

AS YOU LIKE IT



A MUSICAL ADAPTATION OF WILLIAM SHAKESPEARE'S *AS YOU LIKE IT*
ADAPTED BY SHAINA TAUB AND LAURIE WOOLERY
MUSIC AND LYRICS BY SHAINA TAUB
DIRECTED BY BILL ENGLISH
MUSIC DIRECTION BY DAVE DOBRUSKY
CHOREOGRAPHY BY NICOLE HELFER

SAN FRANCISCO
PLAYHOUSE

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In Memoriam

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. Visit sfplayhouse.org/edi for more information.

SAN FRANCISCO PLAYHOUSE

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In Memory of Jane Keller

Fight Choreography

Cynthia Bogolub



WELCOME

A liberal, tolerant government is overthrown. The revolutionary is the ultraconservative younger brother of the progressive leader who has opened a society previously dominated by their hard-liner father. The progressive leader is exiled into a wilderness where misfits, the homeless, and undesirables have previously been dumped. Making the most of the situation, the exiled leader tries to band his motley group into a new utopia, with freedom and understanding for all, while his brother institutes the repression of gays and women and replaces comedy and music with gladiatorial combat for entertainment.

This description comes not from our currently combustible world political scene but from a four-hundred year old comedy, ***As You Like It***. Shakespeare clearly understood the cynicism of the verse from Ecclesiastes 1:9, "What has been will be again and what has been done will be done again. There is nothing new under the sun." Yet unlike his fool Jaques, who cynically observes "All the world's a stage, and the men and women merely players," Shakespeare was not interested in merely pointing out the endless cycle of growth and retreat. For him, the wilderness into which his protagonists have been driven, is a magical doorway where each has the opportunity to face their elusive truth, battle their worst demons, and once they have fully accepted who they are, find true love. The forest is a magical place, not because it makes things easy for its cast-offs but it serves as a laboratory where they can learn who they truly are. As an actor, steeped in theatre, Shakespeare truly understood the mutability of personality. He also understood that it is much more difficult for the comfortable to confront the troubling truths that can lead to real growth.

By updating this classic romantic comedy into the 21st century, and adding their wondrous score, Shaina Taub and Laurie Woolery have made the gender confusion of the Rosalind/Orlando story even more subtly complex. Turning Touchstone's Audrey into Andy, and Phoebe's Sylvius into Sylvia, gives each of the queer couples deliciously existential problems to solve. Shakespeare was fascinated with identity and used banishment as a tool to pry open the hearts of his humans so they could change. He knew instinctively that we are who we pretend to be, and our roles change throughout our lives. As I have been using the empathy muscle in rehearsals to try and channel Shakespeare and interpret his impulses, I have become convinced that he would have thoroughly enjoyed this musical version of his play.

A handwritten signature in black ink that reads "Bill English". The signature is fluid and cursive.

Bill English, Artistic Director

San Francisco Playhouse

Bill English, Artistic Director, Susi Damilano, Producing Director
and Robert Hulteng and Sue Kubly, Executive Producers, present

AS YOU LIKE IT

A musical adaptation of William Shakespeare's *As You Like It*

Adapted by Shaina Taub and Laurie Woolery

Music and lyrics by Shaina Taub

Directed by Bill English

Music Direction by Dave Dobrusky

Choreography by Nicole Helfer

Cast (in alphabetical order)

Sophia Alawi* Silvia, Hisperia, Bronco's Agent
 Nikita Burshteyn* Orlando
 Abigail Esfira Campbell..... Celia
 Annie Dick..... Ensemble, De Boys Dancer
 Emily Dwyer..... Phoebe, De Boys Dancer
 River Navaille..... Rosalind
 Göran Norquist* Bronco, Papa Corin
 Ezra Reaves..... Andy
 Deanalis Arocho Resto* Jaques
 Renee Rogoff Announcer, Miss Amiens, Mama Corin, Ensemble
 Johann Santiago Santos..... William, Ensemble, De Boys Dancer
 Jillian A. Smith Ensemble, De Boys Dancer
 Will Springhorn Jr.*..... Duke Frederick
 Michael Gene Sullivan* Duke Senior, Frankie Flow
 Ryan Torres..... Oliver
 Wayne Wong..... Adam
 Nicholas Yenson* Touchstone

Understudies (in alphabetical order)

Sophia Alawi* U/S: Rosalind, U/S: Jaques
 Annie Dick..... U/S: Silvia
 Göran Norquist* U/S: Duke Senior, U/S: Duke Frederick
 Ezra Reaves..... U/S: Touchstone
 Johann Santiago Santos..... U/S: Oliver, U/S: Andy
 Jillian A. Smith U/S: Celia, U/S: Phoebe
 Ryan Torres..... U/S: Orlando

Swings (in alphabetical order)

Bekah Lynn Broas..... Swing
 Zeke Edmonds..... Swing
 Mauricio Suarez Swing
 Hannah Woolfenden Swing

Additional Credits

Nicholas Yenson* Dance Captain
 Will Springhorn Jr.* Fight Captain

The action of this play takes place now and always in a kingdom surrounded by a forest called Arden. Arden is the mythical sanctuary where we all need to travel in order to heal. Arden is here, there, and everywhere. No one is an expert in our Arden.

The performance lasts approximately 90 minutes. There is no intermission.

MUSICIANS

Dave Dobrusky	Conductor, Keyboards
Ken Brill	Keyboard
Stephen Danska.....	Guitar
Kirk Duplantis.....	Drums
Jeff Patterson.....	Bass

Alternates

Ari Gorman , Max Judelson, David V. Kelly–Tuason, Amanda Wu.....	Bass
Sam Haese.....	Drums
Max Brody, Tinh Nguyen, Mike Smith.....	Guitar

CREATIVE TEAM

Director.....	Bill English
Assistant Director	Marie–Claire Erdynast
Music Director.....	Dave Dobrusky
Choreographer.....	Nicole Helfer
Scenic Co–Designers.....	Bill English, Heather Kenyon^
Costume Designer.....	Kathleen Qiu
Assistant Costume Designer	Shanti Rawat
Lighting Designer.....	David Robertson
Sound Designer	James Goode
Projections Designer.....	Sarah Phykitt
Properties Designer.....	Michaela Creedon
Casting Director.....	Dori L. Jacob, CSA, <i>Casting Collective</i>
Casting Associate.....	Kieran Beccia, <i>Casting Collective</i>
Dramaturg.....	Philippa Kelly
Associate Dramaturg.....	Sundiata Ayinde
Fight Choreographer.....	Will Springhorn Jr.
Intimacy Director.....	Elena Wright

STAGE MANAGEMENT

Stage Manager	Sarah Marie Selig*
Assistant Stage Manager.....	Ada May*
Production Assistant	Charis Lam

* 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.



^ Member of United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees. United Scenic Artists, Local USA 829, IATSE, founded in 1896, is a labor union and professional association of Designers, Artists, Craftpeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries.



Originally commissioned and produced by The Public Theater
Oskar Eustis, Artistic Director | Patrick Willingham, Executive Director

Orchestrations and band arrangements by Mike Brun.

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MUSICAL NUMBERS

Prologue: "All the World's a Stage".....	Jaques, Ensemble
"The Man I'm Supposed to Be"	Orlando
"Rosalind, Be Merry".....	Rosalind
"The Wrestling Match".....	Duke Frederick, Royal Minions, Announcer, Referee, Rosalind, Orlando, Royal Subjects
"After the Match"	Rosalind, Orlando
"In Arden"	Duke Senior, Jaques, Ardenites
"Under the Greenwood Tree"	Duke Senior, Ardenites
"Will U Be My Bride"	Orlando, Touchstone , De Boys Dancers
"Imagine I'm Your Lover".....	Rosalind, Orlando
"You Phoebe Me"	Silvia, Phoebe, Rosalind
"Oh Deer"	Duke Senior, Miss Amiens, Ardenites
"When I'm Your Wife".....	Rosalind
"The Lion & The Snake"	Oliver
"Will U Be My Groom"	Touchstone, Andy , De Boys Dancers
"For Real".....	Orlando
"Getting Married Tomorrow"	Rosalind, Orlando, Silvia, Phoebe, Touchstone, Andy, Celia, Oliver, Ensemble
"Rosalind, Be Merry" (Reprise).....	Rosalind
"For Real" (Reprise).....	Rosalind, Orlando
"You Phoebe Me" (Reprise)	Phoebe, Silvia
"Under the Greenwood Tree" (Reprise)	Celia, All
"Still I Will Love".....	Duke Senior, All
Epilogue: "All the World's a Stage".....	Jaques
"In Arden" (Reprise).....	All

PRODUCTION TEAM

Production Manager.....	Angela Knutson
Assistant Production Manager	Elizabeth Newton
Technical Director	Tish Leung
Master Electrician	Liz Kreter-Killian
Sound Engineer	Dan Alvaro Holland
Sound Board Operator	Eddie Contreras
Light Board Programmer.....	Liz Kreter-Killian
Master Carpenter	Lance O'Dell
Shop Foreman.....	Gabriel Martinez
Scenic Painters.....	Julie Ann, M.Javi Harnly, Heather Kenyon, Cayla Ray-Perry
Shop Carpenters.....	Joshua Graves, Youssef Riahi
Load In Carpenters	David Gardener, Joshua Graves
Electricians.....	Kamaria Atiba, Shy Baniani, Emma Buechner, Colin Johnson, Ben Visini, Saoirse Weaver
Automation Coordinator	Ed Johnson
Wardrobe Assistant.....	Kamaria Atiba
Special Thanks.....	Actors' Equity Association Staff of the Kensington Park Hotel

Performance Dates: November 17, 2022 to January 14, 2023

Playbill content current as of November 14, 2022.

Please visit sfplayhouse.org/playbill for the most current version of our digital playbill.



YES, IT'S BETTER TO HAVE LOVED AND LOST... AS YOU LIKE IT: THE MUSICAL!



At the apex of living and growing is the goal of selfhood – as teens, parents, professionals, failed or successful lovers, we humans strive ever-upward. But it's also true that at the heart of living and growing is the loss of selfhood. Circumstances and relationships change – and if selfhood is conceived purely as building and consolidation, then life must inevitably disappoint us. As sure as we live on this earth, we'll become exiles from something: youth, jobs, committee memberships, social groups, families, identities. This kind of glum picture is what Jaques describes in his famous "All the World's a Stage" speech, in which he represents life as a long and arduous journey through various stages of disenchantment. If, like Jaques, we choose to dwell in sorrowful allegiance to the past, we'll also live in regret. But this play (and this musical!) mashes together the darkness of loss with the light of discovery. Yes, exile can yield loss and emptiness: but this very vacant space can also burst with opportunity as we step from our pasts into the unknown forest of the future.

Specifically, **As You Like It** is full of disintegrated families. A father has lost a daughter; two sons have lost a father, as well as each other; two other brothers have lost all bonds of birthright; a daughter has lost a father, while another daughter chooses to leave behind the father who has failed his family bonds. And yet such loss in the biological family makes room for characters to build new families that better serve their changing ideals. As each exile in **As You Like It** crosses over from the Court to the Forest of Arden, we, the audience, get the chance to experience their mixture of surprise and anticipation. With varying degrees of fear and delight, they discover in the forest that their "selves" are not only the identities they once inhabited: a Duke can become a stoic philosopher; a forlorn son can become an ambassador for love; young girls can become men, shucking off the gender constraints that once limited their choices; new families can be built in the rubble of failed biological relationships; and even those known as "evil" can come to believe that they are also good-people-in-waiting. We will never lose our past selves – we've lived in them, after all. But we can be more than those past selves, living all the more richly for having embraced change.

In such transformations, Shakespeare (and, in our production, Shaina Taub and Laurie Woolery) juxtapose love and death as a herald to change. Death may spell mourning; but it can also bring hope. And as we see our characters in the midst of their journeys from Court to Forest and from loss to reimagining, we dramaturgs are also reminded of Woody Allen's Boris in the movie, **Love and Death**, who says, "And so I walk through the valley of the shadow of death. Actually, make that "I RUN through the valley of the shadow of death – in order to get out of the valley of the shadow of death more quickly, you see..." In the very moment of loss lies also humor and hope, and thus a passage to the future. Far from walking solemnly with Jaques as he contemplates life as a series of regrettable aches and nose-dives, we might choose to run (or, in our musical, to dance, skip and sing) through loss to laughter and rebirth. Welcome, everybody, to **As You Like it**: the Musical!

Philippa Kelly, Dramaturg | **Sundiata Ayinde**, Associate Dramaturg

This article is dedicated to beloved Marie Kelly, who at the age of 90 is re-entering the Forest of Arden.

SAN FRANCISCO PLAYHOUSE

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Concessions Associates	Miguel Chavez Tori Leung Q Miller
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Resident Playwright	Aaron Loeb
Production Photography	Jessica Palopoli
Trailer Videographer	Adam Elder
Key Art Designer	Lena Semenkova
Publicists	Carla Befera Lauren Goldfarb
Empathy Gym Dog	Emi

ABOUT THE PLAYHOUSE

San Francisco Playhouse is celebrating twenty years as San Francisco's Empathy Gym. 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 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 new work through individual commissions, including plays by Ruben Grijalva, Michael Gene Sullivan, Theresa Rebeck, 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: **Shoot Me When** by Ruben Grijalva, which was presented online during the pandemic and was awarded a Will Glickman Award, **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

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.

Audience Guidelines

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.

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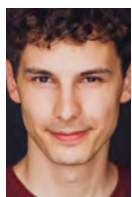
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Sophia Alawi



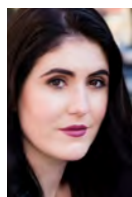
Bekah Lynn Broas



Nikita Burshteyn



Abigail Esfira Campbell



Annie Dick



Emily Dwyer



Zeke Edmonds

BIOGRAPHIES

Cast

Sophia Alawi*

Silvia

Hesperia

Bronco's Agent

U/S: Rosalind, U/S: Jaques

Sophia (she, her, hers) is thrilled to return to San Francisco Playhouse. She won the San Francisco Bay Area Theatre Critics Circle award for Best Featured Actress – Musical in 2019 for **Groundhog Day The Musical** and was named one of “five standout performances” in 2019 by the *Houston Chronicle* for the role of Wendla in **Spring Awakening**. Regional credits include **Twelfth Night** and **Groundhog Day the Musical** (San Francisco Playhouse), **Spring Awakening** (Theater Under the Stars), and **In the Heights** (Playhouse on Park). New York credits include **Fat Kid Rules the World** (Clurman Theatre), and **Emerson Loses Her Mian** (Hudson Guild Theater). Sophia earned a BFA from Rider University and also studied at the Stella Adler Studio of Acting and The Barrow Group in New York. She is also a screenwriter currently producing and crowdfunding her first film and you can visit hayawanfilm.com for information on how you can help make her vision a reality. @sophiaintronaalawi

Nikita Burshteyn*

Orlando

Nikita (he, him, his) is so ecstatic to return to San Francisco Playhouse this holiday season in a revamped Shakespeare classic. He just completed another Shakespearian themed success, playing the lead role of Romeo in the Off-Broadway musical **Romeo & Bernadette** (A.R.T. New York Theatres, Theater 555), a *New York Times Critics Pick* which garnered two Outer Critics Circle Awards and a Drama Desk nomination.

Recent regional credits include Jack Kelly in **Newsies** (Woodminster Summer Musicals), Gene Gorman in **Saturday Night** (42nd Street Moon), Billy Lawlor in **42nd Street** (Bay Area Musicals), and Jean-Michael in **La Cage aux Folles** (San Francisco Playhouse). “Special shout out of love to my wife Liz, Mom, Dad, Danila, Kimberly, my grandmother Svetlana, and the Peterson clan. Thank you to my agent Lauren McLaughlin and The Talent House team for all you do. Enjoy the show!” @livinnikitaloca

Abigail Esfira Campbell

Celia

Abigail (she, her, hers) is thrilled to make her San Francisco Playhouse debut! Originally from New Jersey, she earned a BFA in musical theatre from the University of Miami and is now grateful to call San Francisco home. Favorite roles include Ariel in **The Little Mermaid** (Sierra Repertory Theatre), Molly in **Peter and the Starcatcher** (Adrienne Arsht Center for the Performing Arts of Miami-Dade County), and Andy in the original cast of the new rock musical **Coming Soon** (Z Space). “Always, ForEv&Teddy.” @badgalwabby

Annie Dick

Ensemble

De Boys Dancer

U/S: Silvia

Annie (she, her, hers) is overjoyed to join this cast in her first San Francisco Playhouse production! Originally a native of greater Sacramento, she made her San Francisco debut with a two-year run as Rose and other characters at **The Speakeasy** in San Francisco. Annie played Jessica in **Let's Kill Jessica** and Loretta in **The Path** at Awesome Theatre. Other favorite roles include Columbia in **The Rocky Horror Show**, Florence Unger in **The Odd Couple**, **Female**



River Navaille



Göran Norquist



Ezra Reaves



Deanalís Arocho Resto



Renee Rogoff



Johann Santiago Santos



Jillian A. Smith

Version, and Fanny Allen in the West Coast premiere of *Nevermore*. She earned a BA in dramatic arts at the University of California, Davis, and is a substitute teacher for the San Francisco Unified School District.

Emily Dwyer

Phoebe

De Boys Dancer

Emily (they, them) is a performance artist and educator born and raised in San Francisco. They are absolutely chuffed to make their San Francisco Playhouse debut! Recent stage credits include Basketcase the drummer in *BratPack* (Feinstein's at the Nikko) and the Usherette in *The Rocky Horror Show* (OASIS and Ray of Light Theatre). Other credits include Phoebe and Chandler in *Friends Live! A Drag Parody* (OASIS), XLucidennialX in *An Invitation Out* and Clarisse in *Fahrenheit 451* (Quantum Dragon Theatre), Martha and understudy for Wenda in *Spring Awakening* (Marin Musical Theatre Company), and Blorp in the tour of *Let's Get Galactic* (New Conservatory Theatre Center).

River Navaille

Rosalind

River (they, them) is an actor, director, and educator local to the Monterey Bay, Rumsen Ohlone, and Esselen lands. They have performed as Adult Alison in *Fun Home*, Heather Chandler in *Heathers: The Musical*, the title role in *Mary Poppins*, and Eliante in *School for Lies* (Pacific Repertory Theatre), Mercutio in *Romeo and Juliet* (MPC Theatre Company), and Clarice in *The Liar* (The Western Stage). River was assistant director for *Comedy of Tenors* (The Western Stage) and *Enter the Guardsman* and *A Streetcar Named Desire* (Jewel Theatre Company) and directed *The Complete Works of William Shakespeare (abridged) [revised]* (Paraphrase Productions). They teach acting, theatre, and media studies at Hartnell College. River founded Seaside High

School Dramatic Arts, where they directed over a dozen productions in unconventional performance spaces. It was awarded a grant from the R.I.S.E. (Recognizing and Inspiring Student Expression) America program co-sponsored by NBC and the Educational Theatre Foundation. They are full of gratitude to their community, family, partner, Casting Collective, and San Francisco Playhouse.

Göran Norquist*

Bronco

Papa Corin

U/S: Duke Senior, U/S: Duke Frederick

Göran (he, him, they, them) is absolutely stoked to be part of *As You Like It* at San Francisco Playhouse! He earned a BFA in acting from California State University, Fullerton, and an MFA in acting from American Conservatory Theater. Favorite past roles include Sweeney in *Sweeney Todd*, Nick Bottom in *A Midsummer Night's Dream*, and Amos Hart in *Chicago*. Göran is unbelievably grateful to get to be onstage working with incredible artists again. He dedicates this production to his mom and brother, the family that he wouldn't trade for anything. "Thank you all for being here and I hope you enjoy the show!"

Ezra Reaves

Andy

U/S: Touchstone

Ezra (they, he) is a professional actor, comedian, experimental theatre writer and performer, and ensemble member of the San Francisco Neo-Futurists. They recently played the role of Farraday in the GLAAD-nominated television production *4400* (The CW). Ezra has toured nationally and internationally with The Neo-Futurists, performed over 150 shows as a leading character in *The Speakeasy* immersive production, and performed locally at San Francisco Playhouse, Shotgun Players, American Conservatory Theater, New



Will Springhorn Jr.



Mauricio Suarez



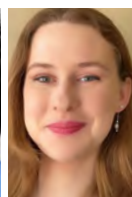
Michael Gene Sullivan



Ryan Torres



Wayne Wong



Hannah Woolfenden



Nicholas Yenson

Conservatory Theatre Center, Z Space, and Magic Theatre. They performed in New York at La MaMa Experimental Theatre Club and Performance Space 122. As a comedian, Ezra has opened for Janeane Garofalo, Bob Odenkirk, John Hodgman, Paul F. Tompkins, and even shared the stage with Michael Ian Black at SF Sketchfest. ezrareaves.com

Deanalis Arocho Resto*

Jaques

Deanalis (they, he, she) was born and raised in Pennsylvania on Susquehannock land. He is a nomadic queer Boricua artist who is delighted to be back in the Bay Area and delighted to make their San Francisco Playhouse debut! Most recently, Deanalis understudied the role of Julie d'Aubigny in *Revenge Song* at the Oregon Shakespeare Festival. Last spring, he made his Bay Area debut as Leslie in the boldly sex-forward musical comedy *Coming Soon* at Z Space. Before coming West, Deanalis performed in Minneapolis as the queer heartthrob Atlacamani in *Brujeria for Beginners* (20% Theatre Company and Lightning Rod). She was based in Chicago from 2013 to 2021, where her favorite windy city credits included Miranda in *The Tempest* (Oak Park Festival Theatre), Mopsa in *Head Over Heels* (Kokandy Productions), the title role in *Luna* (Filament Theatre), and as a facilitator for theatre-based sex education at For Youth Inquiry (FYI) and Illinois Caucus for Adolescent Health. Deanalis earned a BFA in musical theatre from Ithaca College. Cancer Sun, Aries Moon, Libra Rising.

Renee Rogoff

Announcer
Miss Amiens
Mama Corin
Ensemble

Renee (she, her, hers) is an alumnus of the Lee Strasberg Theatre & Film Institute, Stella Adler Studio of Acting, Repertory Philippines, and the American Academy of the Dramatic Arts.

Credits include Ellen, Mrs. Saunders, and Lin in *Cloud 9* (Custom Made Theatre Co.), The Voice in *Ways to Leave a Body* (Cutting Ball Theater), Alice Paul in *Strange Ladies* (Central Works Theater Company), Josie in *A Moon for the Misbegotten* (Roustabout Theater), and Tituba in *Witch Hunt* (Those Women Productions). Renee received a San Francisco Bay Area Theatre Critics Circle award for Featured Actress - Play for the role of Hannah in *When We Were Young and Unafraid* (Custom Made Theatre Co.). She has performed with Upright Citizens Brigade Theatre in New York City and is a standup comedian at Gotham Comedy Club and Broadway Comedy Club.

Johann Santiago Santos

William

Ensemble

De Boys Dancer

U/S: Oliver, U/S: Andy

Johann (he, him, his) is stoked to be making his San Francisco Playhouse debut! He most recently performed on stage in *Godspell* (Emerald Coast Theatre Company), *A Chorus Line* and *Saturday Night Fever* (Laguna Playhouse), *The King and I* (Atwood Concert Hall), and *You're a Good Man, Charlie Brown* (Landmark Musical Theatre). Bay Area credits include *West Side Story* (Pacific Coast Repertory Theatre), *Saturday Night Fever*, *The Music Man*, and *Singin' in the Rain* (Broadway by the Bay), *Irving Berlin's White Christmas* (CMT San Jose Marquee Productions), *The 25th Annual Putnam County Spelling Bee* (Landmark Musical Theatre), *Chess In Concert* (42nd Street Moon), and *Mamma Mia!* (Mountain Play, Woodminster Summer Musicals). "Matthew 6:34"

Jillian A. Smith

Ensemble

De Boys Dancer

U/S: Celia, U/S: Phoebe

Jillian (she, her, hers) is thrilled to make her San Francisco Playhouse debut! She

is a recent graduate of the University of California, Berkeley, where she studied theatre, dance, and computer science. Recent credits include Adriana in **The Comedy of Errors** and Polly McCaw in **Life is a Cabernet** (SPARC Theater), Maggie in **Kinky Boots** (Ray of Light Theatre), Toria in **Blood at the Root** (Custom Made Theatre Co.), Calista in **Anon(ymous)** (South Bay Musical Theatre), and Jamie in **The Last Five Years** (BareStage Productions). She can't wait to see you in Arden and hopes you enjoy the show! "Love and gratitude to this outstanding cast and crew, family, friends, and iced green tea!" @jillians_1

Will Springhorn Jr.*

Duke Frederick
Fight Captain

Will is a Bay Area-based actor, fight choreographer, and director. His San Francisco Playhouse credits include Andy in the world premiere of **An Entomologist's Love Story**, Will in **Coronado**, and Ernst in **Cabaret** (2008 and 2019). Recent film credits include **Circle of Stone** (written and directed by Academy Award winner Mark Andrews) and **Drive All Night** (directed by Peter Hsieh). Other Bay Area world premiere roles include Maximilian in **Adios Mama Carlotta** by Luis Valdez, Captain Wentworth in **Persuasion**, and Christmas Present in **Scrooge in Love!** Will teaches theatre at Diablo Valley College and West Valley College. He is a proud member of Actors' Equity Association. willspringhornjr.com

Michael Gene Sullivan*

Duke Senior
Frankie Flow

Michael previously performed at San Francisco Playhouse in **Twelfth Night**, **Groundhog Day the Musical**, **She Loves Me**, **Stage Kiss**, and **Dogfight**. Other acting credits include work with 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, and collective member of the Tony Award-winning (and never, ever silent) San Francisco Mime Troupe, where he has written, acted

in, and directed over thirty productions. He is author of the award-winning, internationally-produced stage adaptation of **1984** by George Orwell, **Recipe** (Central Works Theater Company), and **The Great Khan** (San Francisco Playhouse, San Diego Repertory Theatre). Michael is a Djerassi playwrighting fellow, a Playwrights Foundation alum, and was awarded the Guggenheim Fellowship for Drama in 2022.

Ryan Torres

Oliver
U/S: Orlando

Ryan (he, him, his) is an actor living in San Francisco. He graduated magna cum laude with a BA in theatre arts in acting from California State University, Fresno, where he focused on classical acting. Ryan also trained privately as a lyric tenor in opera. A proud Latinx actor and singer, he is always looking for pieces in Spanish to add to his repertoire. Favorite past roles include Antipholus of Syracuse and the Duke in **The Comedy of Errors** (SPARC Theater, directed by Dominique Lozano), Jean-Michel in **La Cage aux Folles** (StageWorks Fresno), and Jack Worthing in **The Importance of Being Earnest** (Good Company Players).

Wayne Wong

Adam

Wayne (he, him, his) makes his San Francisco Playhouse debut. An experienced character actor and singer, he has appeared in over eighty productions, mostly operas. Roles include Dr. Caius in **The Merry Wives of Windsor**, Gregory and Peter in **Romeo and Juliet**, Montano in **Othello**, Don Pedro in **Beatrice and Benedick**, Angelo in **The Comedy of Errors**, and Antonio in **The Marriage of Figaro**, where *Opera News* called him "notably strong." Company credits include Opera Parallèle, Pocket Opera, West Edge Opera, Island City Opera, Playwrights' Center of San Francisco, and Teatro Bocchino, where he performed in the world premiere of **Il bobo sferrato** by David Morris. Wayne is a graduate of the University of California, Berkeley, and Brown University. He is grateful for this opportunity.

Nicholas Yenson*

Touchstone
Dance Captain

Nicholas (he, him, his) returns to San Francisco Playhouse after playing Phaedra

in **La Cage aux Folles**. Selected theatre credits include **The Taming of the Shrew** (Shakespeare Theatre Company), **A Christmas Carol** (McCarter Theatre Center), **Port City** (American Conservatory Theater), **Anything Goes** (Arena Stage), **Miss Saigon** (Signature Theatre), **boom** (Wellesley Repertory Theatre), and most recently **The Pajama Game** (42nd Street Moon). Concert performances include Espaço das Américas (São Paulo), Qantas Credit Union Arena (Sydney), Theatre Royal Drury Lane (West End), and the New Amsterdam Theatre (Broadway). This spring Nicholas will perform in **Pacific Overtures** at Signature Theatre. "Bill, Dave, and Nicole, I can no other answer make but thanks and thanks and ever thanks." @nicholasynson

Swings

Bekah Lynn Broas

Swing

Bekah Lynn (she, her, hers) is thrilled to work with San Francisco Playhouse for the first time! Originally from Denver, she relocated to San Francisco in early 2021. Since then, Bekah Lynn has worked with Landmark Musical Theatre, Alma Theatre Company, San Francisco Bay Area Theatre Co., 3Girls Theatre Company, and Strange Rx Productions. She recently completed the Summer Training Congress at American Conservatory Theater. Favorite performing credits include Olive in **The 25th Annual Putnam County Spelling Bee**, Frau Schmidt in **The Sound of Music**, and Mary Poppins and Eliza Doolittle in the musical revue **All Together Now**. Bekah Lynn runs a professional photography business and is a teaching artist in the Bay Area. @bekahlynnphoto | @bekah_lynn_b

Zeke Edmonds

Swing

Zeke (he, him, his) is an alumnus of the BFA musical theatre program at Syracuse University. He moved from New York to the Bay Area in 2020. Recent credits include **A Chorus Line** (Signature Theatre, Arlington), **Newsies** (Westchester Broadway Theatre), **A Christmas Carol** (McCarter Theatre Center), **Oklahoma!** (Glimmerglass Festival), and **Mary Poppins** (Syracuse Stage). Zeke is extremely honored and excited to be a part of this production. Zeke thanks Dori and the entire team for this special opportunity. zekeedmonds.com

Mauricio Suarez

Swing

Mauricio (he, him) is so excited to be acting again for the first time in nearly three years. A Bay Area resident, he earned a BA in theatre arts at San Francisco State University. Notable credits include understudy for Pierre Pierrot and Captain Soldier in **Kiss My Aztec** (Berkeley Repertory Theatre), Pirelli in **Sweeney Todd** (Coastal Repertory Theatre) Beadle Bamford in **Sweeney Todd** (Novato Theater Company), Mercury in **Out of This World** (Pacifica Spindrift Players), The Duke and others in **Man of La Mancha** (Custom Made Theatre Co.), and Mary Sunshine in **Chicago** (San Francisco State University). He is incredibly thankful to his friends, family, and Mom and Dad, for all the work they have done to help him get where he is now. "Con mucho amor a mi familia."

Hannah Woolfenden

Swing

Hannah (she, her, hers) is thrilled to be part of this production and excited to make her San Francisco Playhouse debut! She is a senior dance major in the Alonzo King LINES Ballet | BFA at Dominican University of California program. Hannah recently performed in **Hello, Dolly!** at Mountain Play and has performed in various ballet and contemporary dance productions over the years. Favorite credits include the Scarecrow in **The Wizard of Oz** and Clara and the Sugar Plum Fairy in **The Nutcracker** (Mendocino Ballet), Ferula in **The House of Spirits** by Kathryn Roszak, and dancing in new works by various Bay Area choreographers. She is incredibly thankful for the support of her family and artistic community.

Musicians

Ken Brill

Keyboard

Ken is thrilled to be back in San Francisco and back at San Francisco Playhouse for **As You Like It**. Previous Playhouse contributions include keyboard for **Groundhog Day the Musical**, associate music director, synth programmer, and keyboard for **Follies** and **Sunday in the Park with George**, onstage pianist for **Company**, Sir Lionel in **Camelot**, the roles of Big Six, Del, Luther, and a member of the Angel City Four in **City of Angels**, and Santa in **A Christmas Story**.

Stephen Danska

Guitar

Steve played guitar 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 guitarist. His music education began at a young age studying classical piano, but he later fell in love with the guitar. Steve graduated from California State University East Bay in 2014 with a BA in jazz guitar 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, Steve plays guitar for the band Warscythe. It's not uncommon for him 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 is thrilled to help bring the music of this production to life.

Dave Dobrusky

Conductor, Keyboards

Dave has been working in the Bay Area for twenty-five years. Highlights include **Follies**, **Groundhog Day the Musical**, **Cabaret** (San Francisco Bay Area Theatre Critics Circle award), **Sunday in the Park with George** (SFBATCC award), **La Cage aux Folles**, **Man of La Mancha** (SFBATCC award), 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**, **Paint Your Wagon** (SFBATCC award), and **Scrooge in Love!** (42nd Street Moon). He has worked with many theatre companies, including Theatre Rhinoceros, Ray of Light Theatre, TheatreWorks Silicon Valley, New Conservatory Theatre Center, and Hillbarn Theatre. Dave is originally from Albuquerque and attended the Oberlin Conservatory of Music.

Kirk Duplantis

Drums

A native of Louisiana, Kirk (he, him, his) made his way through the New Orleans music scene, playing with many of that city's top jazz, blues, rock and R&B groups. He earned a BA in jazz studies from the University of New Orleans and formed a contemporary jazz quintet. Kirk has toured the country extensively as a member of New Orleans

based indie-rock group Mighty Brother, and is planning to release an debut album in 2023. He moved to the Bay Area in 2019 to take a music teaching position, and his first theatre gig was the San Francisco Playhouse production of **Groundhog Day the Musical**. In his current band, Swamp Cake, Kirk has brought the slanky, swampy grooves from down on the bayou to the West Coast. He currently teaches pre-kindergarten to eighth grade music at Sea Crest School in Half Moon Bay.

Jeff Patterson

Bass

Jeff has recently played for **Kinky Boots** and previously for **LIZZIE** for Ray of Light Theatre, as well as having subbed on **My Way** and **Twelfth Night** for San Francisco Playhouse. Other musical theatre credits include **West Side Story** (Mountain Play), the premiere of **Don't Stop Me** by Dave Malloy (Youth Musical Theater Company), and **The Marvelous Wonderettes** (Lucky Penny Productions). Jeff works with many groups including playing psychedelic Latin rock with the Fuze project for Santana alum Adrian Areas, as well as with zydeco royalty T Luke and the Tight Suits, jazz-rock outfit Yuppie Liberation Front, and his own project Analog Us which plays neo-soul and jazz-flavored hip-hop. He plays everything from heavy metal, jazz, and hip-hop, to neo-soul, country, R&B, EDM (electronic dance music), blues, musical theatre scores, and zydeco, sometimes all in a weekend. Jeff earned a BA from California State University, East Bay and is currently working on a degree in music therapy, which he hopes to use to help clients optimize their health and wellness.

Creative Team

Shaina Taub

Adaptor

Music and 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 groundbreaking 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

Laurie Woolery

Adaptor

Laurie is a latine director, playwright, community activist and citizen artist who is works at the intersection of art, civic engagement, and radical inclusion. She is the Director of Public Works at The Public Theater, a program that seeks to engage the people of New York by making them creators and not just spectators. For the Public Theater, she co-created and directed ***As You Like It***, ***The Tempest***, and ***TROY***. Other directing credits include ***Promenade*** (Encores! Off-Center), ***Manahatta*** by Mary Kathryn Nagle (Oregon Shakespeare Festival, Yale Repertory Theatre), ***El Huracán*** by Charise Castro Smith (Yale Repertory Theatre), ***The Tenth Muse*** by Tanya Saracho (Oregon Shakespeare Festival), ***Electricidad*** by Luis Alfaro (Center Theatre Group), ***Dream Hou\$e*** by Eliana Pipes (Alliance Theatre, Long Wharf Theatre, Baltimore Center Stage), and ***Imogen Says Nothing*** by Aditi Kapil (Yale Repertory Theatre). She produced the documentary ***Under the Greenwood Tree*** and curated the national public art project The Seed Project. Laurie is a founding member of The Sol Project, and a proud recipient of the Fuller Road Fellowship for Women Directors of Color, a 2020 United States Artist recipient and the 2021

Americans for the Arts Johnson Fellowship for Artists Transforming Communities. lauriewoolery.com

Bill English

Director

Scenic Co-Designer

Bill is the co-founder and artistic director of San Francisco Playhouse. In twenty 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 theatre 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 over thirty 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.

Dave Dobrusky

Music Director

Dave has been working in the Bay Area for twenty-five years. Highlights include ***Follies***, ***Groundhog Day the Musical***, ***Cabaret*** (San Francisco Bay Area Theatre Critics Circle award), ***Sunday in the Park with George*** (SFBATCC award), ***La Cage aux Folles***, ***Man of La Mancha*** (SFBATCC award), 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***, ***Paint Your Wagon*** (SFBATCC award), and ***Scrooge in Love!*** (42nd Street Moon). He has worked with many theatre companies, including Theatre Rhinoceros, Ray of Light Theatre, TheatreWorks Silicon

Valley, New Conservatory Theatre Center, and Hillbarn Theatre. Dave is originally from Albuquerque and attended the Oberlin Conservatory of Music.

Nicole Helfer

Choreographer

Nicole Helfer is an award-winning choreographer, director, performing artist, and has been a dance and theatre teacher for twenty-five years. She has a diverse training background which includes the Dell'Arte International School of Physical Theatre, Big Sur Theatre Lab, SITI Company, the Dunham Technique Seminar, and is a graduate of San Francisco State University. Nicole has worked with such well-known Bay Area theatre companies as 42nd Street Moon, Broadway by the Bay, Center REPeratory Company, Contra Costa Musical Theatre, Lamplighters, Ray of Light Theatre, Mountain Play, Lamplighters Music Theatre, Bay Area Children's Theatre and Pacific Coast Repertory Theatre. She has choreographed for San Francisco Playhouse since 2019 starting with the successful production of **Cabaret** (San Francisco Bay Area Theatre Critics award nominee and TBA Award finalist) followed by **Groundhog Day the Musical** (SFBATCC nominee), **Songs for a New World, Starting Here, Starting Now** (SFBATCC nominee), **Twelfth Night** (SFBATCC award), and most recently **Follies** and **Indecent**. Additional choreography credits include **She Loves Me** (SFBATCC award), **Dames at Sea** (TBA finalist and SFBATCC nominee), **The Music Man** (TBA finalist), **West Side Story** (TBA Award), **In the Heights** (TBA Award), **No, No, Nanette** (TBA finalist and SFBATCC nominee), and **LIZZIE** (SFBATCC nominee). She is delighted to be a part of this amazing production with this incredibly talented team of artists!
nicolehelfer.com

Sundiata Ayinde

Associate Dramaturg

Sundiata (she, her, hers) is a twenty-two-year-old college student who lives in Oakland. She is passionate about universal access to theatre and strives to make it a reality. Sundiata starred as Lady Macbeth in the virtual production of **Macbeth** for the Laney College Theatre Arts Departments Fusion Project. Assistant dramaturgy work under Philippa Kelly includes **Twelfth Night**, adapted by Kwame Kwei-Armah and Shaina

Taub, at San Francisco Playhouse. She also worked as assistant lighting designer for **Indecent** by Paula Vogel (San Francisco Playhouse) and recently understudied Cordelia and The Comic in **Lear** (California Shakespeare Theater).

Casting Collective

Casting Directors

The Casting Collective is a team of casting directors with extensive experience and deep ties to the Bay Area theatre community. They have created and maintain the most comprehensive, regularly updated local talent database in the region. Casting locally is the predominant practice of the Collective. In the wake of the pandemic and the massive national call for greater EDI representation and prioritization, regional theatre has fundamentally changed. The Casting Collective is a response to this call for change in the way theaters access, promote and hire artists, in order to foster an anti-racist, inclusive, collaborative future. Their purpose is to advance the interests of local actors and encourage institutions to explore, engage with and hire from within this community instead of searching elsewhere for their talent.
castingcollective.org

Michaela Creedon

Properties Designer

Michaela is a musician and writer originally from San Francisco. She has spent the last decade travelling, weaving herself in and out of some of the fringest of worlds, urban and rural, collecting many a strange experience and story, some of which she hopes to eventually turn into a book. In the meantime, her music invites the listener into an exploration of the heart, permission to deeply feel. Some of her writing can be found in the book *Queer Magic: Power Beyond Boundaries*.

Marie-Claire Erdynast

Assistant Director

Marie-Claire (she, her) is the associate artistic director of San Francisco Playhouse. Previous directing credits include **RED BIKE** by Caridad Svich (Liminal Space and the Santa Clarita Shakespeare Festival), the Zoomlet feature **Flight** by DeLanna Studi and a reading of **The Sunrise from the Moon** by Hannah Manikowski (San Francisco Playhouse). She has previously served as

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FRANCISCO PLAYHOUSE



CHINGLISH
MAY 4 -
JUNE 10, 2023
COMEDY



A CHORUS LINE
JUNE 22 -
SEPT. 9, 2023
MUSICAL



assistant director under Bill English and Dawn Monique Williams.

James Goode

Sound Designer

James is an audio engineer, composer, musician, songwriter, and sound designer based in the Bay Area. He's very excited to be working with San Francisco Playhouse and director Bill English, both for the first time, on **As You Like It**. James has collaborated with actors, animators, visual artists, writers, and other musicians and composers on a wide variety of projects, including films, gallery and museum installations, live performances, music videos, podcasts, and radio dramas. Local theatre sound design credits include **The Four Gifts** (Hillbarn Theatre), **Echoes of US: Now and Always** and **Richard II** (African-American Shakespeare Company), **Dot** (New Conservatory Theatre Center), **Men on Boats** and **All the Way** (Palo Alto Players), **Escaped Alone** and **Here We Go** (Anton's Well Theater Company), **Native Gardens** (Center REPeratory Company), **Champagne** (6NewPlays), **Bright Shining Sea** (PlayGround), and **Pool of Unknown Wonders: Undertow of the Soul** (Oakland Theater Project). jamesgoodesound.com

Philippa Kelly

Dramaturg

Philippa (she, her, hers) is thrilled to serve as dramaturg for the second musical by Taub and Woolery at San Francisco Playhouse. Philippa is best-known for her long-time audience enrichment (grove) talks in the Bruhns at the grove with California Shakespeare Theater. Philippa serves as Resident Dramaturg for the California Shakespeare Theater and Remote Theater, and Production Dramaturg for an array of regional theatres, including San Francisco Playhouse, Magic Theatre, Aurora Theatre Company, PlayGround, Oakland Theater Project, and Play On! She has been awarded Senior Research Fellowships from the Fulbright Program, the Rockefeller Foundation, and the Commonwealth Foundation, and grants from the California Arts Council, the National Endowment for the Humanities, the Walter and Elise Haas Fund (recurring), the Walter and Eliza Hall Trust, and the Literary Managers and Dramaturgs of the Americas (Bly Creative Capacity Grant for innovation in dramaturgy). Philippa has been a research fellow at universities around the world, including the University of New South

Wales, the University of Oxford, the University of California, Berkeley, and the University of Sydney. She has published eleven books, forty-eight internationally peer-reviewed articles, and fifty-two professional playbill articles. Her Arden book, *The King and I*, is closest to her heart, illuminating **King Lear** through the lens of the history of outcasting in Australia, in the process creating new local meanings for "universal" suffering. Philippa is Chair and Professor of English at the California Jazz Conservatory, Professor of Theatre at San José State University, and Visiting Professor of Theatre at Saint Mary's College of California. She holds regular theater appreciation community classes as well as classes on Shakespeare Our Contemporary: philippakellydresher@gmail.com

Heather Kenyon^

Scenic Co-Designer

Heather (she, her, hers) is a Bay Area scenic designer and lighting designer. Previous scenic designs for San Francisco Playhouse include **Follies**, **Twelfth Night**, **Starting Here**, **Starting Now**, **The Fit**, and **Washed Up on the Potomac**. She designed lighting for the Playhouse productions of **Heroes of the Fourth Turning**, **Songs for a New World**, **I Was Right Here**, **Art**, and **Hold These Truths**. Additional scenic design credits include **The Code** and **Ti-Jean and His Brothers** (Young Conservatory and MFA programs at American Conservatory Theater), **American Hero** and **Cloud 9** (Custom Made Theatre Co.), **Men on Boats** (Palo Alto Players), and **The Book of Will** (Santa Clara University). She has also worked with TheatreWorks Silicon Valley, Aurora Theatre Company, Ballet San José, CMT San José, South Bay Musical Theatre, and WVLO Musical Theatre Company. Heather teaches scenic design at Santa Clara University and is a proud member of United Scenic Artists, IATSE Local USA 829. heatherkenyon.net

Sarah Phykitt

Projections Designer

Sarah (she, her, hers) is originally from the East Coast where she attended the University of Massachusetts and worked in New York before relocating to the Bay Area in 2008. Local design credits include **West Side Story**, **Memphis**, and **Into the Woods** (Berkeley Playhouse), **M. Butterfly**, **The Goat, or Who is Sylvia?**, **Hooded, Or Being Black for Dummies**, and **References to Salvador**

Dali Make Me Hot (Custom Made Theatre Co.), **Le Switch**, **This Bitter Earth**, **Head Over Heels**, and **You'll Catch Flies** (New Conservatory Theatre Center), **Bitch Slap**, **Champagne White and the Temple of Poon**, **Champagne White is DISASTROUS!**, **Star Trek Live!**, **Sex and the City Live!**, **Golden Girls Live**, and **Project Lohan** (D'Arcy Dollinger and OASIS), and **Monument, or Four Sisters (A Sloth Play)** (Magic Theatre).

Kathleen Qiu

Costume Designer

Kathleen is a Los Angeles based artist and costume designer, working in both stage and film. Previously at San Francisco Playhouse, she designed costumes for **Heroes of the Fourth Turning**, **The Great Khan**, and **The Fit**. Other Bay Area credits include **Pony** and **The Real Sappho** (Cutting Ball Theater), **Orfeo ed Euridice** (West Edge Opera), **Sweat** (Pear Theatre), **Where the Mountain Meets the Moon** (Bay Area Children's Theatre), **An Invitation Out** and **Universal Robots** (Quantum Dragon Theatre), and **How to Transcend a Happy Marriage** and **Passion** (Custom Made Theatre Co.). She has an MFA in Costume Design from the Academy of Art University and recently joined Motion Picture Costumers, IATSE Local 705. kathleenq.com | [@kat.jlq](https://twitter.com/kat.jlq)

David Robertson

Lighting Designer

David is a San Francisco-based designer. He has worked with many Bay Area performing arts companies including the Margaret Jenkins Dance Company, Alonzo King LINES Ballet, Post:ballet, Opera Parallèle, Paul Dresher Ensemble, Shotgun Players, Magic Theatre, and Word for Word Performing Arts Company. David has served as lighting director for ODC Dance since 2003. He has toured with them extensively and has created a number of original designs, including site-specific KT Nelson piece **Path of Miracles** at Grace Cathedral in 2019. He has been the lighting designer for the summer symphony season at Sun Valley Music Festival in Idaho since 2008. **As You Like It** is his first collaboration with San Francisco Playhouse.

Will Springhorn Jr.

Fight Choreographer

Will is a Bay Area-based actor, fight choreographer, and director. His San

Francisco Playhouse credits include Andy in the world premiere of **An Entomologist's Love Story**, Will in **Coronado**, and Ernst in **Cabaret** (2008 and 2019). Recent film credits include **Circle of Stone** (written and directed by Academy Award winner Mark Andrews) and **Drive All Night** (directed by Peter Hsieh). Other Bay Area world premiere roles include Maximilian in **Adios Mama Carlotta** by Luis Valdez, Captain Wentworth in **Persuasion**, and Christmas Present in **Scrooge in Love!** Will teaches theatre at Diablo Valley College and West Valley College. He is a proud member of Actors' Equity Association. willspringhornjr.com

Elena Wright

Intimacy Director

Elena (she, they) is a Bay Area actor, teacher, fight choreographer, and intimacy director whose work was last seen at San Francisco Playhouse in **Indecent**. They previously choreographed violence for **Non-Player Character** for the Sandbox Series at San Francisco Playhouse. Intimacy and fight choreography credits include **Power Lines** and **Eurydice** (Sonoma State University), **Blasted** and **The Flick** (Shotgun Players), **References to Salvador Dali Make Me Hot** (Custom Made Theatre Co.), **Vietgone** (City Lights Theater Company), and **Everything is Illuminated** and **Splendour** (Aurora Theatre Company). She has also choreographed for Landmark Musical Theatre, Ross Valley Players, Role Players Ensemble, Marin Shakespeare Company, Sonoma County Repertory Theatre, and Laney College. Elena earned an MFA in acting from the University of Washington and is a teaching candidate with Dueling Arts International.

Stage Management

Ada May*

Assistant Stage Manager

Ada has over four years of regional theatre experience, including immersive site-specific theatre, online production, cabaret, bar, improvisation, and corporate event experience. Previous work at San Francisco Playhouse includes **Follies**, **Heroes of the Fourth Turning**, **The Song of Summer**, **Hold These Truths**, **Born in East Berlin**, **Groundhog Day the Musical**, and **Dance Nation**. Other theatre credits include stage manager

for *The Pajama Game* (42nd Street MoonSchool), stage manager, wardrobe technician, and casting associate for *The Speakeasy* (Boxcar Theatre), and stage manager for *Shakespeare's Other Women* (Southern Oregon University). Ada graduated from Southern Oregon University with a BA in theatre arts and a Shakespeare studies minor.

Sarah Marie Selig*

Stage Manager

Sarah (she, her, hers) is a graduate of San Francisco State University with a BA in theatre. Favorite San Francisco 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 Yeas*. 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!"

Production Team

Angela Knutson

Production Manager

COVID Compliance Officer

Angela (she, her, hers) is excited to be in her twelfth season with San Francisco Playhouse. She recently took on a production management position overlooking the new world of filmed productions and is so grateful for all of 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.

Tish Leung

Technical Director

Tish (she, her, hers) has been building productions for Bay Area theatre companies since 2001. This is her second season as the Technical Director at San Francisco Playhouse, after previously serving as Assistant Technical Director for many years. In addition to stagecraft, she has studied drawing and painting, photography, and is experienced in small film and commercial work.

Elizabeth Newton

Assistant Production Manager

COVID Compliance Officer

Elizabeth (she, her, hers) is originally from Chico and works as assistant production manager and operations associate at the San Francisco Playhouse. She graduated from Saint Mary's College of California with degrees in accounting and technical theatre and served as stage manager on many productions there including her personal favorites, *Twelfth Night* and *Cabaret*. Elizabeth worked as a production assistant on *Elevada* at Shotgun Players and stage manager on *Born in East Berlin* for the Sandbox Series at the Playhouse. Most recently, she worked on *Follies*, *Shoot Me When...* and *[hieroglyph]* on the Playhouse mainstage. Elizabeth is very excited to share this experience with the cast and crew.

San Francisco Playhouse

Susi Damilano

Founder

Producing Director

Susi (she, her, hers) is co-founder and producing director of the San Francisco 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 *Heroes of the Fourth Turning*, *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 *Indecent*, *Twelfth Night*, *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.

Bill English

Founder

Artistic Director

Bill is the co-founder and artistic director of the San Francisco 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.

Ron S. McCan

General Manager

Ron (he, him, his) is very excited to be joining San Francisco Playhouse in the role of General Manager. A multi-faceted theatre artist (and San Francisco native), Ron has worked with ABC/Disney, the Curran Theatre and Carol Shorenstein Hays, San Francisco Opera, American Conservatory Theater, the Mendocino Music Festival, Bay Area Children's Theatre, and West Edge Opera. His directing credits include *The Wild Party* (LaChiusa), *Cabaret*, *Into The Woods*, *Young Frankenstein*, *Legally Blonde*, *A Chorus Line*. Ron has designed costumes for *Company*, *Gypsy*, *Steel Magnolias*, *The Imaginaries*, *She Loves Me*, Bizet's *Carmen*, Menotti's *L'Amour à trois*, Cavalli's *Eliogabalo*, and Handel's *Julius Caesar*. Additionally, he has spent over thirty years advocating for arts education and youth development (with special focus on training and policy). He has been recognized by Governor Gavin Newsom, the California State Assembly,

former Mayor Willie L. Brown Jr., and the San Francisco Board of Supervisors.

Production Affiliations

Actors' Equity Association

Founded in 1913, Actors' Equity Association 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. actorequity.org

United Scenic Artists

United Scenic Artists, Local USA 829, IATSE, is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members of Local USA 829 work in film, theatre, opera, ballet, television, industrial shows, commercials and exhibitions. usa829.org

Concord Theatricals

Concord Theatricals is the world's most significant theatrical company, comprising the catalogs of R&H Theatricals, Samuel French, Tams-Witmark, and The Andrew Lloyd Webber Collection, plus dozens of new signings each year. Our unparalleled roster includes the work of Irving Berlin, Agatha Christie, George and Ira Gershwin, Marvin Hamlisch, Lorraine Hansberry, Kander and Ebb, Ken Ludwig, Lin-Manuel Miranda, Dominique Morisseau, Cole Porter, Rodgers & Hammerstein, Thornton Wilder, and August Wilson. We are the only firm providing truly comprehensive services to the creators and producers of plays and musicals, including theatrical licensing, music publishing, script publishing, cast recording, and first-class production. concordtheatricals.com

Biography content provided by the actors, musicians, designers, and other artists profiled. Opinions expressed therein do not necessarily reflect the views of San Francisco Playhouse or BAYSTAGES Services.

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

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