting, and more, thus ensuring the audience experience in the house mirrors the quality you've come to expect from the Playhouse onstage.

THANK YOU. WE APPRECIATE YOU!







AYINDE

#### MUSIC .....AND THE FOOD OF LOVE

First performed on the Feast of the Epiphany, Twelfth Night marked a day when accepted ranks and relationships could be turned upside down, with masters serving servants and the court fool playing the gueen or king. William Shakespeare's Twelfth Night, with its subtitle, Or, What You Will (i.e., "as you imagine you are," or "as I want to see you"), fits perfectly with this day of "upside-down" relationships: again and again its characters emerge in a topsy-turvy way, adopting alternate roles, genders, and relationships that puzzle others (and sometimes themselves).

This is the premise for the magical musical adaptation conceived by Kwame Kwei-Armah and Shaina Taub. Shakespeare's lines, infused by dance moves and tonal motifs, evoke the harmonies, confusions and complexities of love that are forever repeated on this earth though never in exactly the same way.

From count and countess to identical twins turfed out of the sea, to impecunious relatives, servants, and ladiesin-waiting, all of the characters in Twelfth Night duck, dance and weave, wondering about who they are and who they appear to be. On this "upside-down" Twelfth Night day, they might be unexpected love objects, or inexplicably in love, or mistaken for someone else, misrepresented, misgendered, in some way misaligned. Eventually, they pair up with whoever fate (or the playwright!) has arranged for them. Taub and Kwei-Armah's musical, with its saucy libretto and tonal variations, provides a beautiful celebration of human imperfections as well as the forgiving embrace (indeed, the miracle) of love.

Shakespeare wrote Twelfth Night side-by-side with Hamlet at the turn of the seventeenth century, and the shadow of the melancholic prince hangs over this hilarious comedy (much like Olivia's incongruous mourning veil). The play begins with loss, mourning and unrequited love. Hardly the stuff of a ribald "upside-down celebration," you'd think. It also has two dark notes that remain as the action closes. The first concerns Malvolio, Shakespeare's hilarious Puritan parody. A dour model of propriety, he turns out to be as venally go-getting as anyone else. Even the most unappealingly punitive Puritan, however, has longings, dreams, and feelings. With his dashed hopes, Malvolio cannot help but evoke our compassion as he ends his aspirations to greatness in a porta potty. His last scripted line, "I'll be revenged upon you all," is curiously proleptic. Later in the 17th century, the theatres, long the enemy of Puritan dogmatism, would be shut down altogether for eighteen years. The play's other discordance is struck by Antonio, that good man who rescues Sebastian and asks only to follow and love him despite the peril he faces in venturing onto enemy territory. Antonio adores Sebastian and, for his loving pains, is misunderstood, rejected, and eventually left to make his way alone.

This mixture of dark and light, harmony and dissonance, provides the orchestral lushness of Twelfth Night. Single notes of misunderstanding, loss, happiness, or disappointment may ring out loudly in individual lives, yet in the great score of human dreams and desires - played out over a lifetime or reprised over the centuries - nothing lasts forever or, indeed, for very long. It's love, nonetheless, that's still worth the longing. Eternally new and surprising, love is truly "what makes the world go round," or, in our case, what makes the world turn "upside down." Welcome to Twelfth Night.

Philippa Kelly, dramatura Sundiata Ayinde, associate dramaturg Felix King, associate dramatura

#### **PRODUCERS**

Robert Hulteng Sue Kubly executive producers

Margot Golding Fred L. Karren Carol + Duff Kurland Margaret Sheehan producers

Leslie Karren Tom + Stephanie Lima Kate Miller Robert Weston The Wu Fund associate producers

# ARTISTIC UNDERWRITERS

Fred L. Karren Sharon + Samuel Muir direction

> Henry Trevor + Elizabeth Werter choreography

> > Susan Ledford scenic design

Kevin Gahagan Charlene + David Ploss costume design

Carolyn Jayne lighting design

#### SAN FRANCISCO PLAYHOUSE

and executive producers

#### ROBERT HULTENG and SUE KUBLY

present

# Twelfth Night

a musical adaptation of
William Shakespeare's Twelfth Night

conceived by Kwame Kwei-Armah and Shaina Taub music and lyrics by Shaina Taub

#### **CAST**

#### [ IN ALPHABETICAL ORDER ]

Fabian, Ensemble	Tasi Alabastro
Andrew	Caleb Haven Draper
Ensemble	Amanda Farbstein*
Orsino	Sean Fenton*
Viola	
Sebastian	Bear Manescalchi
Ensemble	Amanda Le Ngyuen
Feste	Sam Paley
Ensemble	Tiana Paulding
Antonio, Ensemble	Jon-David Randle*
Maria	Cathleen Riddley*
Malvolio	Atticus Shaindlin*
Olivia	Loreigna Sinclair*
Toby	Michael Gene Sullivan*
Illyrian Officiant, Ensemble	

#### [ UNDERSTUDIES ]

Andrew	Tasi Alabastro
Malvolio	Caleb Haven Draper
Viola	Sam Paley
Orsino	Jon-David Randle*
Antonio, Ensemble	Jeremy Ryan
Dance Captain	Amanda Farhstein*
Fight Captain	

<sup>\*</sup> Member of Actors' Equity Association. This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



PERFORMANCE DATES: November 24, 2021 to January 15, 2022

SAN FRANCISCO PLAYHOUSE, 450 Post Street, San Francisco, CA 94102

The performance lasts approximately one hour and forty minutes.

There is no intermission.

Please note the location of all exits and turn off your electronic devices.

Please respect the audience and the performers on stage. Photographing, videotaping, or recording this production is strictly prohibited.

Food and drink are not permitted in the auditorium at this time.

#### **CREATIVE TEAM**

Director	Susi Damilano
Music Director	Dave Dobrusky
Choreographer	Nicole Helfer
Scenic Designers	. Bill English, Heather Kenyon^
Costume Designer	Abra Berman
Lighting Designer	Kevin Myrick
Sound Designer	Teddy Hulsker
Projections Designer	Teddy Hulsker
Properties Designer	Stephanie Dittbern
Wig Designer	Laundra Tyme
Fight Choreographer	Josh Marx
Dramaturg	Dr. Philippa Kelly
Casting Director	Laura Espino
Stage Manager	Sarah Marie Selig*
Assistant Stage Manager	
Production Assistant	Nicole Brown
Assistant DirectorsLeo	n Jones, Marie-Claire Erdynast
Assistant Costume Designer	Rachael Heiman
Associate Dramaturgs	Sundiata Ayinde, Felix King

^ Member of United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.



#### PRODUCTION TEAM

Production Manager	Angela Knutson
Assistant Production Manager	Elizabeth Newton
Technical Director	Tish Leung
Master Electrician	Andrea Schwartz
Electrician	Kamaria Atiba
Sound Engineer	Anton Hedman
Sound Board Operator	Miguel Wacher
Light Board Programmer	
Master Carpenter	Lance O'Dell
Staff Carpenter	Gabriel Martinez
Carpenters	
	Tori Leung, Jessica Looney,
	Christy Ramirez, Zach Sigman,
	Micaela Sinclair, Adam Uribe
Scenic Artists	Marie-Claire Erdynast,
	Lindsay John, Heather Kenyon
Wardrobe Assistant	Stephanie Dittbern

SPECIAL NOTE: This production uses theatrical haze effects.

SPECIAL THANKS: Actors' Equity Association and the staff of the Kensington Park Hotel.

Twelfth Night originally commissioned and produced by The Public Theater.
Oskar Eustis, Artistic Director | Patrick Willingham, Executive Director

Orchestrations and band arrangements by Mike Brun.

Twelfth Night is presented by arrangement with Concord Theatricals | concordtheatricals.com

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#### MISSION

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

Our theater is an Empathy Gym where we come to practice our powers of compassion. Here, safe in the dark, we can risk 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.

#### LAND ACKNOWI EDGMENT

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.





#### STAFF

Founder & Artistic Director	Bill English
Founder & Producing Director	Susi Damilano
Production Manager	Angela Knutson
General Manager	
Marketing Director	
Technical Director	•
Individual Gifts Manager	•
Associate Director of Development	
Casting Director	Laura Espino
Marketing & Casting Associate, EDI Lead	
Assistant Production Manager	
Associate Artistic Director	
Business Operations Associate	
Rising Stars Coordinator	
Audience Development Manager	, ,
Box Office Manager	
Front of House Associates	
	Jim McCunn
Box Office Associate	Kyziah Shavers
Concessions Associates	Michael Cazares
	Stephanie Goulart
	Victoria Leung
Facilities Coordinator	Adam Uribe
COVID Compliance Officers	
•	Keili Ellliot
	Danika Ingraham
	Angela Knutson
	Ada May
	Alexia Staniotes
Resident Playwright	Aaron Loeb
Production Photographer	Jessica Palopoli
Trailer Producer	
Key Art Designer	
Publicist	

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#### SONGS

**SETTING**: The action of this play takes place now and always in a mythical city surrounded by water called Illyria, which is here, there, and everywhere. No one is an expert in our Illyria. Our Illyria is not set in any one specific era or locale, rather in an imagined city where all cultures are welcome. Our Illyria is filled with different musical styles, ranging from New Orleans jazz to Motown soul to Broadway showtunes to '80s pop in order to create as inclusive a world as possible.

"Play On"	
"I . II C . II C . "	Olivia, Illyrians
"Let Us See the Caper"	
"Word on the Street"	•
"Tell Her"	
"If You Were My Beloved"	Viola, Orsino, Olivia
"If You Were My Beloved" (Reprise)	Antonio
"Viola's Soliloquy"	Viola
"You're The Worst"	Feste, Andrew,
	Fabian, Toby, Maria,
	Malvolio, Illyrians
"Is This Not Love?"	Feste
"Count Malvolio, Part 1"	
"Count Malvolio, Part 2"	
"I Am She"	
"Word on the Street - II"	
"Count Malvolio" (Reprise)	
"What Kind of Man R U Gonna Be?"	
Thing thing of man is a comma got minimum.	Andrew, Illyrians
"Viola's Soliloguy" (Reprise)	
"Greatness"	
"Sebastian's Soliloquy"	
"Word on the Street - III"	
"Viola's Soliloquy" (2nd Reprise)	•
"Tell Her" (Reprise)	
"I Am She" (Reprise)	
"Malvolio's Exit"	•
"Is This Not Love?" (Reprise)	•
"F (A II "	Couples, Company
"Eyes of Another"	
	Sebastian, Feste,
	Malvolio, Company

#### **MUSICIANS**

Conductor, Keyboards	Dave Dobrusky
Saxophone	Howard Cespedes°, Nick DiScala°
Trumpet	Sonja Lindsay°, Jason Park°
Trombone	Derek James°, Kevin Porter°
Guitar	Stephen Danska°, Mike Smith°
Bass	Max Judelson°, Amanda Wu Chroust°
Drums	Russ Gold°, Adriano Tecson°
Keyboards	Sam Paley, Jamie Zee
Accordion	Sam Paley

<sup>°</sup> Musicians will play alternating performances.



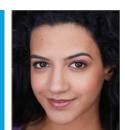






FARBSTEIN

**FENTON** 



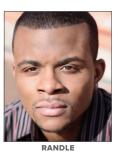


MANESCALCHI





















SINCLAIR

ZEE

#### **BIOGRAPHIES**

#### **CAST**

#### **TASI ALABASTRO**

FABIAN, ENSEMBLE, U/S: ANDREW

Tasi is elated to make his Playhouse debut and return to the stage after an amazing stint as a pandemic hermit. He recently collaborated with fellow Multi-Cultural Arts Leadership Institute (MALI) alumnus Jeffrey Lo on Our Digital Stories, a collection of short stories carefully crafted to reflect our time, inspiring Tasi to re-energize his commitment to creating content to cultivate communal gathering in a digital space. Tasi was recently featured in the San Francisco Chronicle Datebook, highlighting his efforts with local arts organizations as it pertains to virtual programming. He has been honored by publications in Content Magazine and Tayo Literary Magazine, the 2019 Leigh Weimers Emerging Artist Award, and the 2018 Silicon Valley Creates Emerging Artist Laureate. Tasi is a proud member of the Red Ladder Theatre Company and currently works with inmates in state prisons as part of the Arts in Corrections program which re-engages participants with their creativity and imagination. @tasialabastro tasialabastro.com

PRONOUNS: HE | HIM | HIS

#### CALEB HAVEN DRAPER ANDREW, U/S: MALVOLIO

Caleb is excited to make his Playhouse debut! He recently played Rachel Green in Friends Live! at OASIS and Brad Majors in The Rocky Horror Show with Ray of Light Theatre, where he is also on staff. Caleb has worked with many companies throughout the Bay Area and performed as a dancer in Donn Arden's Jubilee at Bally's Las Vegas Hotel & Casino.

PRONOUNS: HE | THEY

# AMANDA FARBSTEIN\* ENSEMBLE, DANCE CAPTAIN

Amanda is an equity actor with a soft spot for Sondheim, Shakespeare, devised work, tap dancing, and memes. She trained with Pacific Conservatory of the Performing Arts and earned a BA in English from Westmont College. Recent (COVID doesn't count) Playhouse roles include Celeste #1 and understudy for Dot in Sunday in the Park with George and Elise in gravevard shift. Amanda has also worked with theatre companies including Shotgun Players, Cutting Ball Theater, Hillbarn Theatre, Woodminster Summer Musicals, Broadway by the Bay, Theatre Rhinoceros, Half Moon Bay Shakespeare, and Custom Made Theatre Co., where she is a company member. Favorite roles include Li'l Bit in How I Learned to Drive. Natasha in Kill the Debbie Downers, and Kathy in Singin' in the Rain. Amanda has had a lifelong dream to combine a Shakespeare play

#### amandafarbstein.com

**SEAN FENTON\*** 

with dancing. Dreams come true.

#### ORSINO

Sean is excited to make his Playhouse debut. Recent credits include A Gentleman's Guide to Love and Murder (42nd Street Moon) and the world premiere of the musical Pride and Prejudice (TheatreWorks Silicon Valley). He received a TBA Award for his performance as the Old Man of the Moon in Where the Mountain Meets the Moon by Min Kahng (Bay Area Children's Theatre) and a San Francisco Bay Area Theatre Critics Circle nomination for the role of Song Liling in M. Butterfly (Custom Made Theatre Co.) Additional credits include The Bridges of Madison County, A Little Night Music, and the world premiere of The Four Immigrants: An American Musical Manga (TheatreWorks

Silicon Valley), the world premiere of Two Mile Hollow (Ferocious Lotus Theatre Company), Fiorello! (42nd Street Moon), M. Butterfly (Community Asian Theatre of the Sierra at Nevada Theatre), and the Shanghai tour of James and the Giant Peach by Pasek and Paul (Bay Area Children's Theatre). Sean is a graduate of Stanford University and a member of Actors' Equity Association and SAG-AFTRA. He thanks his family and friends for their support and the entire Playhouse team for their work on this production. @sean.a.fenton

PRONOUNS: HE | HIM | HIS

#### **SOPHIA INTRONA\***

VIOLA

Sophia is thrilled to return to the Playhouse after performing in Groundhog Day The Musical right before theatres shut down all over the world. She received a San Francisco Bay Area Theatre Critics Circle award and was named one of the Top Five Standout Performances of 2019 by the Houston Chronicle for the role of Wendla in Spring Awakening. Regional credits include Spring Awakening (Theater Under the Stars) and In the Heights (Playhouse on Park). New York credits include Fat Kid Rules the World (Theater Row) and Emerson Loses Her Miand (Hudson Guild Theatre), Sophia earned a BFA from Rider University and studied at Stella Adler Studio and The Barrow Group in New York City. She is a screenwriter who is currently producing her first film. Sophia is crowdfunding and you can donate to make her vision a reality! @sophiaintrona hayawanfilm.com

PRONOUNS: SHE | HER | HERS

#### BEAR MANESCALCHI SEBASTIAN

JEDAJITAN

Bear is quite excited to be "twinning" it in **Twelfth Night** at the Playhouse. He recently returned from an exceptional summer doing Godspell, Grease, and The Music Man at Great Plains Theatre in Kansas. Bear previously acted in the world premiere of 33 1/3 - House of Dreams at San Diego Repertory Theatre. Other credits include three productions of Sister Act, singing on Disney Cruise Line, and performing in Seussical with Cathy Rigby. "Much love to my always supportive family and friends, DA, CB, KM. Special thanks to Lyne and Peter!"

PRONOUNS: HE | HIM | HIS

#### AMANDA LE NGYUEN ENSEMBLE

Amanda is an active Bay Area teaching artist and performer who specializes in musical theatre. She directs talented voung folx at StarStruck Theatre in Fremont and teaches at Bay Area Children's Theatre virtually at home by day and performs her heart out on stage in the Bay Area by night. Amanda recently played the illustrious Green Girl in Shout! The Mod Musical (South Bay Musical Theatre), Bus Driver in the local tour of Don't Let Pigeon Drive the Bus (Bay Area Children's Theatre), and Orangutan in the virtual production of Water by the Spoonful (San Francisco State University). "Love to my beautiful family and friends. Hey, Bub." @haus of win

PRONOUNS: SHE | HER | HERS

#### **SAM PALEY**

#### FESTE, U/S: VIOLA, ACCORDION, KEYBOARD

Sam is a recent graduate of New York University Tisch School of the Arts. Credits include The Royal Family of Broadway (Barrington Stage Company), Next to Normal (Pendragon Theatre), A Woman of No Importance (Walnut Street Theatre), and Romeo and Juliet (CT Shakespeare in the Parks). She is so grateful to all who have brought the wonder of music into her life. In honor of this performance, Sam will donate to the Bay Area

Music Project, a nonprofit school music program where no child is turned away due to financial limitations. She hopes you will consider a donation too. Sam is thrilled to be here with you all! sampaleyofficial.com

PRONOUNS: SHE | HER | HERS

#### TIANA PAULDING ENSEMBLE

Tiana is thrilled to make her Playhouse debut! You may remember her from Tarzan, Dreamgirls, Big, and Mamma Mia! at Berkeley Playhouse. Other stage credits include a Soul Singer and Herod Dancer in Jesus Christ Superstar and the role of Ms. Smythe plus performing in the ensemble of Mary Poppins (Tri-Valley Repertory Theatre) and Meg March in Little Women (The Peter Pan Foundation). Tiana thanks her family and friends for putting up with her crazy schedule and helping her through life. After two years, she is happy to be back on stage. "Enjoy the show. Love you, Kevin."

PRONOUNS: SHE | HER | HERS

#### JON-DAVID RANDLE\* ANTONIO, ENSEMBLE,

U/S: ORSINO

Jon-David makes his Playhouse debut. Words cannot express how excited he is to be back in the theatre to perform for a live audience. Recent credits include Gator in Memphis (Berkeley Playhouse), Pish-Tush in Hot Mikado (42nd Street Moon), Flick in Violet (Bay Area Musicals) and Gator in the national tour of Memphis (Prather Entertainment Group). Jon-David gives a shout out to his cousin and fellow actor in the business, Jourdan.

#### CATHLEEN RIDDLEY\*

MARIA

Cathleen is a multiple awardwinning Bay Area actor who is thrilled to be returning to the Playhouse! Favorite roles include Paulina in **The Winter's Tale** (California Shakespeare Theater), Mrs. Price in Tree (San Francisco Playhouse), every role in Hamlet (seriously, she played them all over the course of a year) and Lena in brownsville song (b-side for tray) (Shotgun Players), and Mary Tyrone in Long Day's Journey into Night (Ubuntu Theatre Project). She is passionate about new work, and is embarking on a new chapter of her life by exploring directing. Cathleen is a proud member of Making Good Trouble, a cohort of theatre artists in partnership with Authentic Arts & Media, whose goal is to empower Bay Area artists and staff to become anti-racism trainers. Cathleen is a member of Actors' Equity Association and Theatre Bay Area, as well as a company member with Shotgun Players, TheatreFIRST and PlayGround. She is an alumna of The Juilliard School, a nationally certified ASL interpreter, and earned an MA degree from the University of Pennsylvania. Cathleen asks that we all take care of each other and remember, Black Lives Matter.

PRONOUNS: SHE | HER | HERS

#### **JEREMY RYAN**

U/S: ANTONIO, U/S: ENSEMBLE

Jeremy is this thrilled to be making his Playhouse debut. Prior credits include Mr. Darcy in both The Wickhams: Christmas at Pemberley and Miss Bennet: Christmas at Pemberley, Lorenzo in The Merchant of Venice, Terry in Handle With Care, Thomas in Alabama Story, and Geoffrey in the world premiere of Truce: A Christmas Wish from the Great War (City Lights Theater Company), Sam Phillips in Million Dollar Quartet (Palo Alto Players), Sebastian in Twelfth Night (Silicon Valley Shakespeare), and Chevalier Danceny in Les Liaisons Dangereuses (Dragon Productions). Jeremy is a graduate of the Foothill Theatre Conservatory and a company member at Play On Words San Jose.

PRONOUNS: HE | HIM | HIS

#### **ATTICUS SHAINDLIN\***

#### MALVOLIO

Atticus is happy to return to the Playhouse where he most recently played Cliff in Cabaret. He is a recent graduate of Carnegie Mellon University where he earned a BFA in drama. Work includes the role of Dan in Next to Normal (The Refuge), The Soldier in Pilgrims, and Romeo in Romeo and Juliet. He thanks Dad, Mom, Quincy, Cate, and CC for all their love and support.

PRONOUNS: HE | HIM | HIS

#### **LOREIGNA SINCLAIR\***

#### OLIVIA

Loreigna is a Vallejo native who earned a BFA in musical theatre from the American Musical and Dramatic Academy, Recent credits include Naomi in the world premiere of She Persisted (Bay Area Children's Theatre), LuLu in Cabaret and Debbie in Groundhog Day The Musical (San Francisco Playhouse), and Lorrell Robinson in Dreamgirls and Felicia Farrell in Memphis (Berkeley Playhouse). "It is impossible to find the words to express how it feels to return to theatre after all this time. I am honored and humbled to have the chance to perform for you."

PRONOUNS: SHE | HER | HERS

### **MICHAEL GENE SULLIVAN\***

TOBY, FIGHT CAPTAIN

Michael is an award-winning theatre artist based in San Francisco. Previous work at the Playhouse includes Groundhog Day The Musical, She Loves Me, Stage Kiss, and Dogfight. He has acted with many companies, including American Conservatory Theater, TheatreWorks Silicon Valley, California Shakespeare Theater, Denver Center for the Performing Arts Theatre Company, Marin Theatre Company, Aurora Theatre Company, African-American Shakespeare Company, the San Francisco Shakespeare Festival, and Magic Theatre. For the past thirty years, Michael has

also been an actor, playwright, director, collective member, and co-artistic director of the Tony award-winning (and never, ever silent) San Francisco Mime Troupe, where he has written, acted, and directed over thirty productions. He has authored almost two dozen plays for the San Francisco Mime Troupe, as well as the awardwinning, internationally produced stage adaptation of 1984 by George Orwell and The Great Khan this season here at the Playhouse and at San Diego Repertory Theatre.

PRONOUNS: HE | HIM | HIS

#### **JAMIE ZEE**

#### ILLYRIAN OFFICIANT. ENSEMBLE, KEYBOARD

Jamie is a performer, jazz educator, composer, and member of the San Francisco Arts Education Project, the Latin Jazz Youth Ensemble of San Francisco, and the SFJAZZ High School All-Stars. They embody the musical life of an LGBTQ. Chinese American, and social justice activist. Freshly graduated from the California Jazz Conservatory in 2020, Jamie already has a decade worth of teaching experience in the Bay Area. They mentored under artists Kate McGarry, Marcus Shelby, and Dr. John Calloway. Jamie has gone on to perform at notable venues such as Freight and Salvage, Yoshi's, SFJAZZ Center, and Carnegie Hall.

PRONOUNS: THEY | THEM | THEIRS

#### **CREATORS**

#### **KWAME KWEI-ARMAH** CREATOR

Kwame has regional credits including Things of Dry Hours, Whipping Man, An Enemy of the People, and The Mountaintop (Baltimore Center Stage) and Detroit '67 (Public Theater). International credits include Let There Be Love and Seize the Day (Tricycle Theatre, London). Kwame is the current artistic director for Baltimore Center Stage and chancellor of the University of the

Arts London, as well as previous as artistic director for the third World Festival of Black Arts and Cultures in Dakar, Senegal, associate artist with the Royal National Theatre in London, and writer in residence for Bristol Old Vic and BBC Radio Drama. Plays include Elmina's Kitchen, Fix Up, and Statement of Regret, which premiered at Royal National Theatre. Elmina's Kitchen transferred to the West End in London, making Kwame the first black British playwright to have that honor. Additional awards and honors include an OBE from Queen Elizabeth II on her Jubilee Honours List for services to drama. honorary doctorates from The Open University and the University of East London, a nomination for a Laurence Olivier Award, and a British Academy of Film and Television Arts Award, Kwame is a board member of Theatre Communications Group.

#### **SHAINA TAUB**

#### CREATOR, MUSIC & LYRICS

Shaina is a New York-based songwriter and performer who was raised in the green mountains of Vermont. She has received the Jonathan Larson Grant, the Fred Ebb Award, and the Billie Burke Ziegfeld Award, and has an ongoing concert residency at Joe's Pub. Shaina starred in her musical adaptations of Twelfth Night and As You Like It for the Public Theater at Delacorte Theater in Central Park, which was commissioned for the ground-breaking Public Theater Public Works initiative. She is currently writing a musical about the American women's suffrage movement and is writing lyrics for the upcoming musical The Devil Wears Prada, with music by Sir Elton John, Her work was featured in the Lincoln Center for the Performing Arts American Songbook Series, and she recently performed her music with The New York Pops in her debut at Carnegie Hall. Shaina wrote songs for and co-starred in Old Hats by Bill Irwin

and David Shiner and directed by Tina Landau (Signature Theatre, American Conservatory Theater). She earned a nomination for a Lucille Lortel Award as Mary in Natasha, Pierre & The Great Comet of 1812 (Off-Broadway) and performed with the original cast in Hadestown (New York Theatre Workshop). Her songs have been performed by Audra McDonald and Sutton Foster. Shaina wrote the theme song for the Julie Andrews series Julie's Greenroom on Netflix, performed by Sara Bareilles. Her two albums, Visitors and Die Happy, are available on her website. shainataub.com

#### **CREATIVE TEAM**

#### **SUSI DAMILANO**

DIRECTOR, CO-FOUNDER, PRODUCING DIRECTOR

Susi is co-founder and producing director of the Playhouse. She is a five-time recipient of the Excellence in Theatre Award for Principal Actress in a Play from the San Francisco Bay Area Theatre Critics Circle for the Playhouse productions of Abigail's Party, Harper Regan, Bug, Six Degrees of Separation, and Reckless. Susi has also performed leading roles here in Yoga Play, The Effect, The Roommate, Red Velvet, Tree, Bauer, Abigail's Party, Harper Regan, Coraline, Slasher, One Flew Over the Cuckoo's Nest, Landscape of the Body, First Person Shooter, Jesus Hopped the 'A' Train, The Crucible, Kimberly Akimbo, Our Town, and The Smell of the Kill. Directing credits include Playhouse productions of Groundhog Day The Musical, Cabaret, Mary Poppins, Noises Off, She Loves Me, Stage Kiss, Company, Stupid Fucking Bird, Into the Woods, A Behanding in Spokane, Den of Thieves, and Wirehead (SFBATCC nomination), the West Coast premieres of Honey Brown Eyes (SFBATCC nomination), Dead Man's Cell Phone, Coronado, The Mystery Plays, and Roulette, and the world premieres of On

Clover Road by Steven Dietz, From Red to Black by Rhett Rossi, and Seven Days by Daniel Heath in the Sandbox Series.

PRONOUNS: SHE | HER | HERS

#### **DAVE DOBRUSKY**

MUSIC DIRECTOR, CONDUCTOR, KEYBOARDS

Dave has been working in the Bay Area for twenty-five years. He 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 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.

#### NICOLE HELFER CHOREOGRAPHER

Nicole is an award-winning choreographer, director, performing artist, and chair of the school of theatre at Oakland School for the Arts. She is delighted to be back at the Playhouse where she recently choreographed and was a swing for 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, Ray of Light Theatre, Contra Costa Musical Theatre, Throckmorton Theatre, Ross Valley Players, Bay Area Children's Theatre, and Pacific Coast Repertory Theatre. Most notable choreography credits include Cabaret (TBA Award

finalist), Dames at Sea (TBA Award finalist and San Francisco Bay Area Theatre Critics Circle nomination), The Music Man (TBA Award finalist), West Side Story (TBA Award), In the Heights (TBA Award), No, No, Nanette (TBA Award finalist and SFBATCC nomination), and LIZZIE (SFBATCC nomination). Directing credits include She Loves Me, Dames at Sea (TBA Award finalist), 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 nomination), Betty in Sunset Boulevard (Shellie nomination), Audrey in Little Shop of Horrors (Shellie nomination), Cassie and Val in A Chorus Line, and Velma Kelly in Chicago (SFBATCC nomination).

PRONOUNS: SHE | HER | HERS

#### **KAMARIA ATIBA**

ASSISTANT STAGE MANAGER, 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 Starting Here, Starting Now and The Song of Summer.

#### **NICOLE BROWN**

#### PRODUCTION ASSISTANT

Nicole is delighted to find her way back home to her people! She has participated as an actor with the Prospect Theater Project, and as a member of the improvisational group at Pan Theater. She is currently working towards standup comedy. "The play's the thing!"

#### **SUNDIATA AYINDE**

ASSOCIATE DRAMATURG

Sundiata (Soon-dee-ah-tah) is a twenty-one-year-old student at Laney College who lives in Oakland. Her first experience with performing was at age seven for a car commercial. After reading Romeo and Juliet in her sophomore year in high school, Sundiata knew her destination would be theatre. She is currently in the Fusion Project and The Holy Fools Society with the Laney College Theatre Arts Department. Sundiata strives to deepen and expand her understanding of what makes a play. This is why she is excited to dig deeply into dramaturgy.

#### **ABRA BERMAN**

**COSTUME DESIGNER** 

Abra Berman has been designing costumes for over twenty-five years. Collaborations include Pacific Repertory Theatre, Boxcar Theatre, San Francisco Playhouse, San Jose Stage Company, West Bay Opera, Marin Shakespeare Company, Alonzo King LINES Ballet, Company C Contemporary Ballet, Lamplighters Music Theatre, Marin Theatre Company, the M.H. De Young Memorial Museum, and the Museum of Performance + Design. Abra earned an MFA in theatrical costume design from the University of California, Los Angeles, and is a theatre professor at City College of San Francisco and Santa Rosa Junior College.

PRONOUNS: SHE | HER | HERS

#### STEPHANIE DITTBERN PROPERTIES DESIGNER. WARDROBE ASSISTANT

Stephanie has designed properties and costumes for the Sandbox Series here at the Playhouse and for The Breadbox, 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 (Cutting Ball Theater), Isaac's Eye, Kurt Vonnegut's Mother Night, Tinderella: 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 from Cañada College and a BA in theatre design and technology from Plymouth State University.

PRONOUNS: SHE | HER | HERS

#### **BILL ENGLISH**

SCENIC DESIGNER. CO-FOUNDER. ARTISTIC DIRECTOR

Bill English 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 those categories. Bill is also an accomplished musician and builder. Milestone accomplishments include bringing Pulitzer Prize-winner Stephen Adly Guirgis to the Bay Area by directing three of his plays, commissioning twelve playwrights including Theresa Rebeck, Aaron Loeb, Lauren Gunderson, Lauren Yee, and Christopher Chen, and developing world premieres from workshops to Sandbox Series to Mainstage Season to Off-Broadway (including the Off-Broadway transfers of Ideation and Bauer), and presenting the very first production of Grounded by George Brant which later played at the Public Theater. He coined the phrase "the empathy gym" and it drives everything at the Playhouse.

#### **MARIE-CLAIRE ERDYNAST**

ASSISTANT DIRECTOR, SCENIC ARTIST.

ASSOCIATE ARTISTIC DIRECTOR

Marie-Claire is the associate artistic director of San Francisco Playhouse. Previous directing credits include Red Bike by Caridad Svich (Liminal Space and Santa Clarita Shakespeare Festival), a reading of The Sunrise from the Moon by Hannah Manikowski (San Francisco Playhouse), and Flight by DeLanna Studi and Blue by Caridad Svich (San Francisco Playhouse Zoomlet). She has previously served as assistant director to Bill English and Dawn Monique Williams.

PRONOUNS: SHE IHER IHERS

#### **LAURA ESPINO**

CASTING DIRECTOR

Laura is a teacher in the theatre department at Ruth Asawa School of the Arts. As an actor, she is a TBA Award finalist and a San Francisco Bay Area Theatre Critics Circle award recipient. Her work includes credits with TheatreWorks Silicon Valley, Magic Theatre, PlayGround, California Shakespeare Theatre, and more. As a casting professional, Laura has worked with Marin Theatre Company and Golden Thread Productions, and she recently worked on co-casting the Bay Area Playwrights Foundation festival. Laura is an MLA candidate at Stanford University and lives in San Francisco with her partner and two kids.

#### **RACHAEL HEIMAN**

ASSISTANT COSTUME DESIGNER

Rachael is a Bay Area production designer and fabricator as well as a recent graduate of the California College of the Arts. They received an "individualized" BFA from CCA that melded textiles, sculpture, and fashion. Previously, Rachael has

been the solo costume designer for Yoga Play and Shoot Me When... at the Playhouse. They have been an assistant costumer under their mentor Abra Berman at the Playhouse since they were sixteen years old. Rachael has been working in Bay Area as an actor as well as a costume, properties, and scenic designer for almost ten years. In that time, they have also worked with The Great Dickens Christmas Fair, the African-American Shakespeare Company. San Francisco Speakeasy, Opera Parallèle, and Youth Musical Theater Company.

#### **TEDDY HULSKER**

# SOUND DESIGNER, PROJECTIONS DESIGNER

Teddy is a Bay Area multidisciplinary theatre artist specializing in sound and projection design. Recent design credits include Art (San Francisco Playhouse), Rime of the Ancient Mariner (Word for Word Performing Arts Company), Eureka Day (Aurora Theatre Company), and Love (Marin Theatre Company). He received the Landisman Fellowship for Emerging Designer in 2012 and has received San Francisco Bay Area Theatre Critics Circle awards for sound design on Warplay (New Conservatory Theatre Center) and Jesus Christ Superstar (Ray of Light Theatre), and for projection design on Sunday in the Park with George (San Francisco Playhouse). In addition to theatre design work, Teddy has created original installations and performances in San Francisco, Oakland, Berlin, New York, Detroit, and Los Angeles. He also runs after school Dungeons and Dragons camps for children, teens, and families.

PRONOUNS: HE | HIM | HIS

#### **LEON JONES**

#### ASSISTANT DIRECTOR

Leon is honored to return to the Playhouse after playing the role of Jayden here in **The Great Khan**. He is committed to creating space for other BIPOC and LGBTQIA+ artists on stage and screen. Leon began

his professional career playing Macduff's Son in Macbeth at Berkeley Repertory Theatre with Frances McDormand and Conleth Hill. He attended Oakland School for the Arts, studying acting and musical theatre. Recent acting credits include Young Man in Begin the Beguine (Oakland Theater Project), Marcellus in The Music Man (Throckmorton Theatre), and the roles of Damascus and Demeter in ...And Jesus Moonwalks Mississippi, the Watchmen's Friend in The Oresteia, the Player King in Hamlet, and Curly in Rising (Oakland School for the Arts), and the title role in Hamlet (Marin Shakespeare Company). Leon is an emerging producer, director, and writer, who recently received an award from Regina Taylor for his short film Through My Mind. He currently serves as founding executive director for Youth Uproar Theatre Company and education director of Marin Shakespeare Company. @theleoniones | leonionesir.com

PRONOUNS: HE | THEY

# DR. PHILIPPA KELLY DRAMATURG

Philippa is the resident dramaturg for both the California Shakespeare Theater and Remote Theater, and production dramaturg for many regional theatre companies. Philippa moved to the Bay from Australia in 2002. She has been awarded fellowships from the Fulbright, Rockefeller, and Commonwealth awards, and grants from the California Arts Council, the National Endowment of the Humanities, the Walter and Elise Haas Foundation, and the Literary Managers and Dramaturgs of the Americas (Blv Award for Innovation in Dramaturgy). Philippa has published eleven books, four dozen internationally peer-reviewed articles, and fiftytwo playbill articles. Her Arden book, The King and I, is closest to her heart, illuminating King Lear through the lens of Australia's history of outcasting and her Run the Canon series at California Shakespeare Theater presents original twelve-minute video talks on Shakespeare's canon. She leads a year-round community theatre appreciation group entitled Berkeley Theater Explorations.

#### pkelly@calshakes.org

#### HEATHER KENYON<sup>A</sup> SCENIC DESIGNER, SCENIC ARTIST

Heather is a Bay Area scenic and lighting designer. Previous Playhouse scenic designs include Starting Here, Starting Now, The Fit, and Washed Up on the Potomac. She was also associate scenic 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

#### **FELIX KING**

#### ASSOCIATE DRAMATURG

Felix is currently a student at San Francisco State University, majoring in theatre. They have a long history with Shakespeare, having started studying his work at the age of eight and even playing Orsino in **Twelfth Night** in high school. As of last spring, Felix starred as Macbeth in **Macbeth**:

It's a Mad, Mad World at Laney College. Outside of theatre, they are a local zinester and comics artist, always with a new story in the works.

#### **JOSH MARX**

#### FIGHT CHOREOGRAPHER

Josh is an award-winning actor, director, teacher, and fight choreographer. He has choreographed staged violence for regional theatre companies across the country. Bay Area credits include A Gentleman's Guide to Love and Murder (42nd Street Moon), The Wild Party, Reefer Madness, and Heathers: The Musical (Ray of Light Theatre). Them (Awesome Theatre), Sweeney Todd, The Woman in Black, and A Few Good Men (Hillbarn Theatre), and West Side Story, Singin' in the Rain, and Oklahoma! (Broadway by the Bay). Josh earned a fight certification with recommendation from the Society of American Fight Directors (SAFD), is a member of Actors' Equity Association, and has an MFA in acting from Rutgers University. j-marx.com

#### KEVIN MYRICK

#### LIGHTING DESIGNER

Kevin studied technical theatre and design at San Francisco State University. Since 1974, he has worked as a designer, technical director, or theatre technician for festivals, artists, and arts organizations. Credits include civic organizations such as the San Francisco Neighborhood Arts Program and the City of Atlanta Office of Cultural Affairs. Theatre credits include AfroSolo Theatre Company, Cultural Odyssey, Oakland Ensemble Theatre. the Atlanta Children's Theatre Company, Alliance Theatre, and Just US Theatre Company. Kevin has also produced and designed for public access television. Most recently, he designed lighting, sound, or projections for Othello, Macbeth, The Trial, and Cinderella (African-American Shakespeare

Company), Home, Urban Retreat, and Soulful Christmas (Lorraine Hansberry Theatre), The Last Sermon of Sister Imani (TheatreFIRST), Ragtime (Throckmorton Theatre), Caroline, or Change (Ray of Light Theatre), and A Man of No Importance, Rent, Batboy, and Parade (Youth Musical Theater Company).

#### SARAH MARIE SELIG\* STAGE MANAGER

Sarah is a graduate of San Francisco State University with a BA in theatre. Favorite Playhouse credits 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

#### **LAUNDRA TYME**

#### WIG DESIGNER

Laundra is known for her incisive style sense and incredible bespoke creations. She is the founder and creative force behind Wigs by Tips. A veteran of the San Francisco drag scene in her own right, this folk-singing drag queen was the hostess of The Broni Mitchell Show and a long-time hostess of The Monster Show. Laundra served as wig master for Beach Blanket Babylon, the longest running live theatre revue in history.

#### PRODUCTION TEAM

#### 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 Favetteville. 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. Anton feels "blessed to make a living in the arts!" hedmansound.com

#### **ANGELA KNUTSON**

# PRODUCTION MANAGER, COVID COMPLIANCE OFFICER

Angela is excited to be in her twelfth season with the Playhouse. She has recently taken on a production management position overlooking 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

#### **TISH LEUNG**

#### **TECHNICAL DIRECTOR**

Tish has been building productions for Bay Area theatre companies since 2001. This is her first season as the technical director at the Playhouse, after previously serving as its assistant technical director for seven years. 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.

#### **ELIZABETH NEWTON**

#### 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 and served as stage manager on many productions there including her personal favorites, Twelfth Night and Cabaret. She worked as a production assistant on Flevada at Shotgun Players and stage manager on Born in East Berlin for the Sandbox Series at the Playhouse, Most recently, Elizabeth worked on Shoot Me When... and [hieroglyph] on the Playhouse mainstage. She is very excited to share this experience with the cast and crew

#### **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. Andrea is proud to call the Playhouse her home.

PRONOUNS: SHE | HER | HERS

#### **MIGUEL WACHER**

#### SOUND BOARD OPERATOR

Miguel has a long history in the performing arts and the entertainment industry, beginning as a child, performing live music. This continued into his teen years when he played shows at music venues including Yoshi's and Yerba Buena Gardens as a percussionist with the Latin Jazz Youth Ensemble, all while studying digital audio production at the Bay Area Video Coalition. Miguel has also Studied film production at Vancouver Film School in Vancouver, British Columbia. He has since worked on several films including the documentary, A Dangerous Idea: Eugenics, Genetics and the American Dream. For the last two and a half years, he has shifted his focus to acting and theatre production, and has performed

in and assisted in the production of Dierdre the Queer Queen for the Aurora Theatre Company in collaboration with The Holy Fools, as well as Macbeth and Disbelief with the Fusion Theatre Project.

#### MUSICIANS

#### **HOWARD CESPEDES**

#### SAXOPHONE

Howard has performed with Patti Austin, Louis Bellson, California Pops Orchestra, Pete Escovedo. Clare Fisher, Four Tops, Josh Groban, Roger Kellaway, Gladys Knight, O'Jays, Patti LuPone, Johnny Mathis, Linda Ronstadt, Santa Cruz Symphony, Bobby Short, the Temptations, and many others. Big band affiliations include Contemporary Jazz Orchestra, Full Faith & Credit Big Band, and Jamie Davis. Howard has written numerous works for jazz orchestra that have been performed at jazz festivals in Montreux, Vienna, Kvoto, Umbria, San Jose, Monterev. and at the Hollywood Bowl.

PRONOUNS: HE | HIM | HIS

# AMANDA WU CHROUST

Amanda is thrilled to return to live performances! She plays double bass and electric bass in the Bay Area for various musical ensembles, including San Francisco Playhouse, Berkeley Playhouse, 42nd Street Moon, Youth Musical Theater Company. and Awesome Orchestra Collective. Most recently, Amanda played for Starting Here, Starting Now and Groundhog Day The Musical (San Francisco Plavhouse). A Light in the Piazza (Youth Musical Theater Company), and Chess: In Concert (42nd Street Moon). Amanda works at Salesforce supporting nonprofit organizations and also volunteers her time as a fundraiser and strategic consultant for performing arts organizations.

PRONOUNS: SHE | HER | HERS

#### STEPHEN DANSKA

#### **GUITAR**

Steve played quitar for the premieres of Paradise Square and Kiss My Aztec at Berkeley Repertory Theatre. He is a Bay Area native making a living as a professional quitarist. His music education began at a young age studying classical piano, but he later fell in love with the guitar. He graduated from California State University East Bay in 2014 with a BA in jazz quitar performance. Versatility across music genres is one of his strongest assets and has ultimately led to touring nationally and internationally as a side musician for various artists. In addition to playing for musicals around the Bay Area, he plays guitar for the band Warscythe. It's not uncommon for Steve to play everything from country to heavy metal and a musical score all in the same week. Steve tries to find things he likes about music in every genre and he's thrilled to help bring the music of this production to life.

#### **RUSS GOLD**

#### DRUMS

Russ had the great fortune to tour throughout Germany with a production of West Side Story after graduating from Berklee College of Music. Upon returning to Boston, he played for Rap Master Ronnie, written by famed cartoonist Gary Trudeau, and the London hit A Slice of Saturday Night. Russ has worked extensively with director Andrew Serban and writer Susan Sontag at the American Repertory Theater in Cambridge, a highlight being The King Stag. Favorite San Francisco and Sacramento credits include Rent, Jersey Boys, Wicked, Cats, Catch Me If You Can, Hairspray, Irving Berlin's White Christmas, The Full Monty, Bye Bye Birdie, Dirty Rotten Scoundrels, The Addams Family, Hair, Grease, Annie Get Your Gun, The Producers, The Little Mermaid, Sugar, and Oliver! Since 2013 Russ has been working on Tristan & Yseult and An Audience with

Meow Meow at Berkeley Repertory Theatre with the British group Kneehigh Theatre Company from Cornwall. Most recently, Russ has performed several cabaret concerts with Billy Porter.

PRONOUNS: HE | HIM | THEY

#### **DEREK JAMES**

#### **TROMBONE**

Derek is originally from Madison, Wisconsin. He has been living in San Francisco since 1993 and has been an active freelance musician – especially in jazz and salsa – since then. Beginning in 2002, Derek began playing in the orchestra for Broadway tours stopping in San Francisco including The Producers, The Lion King, Wicked, A Chorus Line, The King and I, and Hello, Dolly! He also plays in the Green Street Mortuary Band and the Grammy Awardwinning Pacific Mambo Orchestra.

#### **MAX JUDELSON**

#### BASS

MAX is a graduate of the Boston Conservatory of Music where he studied bass with Benjamin Levy. While in Boston, Max regularly performed at Massachusetts General Hospital where he developed a music program for patients, families and staff. He wrote "The Economics of the Street Musician" for The Wall Street Journal website and he was interviewed for Talk of the Nation on NPR, addressing the same topic. Freelancing in California, Max performs and develops new works with numerous artists including Christian Burns and Glass Eye Shadow Pictures. He accompanies dance classes and composes music for dance and film. This fall. Max toured with the musical Waitress in Wisconsin and Iowa. Twelfth Night is his third production with the Playhouse. When he isn't playing bass or cello, Max can be found racing bicycles for Rock Lobster Cycles throughout North America and Europe.

PRONOUNS: HE | HIM |HIS

#### **SONJA LINDSAY**

#### TRUMPET

Sonja is excited to be back at the Playhouse where she was happy to play for Cabaret, La Cage aux Folles, and A Christmas Story, The Musical. Sonja played for other Bay Area theatre companies, for national tours of Broadway musicals, and with various groups in Australia and the US. She is originally from Sydney, Australia.

PRONOUNS: SHE | HER | HERS

#### **JASON PARK**

#### TRUMPET

Jason has performed at the Playhouse since 2013, starting with Camelot and followed by City of Angels, She Loves Me, Cabaret, La Cage aux Follies, Mary Poppins, and A Christmas Story, The Musical. He performs around the Bay Area with regional orchestras, touring Broadway musicals, and chamber ensembles. Jason is also a freelance music director, musician contractor, and professional chef.

PRONOUNS: HE | HIM | HIS

#### **KEVIN PORTER**

#### TROMBONE

Kevin has been a full-time professional musician since graduating from high school. He arrived in the Bay Area in 1980 and quickly became an in-demand low brass specialist, working on numerous recordings, films, and television and theater productions. as well as at conventions, concerts, nightclubs, and casuals in a wide variety of styles and formats. Kevin also worked extensively in the Los Angeles theaters from 1996 to 2000. Since then, his primary work in the Bay Area has been contracting and playing for national tours for BroadwaySF as well as for American Conservatory Theater and the Curran Theatre. Credits include My Fair Lady, Hamilton, The Book of Mormon, Wicked, The Lion King. Jesus Christ Superstar, Monty Python's Spamalot, Les Misérables, and Liza Minnelli and Hugh Jackman in concert.

#### MIKE SMITH

#### GUITAR

Mike is so excited to return to performing live at the Playhouse! Mike has played for multiple national tours including Hamilton and Ain't Too Proud: The Life and Times of the Temptations. He also spent many years performing with members of Freestyle Love Supreme such as Anthony Veneziale, Daveed Diggs, and James Monroe Iglehart. @mikesmith415

PRONOUNS: HE | HIM | HIS

#### **ADRIANO TECSON**

#### **DRUMS**

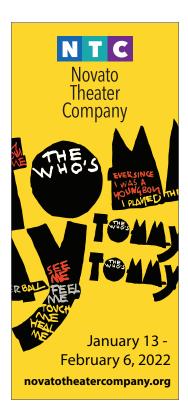
Adriano is graduate of California State University East Bay where he studied under Artie Storch and Alan Hall and his career has hit full steam in both the jazz and classical worlds. He has had the opportunity to share the stage with such jazz artists as Marcus Shelby, Ron Jackson, and Glen Pearson, as well as playing productions all across the Bay Area. Adriano also helps direct percussion ensembles and teaches privately in the East Bay and on the Peninsula.

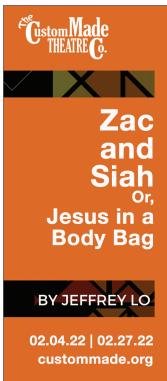
#### STAFF

#### **DANIKA INGRAHAM**

# GENERAL MANAGER, COVID COMPLIANCE OFFICER

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.





# san Francisco Playhouse was founded in 2003 and is

the only mid-sized professional theatre company 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 reimagined 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 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. **sfplayhouse.org** 

#### **ACTORS' EQUITY ASSOCI-**

ATION was founded in 1913. It is the US labor union that represents more than 50.000 actors and stage managers. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages and working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. actorsequity.org

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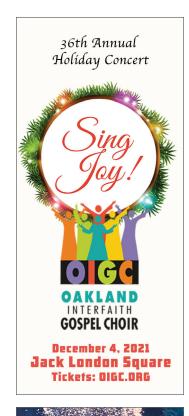
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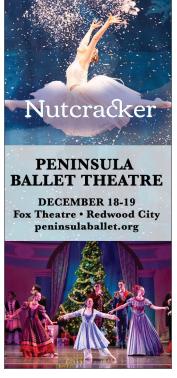
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