

# MY HOME MO *on the* N



BY MINNA LEE  
DIRECTED BY MEI ANN TEO

SAN FRANCISCO  
**PLAYHOUSE**

**EXECUTIVE PRODUCERS**  
CLAY FOUNDATION-WEST  
WILLIAM MCALLISTER  
& SUSAN WATSON  
SAMUEL & SHARON MUIR

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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](http://sfplayhouse.org/edi) for more information.

### SAN FRANCISCO PLAYHOUSE

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### Scenic Designer

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# WELCOME

In many ways, the world premieres we produce on our mainstage make us the most excited. They are about taking risks, pushing envelopes of what theatre can do, and giving our stage to playwrights and prophets to illuminate for us life as it is being lived in our moment in time. World premieres bring out the best in all of us. Giving birth to a new play can be a thrilling



exercise in daring, patience, trust, and vision. These are four of the most important values at San Francisco Playhouse, for if we want theatre to remain a vital force for building compassion in our community, we must support new work.

When we first read ***My Home on the Moon*** by Minna Lee, we were struck by its humor and originality, but it found its way onto “the pile of scripts by exciting new voices” and we kept looking for a new play for our 2023-2024 season. Stealthily, though, it stayed in our consciousness with its originality, its commentary on the burgeoning world of artificial intelligence, its connection to the Vietnamese culture, and its quirky sense of humor. Slowly it started to emerge as a front-runner. The

clash of tradition with the future attracted us, and we especially loved that it dealt with huge critical issues we are facing right now with such hilarious and revealing wit.

We live in a time when the gentrification of the cities by corporate entities is pushing real estate values up and driving the mom-and-pop stores in so many different neighborhoods out of existence. So much so that the essential fabric of our community is being neutered into a cold grey sameness. Minna Lee’s play attacks this problem and at the same time ponders what our growing dependence on AI will do to human consciousness.

In the great tradition begun by Mary Shelley and ***Frankenstein***, brought to the theatre by ***Rossum’s Universal Robots***, and further explored by many contemporary novelists and filmmakers, Minna Lee asks the truly huge questions. What does it mean to be human? What are the responsibilities of consciousness? Do we mortals have a monopoly on these territories? Can an artificial being share the defining human qualities of love, compassion, and sacrifice? ***My Home on the Moon*** may not send us away with answers, but it will surely make us laugh and cry and stimulate our curiosity.

Bill English, Artistic Director

## OUR 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.*

**SAN FRANCISCO PLAYHOUSE**

**BILL ENGLISH**, Artistic Director, **SUSI DAMILANO**, Producing Director  
and **CLAY FOUNDATION-WEST**, **WILLIAM McALLISTER & SUSAN WATSON**,  
and **SAMUEL & SHARON MUIR**, Executive Producers,  
present the world premiere of

# MY HOME ON THE MOON

By MINNA LEE

Directed by MEI ANN TEO°

## Creative Team

Scenic Designer  
TANYA ORELLANA^

Costume Designer  
KATHLEEN QIU

Lighting Designer  
MICHAEL OESCH^

Sound Designer  
HOWARD HO

Properties Designer  
VINCENT CHAU

Projections Designer  
HAO BAI

Specialty Properties Designer  
JACQUELYN SCOTT

Composer  
HOWARD HO

Intimacy & Fight Director  
ELENA WRIGHT

Dialect Coach  
ARIANA KHAN

Puppet Consultant  
FRED C. RILEY III

Dramaturg  
NATALIA DUONG

Assistant Director  
BEN CHAU-CHIU

Movement Coordinator  
ERIKA CHONG SHUCH

Casting Director  
KIERAN BECCIA, *Casting Collective*

## Cast (in alphabetical order)

Vera..... RINABETH APOSTOL\*  
Beau, Food Critic, Lion Dancer, Chef 2..... WILL DAO\*  
Mai ..... JENNY NGUYEN NELSON\*  
Lan ..... SHARON OMI\*  
Gigi, Camera Person, Lion Dancer, Chef 1..... ERIN MEI-LING STUART

## Understudies (in alphabetical order)

Lan, Gigi, Camera Person, Lion Dancer, Chef 1..... KEIKO SHIMOSATO CARREIRO\*  
Mai ..... HÉLÈNE PARK  
Vera..... ANN WARQUE  
Beau, Food Critic, Lion Dancer, Chef 2..... WALLACE YAN

Understudies never substitute for the listed performers  
unless a specific announcement is made at the time of the performance.

## Stage Management

Stage Manager ..... ADA MAY\*  
Assistant Stage Manager..... PRAVA PUNNAMRAJU  
Production Assistant ..... SAM HATTERSLEY  
Production Assistant ..... RACHEL LAU-KEE BROWNE

Originally produced by San Francisco Playhouse  
Bill English, Artistic Director / Susi Damilano, Producing Director  
San Francisco, California

Developed in residency with Bucharest Inside the Beltway.

## Production Team

Production Manager .....	ANGELA KNUTSON
Technical Director .....	TISH LEUNG
Assistant Technical Director .....	ARIAN GRIMSRUD
Production Coordinator.....	SARAH SELIG
Costume and Properties Coordinator .....	LEX NOSEWORTHY
Master Electrician .....	LIZ KRETER-KILLIAN
Scenic Charge Painter .....	CAYLA RAY-PERRY
Shop Carpenters.....	KEVIN O'SHAUGHNESSY, YOUSSEF RIAHI
Light Board Programmer .....	TAYLOR RIVERS
Audio Supervisor .....	JAMES ARD
Videography Producer .....	BEKAH LYNN BROAS
Sound Engineer .....	JAMES ARD
Movement Associate .....	ANN WARQUE
Production Associate.....	JOEL MOORE
Carpenters .....	ANTHONY ARANDA ALEX BRUMFIELD TIMOTHY CONGER JOSHUA GRAVES BLUE HEPHAESTUS KEVIN O'SHAUGHNESSY JIM WILSON
Electricians .....	SHY BANIANI COLIN JOHNSON KEVIN O'SHAUGHNESSY LIZBETH ORTIZ-PIVARAL TAYLOR RIVERS BEN VISINI
Painters.....	KENZIE BRADLEY WYN DI STEFANO ALEXANDRIA XIONG
Pre-Production & Production Photographer .....	JESSICA PALOPOLI
Trailer Videographer .....	ADAM ELDER MONTANARO
Key Art Designer.....	LENA SEMENKOVA
Playbill Publisher.....	THIRD ACT SERVICES
Publicists .....	CARLA BEFERA, LAUREN GOLDFARB

## Special Thanks

Lily Restaurant and Chef Rob Lam, Diarmuid Russell & Heather Podruchny,  
Russ Stanaland, Actors' Equity Association, and the staff of the Kensington Park Hotel.

\* 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.



° The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



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



Any video and/or audio recording of this production is strictly prohibited.

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

Performance Dates: January 25 – February 24, 2024

Playbill content current as of January 23, 2024.

Please visit [sfplayhouse.org/playbill](http://sfplayhouse.org/playbill)  
for the most current version of our  
digital playbill or scan this QR code.



# BIOGRAPHIES



RINABETH  
APOSTOL



KEIKO SHIMOSATO  
CARREIRO



WILL  
DAO



JENNY NGUYEN  
NELSON



SHARON  
OMI



HÉLÈNE  
PARK



ERIN MEI-LING  
STUART



ANN WARQUE



WALLACE  
YAN

## CAST

### RINABETH APOSTOL\*

#### Vera

Rinabeth is elated to join this cast and creative team! She previously performed at San Francisco Playhouse in **Starting Here**, **Starting Now**, **Groundhog Day The Musical**, and **King of the Yeas** (San Francisco Bay Area Theatre Critics Circle award). Onstage credits include American Conservatory Theater, Actors Theatre of Louisville, Seattle Repertory Theatre, TheatreWorks Silicon Valley, California Shakespeare Theater, Magic Theatre, Arizona Theatre Company, East West Players, and The Ground Floor at Berkeley Rep. Rinabeth most recently played the role of Sophea in the West Coast premiere of **Bald Sisters** (San Jose Stage Company), Laertes, Rosencrantz, and Clown in **Hamlet** (Marin Shakespeare Company), **South Pacific** (Billings Symphony), **The Chinese Lady** and **Smart People** (Capital Stage), and the workshop of her solo production **little brown gRL**. Other post pandemic productions include **Fun Home** (42nd Street Moon), the world premieres of **Red Winged Blackbird** and **Monument, or Four Sisters (A Sloth Play)** (Magic Theatre), and **Magic Lamp** (Presidio Theatre). Offstage, hear her as Gretchen Campbell on **Marvel's Squirrel Girl: The Unbeatable Radio Show!** podcast series. She is a proud member of Actors' Equity Association and SAG-AFTRA. "For mommy." @rbdtwo | rinabeth.com

### WILL DAO\*

#### Beau, Food Critic, Lion Dancer, Chef 2

Will is excited to return to San Francisco Playhouse where he previously acted in **The Paper Dreams of Harry Chin** and **King of the Yeas**. Select stage credits include **Vietgone** (Oregon Shakespeare Festival, Seattle Repertory Theatre, L.A. Theatre Works), **Poor Yella Rednecks: Vietgone 2** and **The Matchmaker** (American Conservatory Theater), **Final Boarding Call** (Ma-Yi Theater Company, WP Theater, Playwrights Foundation, Powerhouse Theater), **The Chinese Lady** (Magic Theatre, Denver Center for the Performing Arts Theatre Company), **The Hundred Flowers Project** (Crowded Fire Theater), **The Crazed** (Central Works Theater Company), **Where the Mountain Meets the Moon** (Bay Area Children's Theatre), **Language Rooms** (Golden Thread Productions, Asian American Theater Company), and **Antony and Cleopatra**, **Secret Love in Peach Blossom Land**, **The Winter's Tale**, **The Merry Wives of Windsor**, **Shakespeare in Love**, and **Snow in Midsummer** (Oregon Shakespeare Festival). "Thank you, KMR! ILYM, MGS (and Nova)." willdao.com | @thewilldao

### JENNY NGUYEN NELSON\*

#### Mai

Jenny (she, her) is a Vietnamese American theatre artist from the Bay Area. She recently played Tong in **Poor Yella Rednecks: Vietgone 2** at American Conservatory Theater. New York credits include **Illy** in **Regretfully, So the Birds Are** (Clubbed Thumb) and **Mordecai** the Great and Rachel in **I'll Be In My Hanukkah Palace** (ANT Fest at Ars Nova). Regional credits include the Ghost

of Christmas Past in **A Christmas Carol** (Trinity Repertory Company), Somebody and Everybody in **Everybody** and Hermia in **A Midsummer Night's Dream** (California Shakespeare Theater), and Anne Steele in **Sense and Sensibility** (Pacifica Conservatory of the Performing Arts). Credits from the Brown Trinity MFA Program include Jenny and Bart 2 in **Mr. Burns, a Post-Electric Play**, Harper in **Angels in America**, Orestes in **Electra**, Ajumma in **Golf Girl**, and Clementine in **Jar of Fat**. Jenny has performed in workshops and readings at American Conservatory Theater, Ojai Playwrights Conference, Playwrights' Center, and The Ground Floor at Berkeley Rep. [jennynguyennelson.com](http://jennynguyennelson.com) | [@Bratwurst\\_Banhmi](https://www.instagram.com/Bratwurst_Banhmi)

## SHARON OMI\*

### Lan

Sharon works in theatre, film, and television. She has performed with theatre companies including the Ahmanson Theatre, Mark Taper Forum, South Coast Repertory, American Conservatory Theater, Berkeley Repertory Theatre, and East West Players. Recent theatre credits include **The Great Wave** (Berkeley Repertory Theatre) and **Tales of Clamor** (University of Southern California). Sharon starred in the film **Eat With Me** (streaming on Amazon, Peacock, and Tubi) for which she won an award for best actress at the Out On Film festival in Atlanta. Additional film credits include **Yellow**, **Terminal USA**, and **Only the Brave**. Her many television credits include **The Afterparty** (Apple TV+), **Maggie** and **The First** (Hulu), **General Hospital** and **How to Get Away with Murder** (ABC), **Forever** (Amazon), **The Resident** (Fox), and **Young Sheldon** and **Criminal Minds: Beyond Borders** (CBS).

## ERIN MEI-LING STUART

### Gigi, Camera Person, Lion Dancer, Chef 1

Erin (she, her) is a multidisciplinary theatre and performing artist. Favorite roles include Leena in **The Headlands** (American Conservatory Theater), Masha in **Kill the Debbie Downers** and Merrell in **brownville song (b-side for tray)** (Shotgun Players), and Amy in **Monument, or Four Sisters (A Sloth Play)** (Magic Theatre). Film credits include Joni in **Girl in Golden Gate Park** (Coffee and Language Productions). Recent directing projects include **Natasha, Pierre & the Great Comet of 1812** (Shotgun Players, co-directed with Patrick Dooley) and **The Truer History of the Chan Family**, a new film scheduled for release in the fall of 2024. Erin is a proud company member of Shotgun Players and Detour Dance. She is delighted to make her debut at San Francisco Playhouse. [erinmstuart.com](http://erinmstuart.com)

## UNDERSTUDIES

## KEIKO SHIMOSATO CARREIRO\*

### Lan, Gigi, Camera Person, Lion Dancer, Chef 1

Keiko is a collective member, actor, designer, co-writer, and director with the Tony Award-winning San Francisco Mime Troupe. She most recently performed in the West Coast premiere of **The Headlands** by Christopher Chen (American Conservatory Theater) and played Ma in **Bald Sisters** by Vichet Chum (San Jose Stage Company). Theatre credits include American Conservatory Theater, Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre Company, Word for Word Performing Arts Company, Oakland Theater Project, and Center REpertory Company. In 2020 Keiko co-founded Kunoichi Productions ("kunoichi" translates as "female ninja"), an innovative, multidisciplinary theatre company, combining Eastern and Western theatre traditions. She is very happy to be a part of the team bringing this amazing play to life!

## HÉLÈNE PARK

### Mai

Hélène (she, her) is a San Francisco actor and clown who has worked with Awesome Theatre, Theatre Rhinoceros, Circus Center, Teatro Tin Tan, Analogue Theater, and Kearny Street Workshop. She has performed solo numbers in a wide range of variety of productions, including **Fun Stuff** (Raining Chainsaws) and circus events in Golden Gate Park (Circus Center). Hélène received training at American Conservatory Theater and clown training at the Clown School of San Francisco School and The Elysian Theater. She loves to shape gemstones and minerals as a member of the San Francisco Gem and Mineral Society and enjoys using a sewing machine to alter used clothing. [helene-park.com](http://helene-park.com)

## ANN WARQUE

### Vera

### Movement Associate

Ann is a Filipina American musical theatre artist from the East Bay who is thrilled to return to San Francisco Playhouse! Select credits include **A Chorus Line** and **Follies** (San Francisco Playhouse), Vanessa in **In the Heights** (Strub Theatre at Loyola Marymount University), Mei Lin in **Song of the Nightingale** (Tri-Valley Repertory Theatre), Angela in **Nanay** (Town Hall Theatre Company), Kasey in **Baked! The Musical** (FaultLine Theater), and **In the Heights** (Berkeley Playhouse). She earned a BA in dance with a minor in theatre arts from Loyola Marymount University. Ann thanks her family, friends, and loved ones for supporting her dreams! [@warque.af](https://www.instagram.com/warque.af)

## WALLACE YAN

### Beau, Food Critic, Lion Dancer, Chef 2

Wallace (they, he) is thrilled with the opportunity to be part of this San Francisco Playhouse production. Recent credits include Ajax in the developmental reading of the musical *Aristos* (Pear Theatre, directed by Reed Flores), Jim Finegal in *The Lifespan of a Fact* (Montalvo Arts Center, directed by Jeffrey Lo), and Touchstone in *As You Like It* (Island Shakespeare Festival, directed by Erin Murray). They are an ensemble member of the San Francisco Neo-Futurists. Wallace earned a BA in drama with a minor in queer studies from the University of California, Irvine. They reside in North Oakland with their loving spouse Drew.

## AUTHOR

### MINNA LEE

#### Playwright

Minna Lee (they, them, she, her) is a Hmong-Vietnamese American playwright and animator who uses their work to celebrate queer love and summon portals into fantastical worlds. They are a New Georges Affiliated Artist, a 2022 Sesame Workshop Writers' Room Fellow, and an MFA Playwriting candidate at Hunter College at the City University of New York (class of 2024). Past work includes *Acting Stranger*, written and performed with Andrew Schneider and Fox Whitney (On the Boards, Los Angeles Performance Practice) and the audio drama *One Horse Town* (Annex Theatre). Their short stories have been published in various literary journals, including *Bricolage*, *You Flower/You Feast*, and *Call Me [Brackets]*. Up next, Minna will be developing an installation called *Memory Bear* with support from the Deceleration Lab at The Assembly Theater Project.

## CREATIVE TEAM

### MEI ANN TEO<sup>o</sup>

#### Director

Mei (they, them) is a queer immigrant from Singapore making theatre and film at the intersection of artistic, civic, and contemplative practice. As a director, divisor, and dramaturg, they create across genres, including music theatre, intermedial participatory work, reimagining classics, and documentary theatre. International festival credits include *Lyrics from Lockdown* by Bryonn Bain at the Festival de Liege in Belgium and work with the Edinburgh International Festival, the Beijing International Film Festival, and the Singapore Theatre Festival of Arts. Mei has directed and developed work across the country including the Oregon Shakespeare Festival, TheaterWorks Hartford, The Playwrights Realm, Goodman Theatre,

The Public Theater, Berkeley Repertory Theatre, Crowded Fire Theater, History Theatre, Page 73 Productions, Musical Theatre Factory, and National Black Theatre. Recent work includes the film and national tour of *Where We Belong* by Madeline Sayet, the US premiere of *Walden* by Amy Berryman (TheaterWorks Hartford, Connecticut Critics Circle award for Best Production and Director), and the English US premiere of *7 Minutes* by Stefano Massini (Waterwell). They received the Josephine Abady Award from the League of Professional Theatre Women and the inaugural Lily Fan Director Award from the Lily Awards. Mei served as artistic director of Musical Theatre Factory and as associate artistic director and director of new work at the Oregon Shakespeare Festival. They are an artistic leader at Ping Chong and Company.

## HAO BAI

### Projections Designer

Hao is a multidisciplinary designer in lighting, sound, video projections, and world-building (environment) for live and virtual performances. Recent credits include virtual productions of *Final Boarding Call* (Ma-Yi Theater Company, WP Theater) and *Nocturne in 1200s* (Ping Chong and Company), lighting design for *Waterboy and the Mighty World* (Bushwick Starr, The Public Theatre) and *Lazarus* (Ping Chong and Company), projections design for *Electronic City* (NYIT Awards), sound design for *Walden* (TheaterWorks Hartford, Connecticut Critics Circle Award) and *True West* (People's Light), lighting and sound design for *7Mins* (HERE), lighting, sound, and projections design for *Arden* (The Flea), production design for *and the grass grows* (Harvard University) and *Where We Belong* (The Public Theater, Goodman Theatre, Oregon Shakespeare Festival, and national tour). [haobaidesign.com](http://haobaidesign.com)

## CASTING COLLECTIVE

### Kieran Beccia,

#### Casting Director

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 theatres 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](http://castingcollective.org)

## VINCENT CHAU

### Properties Designer

Vincent (he, they) is so excited to join San Francisco Playhouse. This production is very special to him as it is his first play involving Vietnamese culture since he immigrated from Vietnam nine years ago. Recently, Vincent was the A2 for *Cinderella Enchanted*, *Kinky Boots*, and *Road Dahl's Matilda The Musical* (Berkeley Playhouse), properties designer for the ReOrient Festival of Short Plays: (Golden Thread Productions), *Yerma* and *Wolf Play* (Shotgun Players), and *Heritage* 傳承 (University of California, Berkeley), a crew member for the Pan American Multicultural Dance Gala (Barclay Theatre at the University of California, Irvine), and scenic and properties designer for *PONY* (Cutting Ball Theater) and *The After Party* (University of California, Berkeley). [@vincent\\_house\\_171](https://www.instagram.com/vincent_house_171)

## BEN CHAU-CHIU

### Assistant Director

Ben (they, them) is a Bay Area-based actor and director. They are excited to share this Vietnamese world premiere at San Francisco Playhouse! Some favorite credits include *A Christmas Carol*, *Poor Yella Rednecks: Vietgone 2*, and *The Headlands* (American Conservatory Theater), *Cymbeline* and *Much Ado About Nothing* (San Francisco Shakespeare Festival), and *The Winter's Tale* and *The Good Person of Szechwan* (California Shakespeare Theater). Additional theatre credits include Berkeley Repertory Theatre, 42nd Street Moon, Marin Shakespeare Company, New Conservatory Theatre Center, Bay Area Children's Theatre, Lamplighters Music Theatre, and Palo Alto Players. [benchauchiu.com](http://benchauchiu.com)

## NATALIA DUONG

### Dramaturg

Natalia (she, her) is delighted to join the *My Home on the Moon* team. She is a scholar, teacher, and multidisciplinary performance maker. Recent credits include dramaturgy for *Colonialism is Terrible, But Phở is Delicious* by Dustin H. Chinn (Aurora Theatre Company, Chance Theater, Oregon Contemporary Theatre), *love you long time (already)* by Katie Đỗ (South Coast Repertory), and *Tiger Beat* by Kaela Mei-Shing Garvin (Bay Area Playwrights Festival). Assistant director credits include *Poor Yella Rednecks: Vietgone 2* and *Vietgone* (American Conservatory Theater) and *The Luckiest* and *Seize the King* (La Jolla

Playhouse). Natalia earned a PhD in performance studies from the University of California, Berkeley and is currently a University of California President's Postdoctoral Fellow at the University of California, Los Angeles. [nataliaduong.com](http://nataliaduong.com)

## HOWARD HO

### Composer & Sound Designer

Howard is a playwright, composer, and sound designer. For San Francisco Playhouse, he sound designed *The Paper Dreams of Harry Chin*, earning him a San Francisco Bay Area Theatre Critics Circle award nomination. He has sound designed productions at Center Theatre Group, TheatreWorks Silicon Valley, Playwrights' Arena, and East West Players and was twice nominated for Ovation Awards. His play *Reset* was produced at Moving Arts in 2023 and was a National Playwrights Conference finalist at the Eugene O'Neill Theater Center and a Bay Area Playwrights Festival semifinalist. His short plays *Where I'm From* and *End of the Line* were both finalists in the Samuel French Off Off Broadway Short Play Festival, and he is developing *Where I'm From* into a full-length musical. His YouTube channel dissecting musicals (HowardHoMusic) has over 120,000 subscribers and was recognized by Lin-Manuel Miranda. He earned degrees from the University of California, Los Angeles and the University of Southern California. "Thank you Mei Ann, Minna, and JL." [@howardwho](https://www.instagram.com/howardwho)

## ARIANA KHAN

### Dialect Coach

Ariana is so excited to be collaborating with San Francisco Playhouse for the first time! A graduate of Santa Clara University and the MFA acting program at The New School of Drama, she spent several years after school working as an actor and acting coach in New York before returning to the Bay Area in 2021. Most recent dialect coaching credits include *A Statue for Ballybunion* (San Jose Playhouse), *Sherlock Holmes* (Westmont High School), and *Clue* (Archbishop Riordan High School). She also recently completed her professional Bay Area acting debut in *A Christmas Carol* (Silicon Valley Shakespeare). When she isn't acting or coaching dialects, she loves traveling, solving puzzles, or simply spending time at home with her husband and pup.

## ADA MAY\*

### Stage Manager

Ada is a San Francisco native excited to return to San Francisco Playhouse for another wonderful show. Her experience includes immersive site-specific theatre, online production, cabaret, bar, improvisation, and corporate events. Recent credits at the Playhouse include *Chinglish*, *Clue*, *As*

*You Like It, Follies*, and *The Paper Dreams of Harry Chin*. Other theatre credits include stage manager for the recent co-founders workshop at American Conservatory Theater and for *The Speakeasy* (Boxcar Theatre). Ada graduated from Southern Oregon University with a BA in theatre arts and a Shakespeare studies minor.

## MICHAEL OESCH<sup>A</sup>

### Lighting Designer

Michael is a lighting designer for musicals, dance, theatre, and opera. Since first working with San Francisco Playhouse in 2007 on *Man of La Mancha*, he has designed the lighting for over twenty-six Playhouse productions. Some recent designs include *A Chorus Line*, *Cashed Out*, *Tiny Beautiful Things*, *Cabaret*, *Sunday in the Park with George*, *Born Yesterday*, *The Christians*, and *City of Angels*.

His other main design outlets include designing touring dance productions for Smuin Ballet and designing lighting for many theatre companies in the Bay Area and regionally. Michael recently received a TBA Award for his lighting work, along with previous multiple nominations from the San Francisco Bay Area Theatre Critics Circle awards and the Shellie Awards, and an Isadora Duncan Dance Award. He earned an MFA from the University of California, Davis and is a proud member of United Scenic Artists 829, the union of professional theatrical designers. [michaeloesch.com](http://michaeloesch.com)

## TANYA ORELLANA<sup>A</sup>

### Scenic Designer

Tanya (she, her) designs performance spaces for theatre, opera, and immersive experiences. Collaborations include *For the People* by Larissa FastHorse and Ty Defoe (Guthrie Theatre), *Oedipus* directed by Jenny Koons (The Getty Villa), *We the Peoples Before* directed by Roberta Uno (The Kennedy Center), the immersive opera *Sweet Land* directed by Yuval Sharon and Cannupa Hanska Luger and performed at Los Angeles State Historic Park (The Industry), *Voices from a Killing Jar* by Kate Soper and directed by Zoe Aja Moore (Long Beach Opera), *Lear* by Marcus Gardley and directed by Eric Ting (California Shakespeare Theater), *The Kind Ones* by Miranda Rose Hall and directed by Lisa Peterson (Magic Theatre), and the upcoming *Big Data* by Kate Attwell and directed by Pam MacKinnon (American Conservatory Theater). She is a member of Wingspace Theatrical Design and an organizing member of La Gente: The Latinx/e Theatre Production Network. She earned her MFA in scenic design from the California Institute of the Arts and is a recipient of the Princess Grace Award Theater Scholarship Fabergé Theater Award. [tanyaorellana.com](http://tanyaorellana.com)

## KATHLEEN QIU

### Costume Designer

Kathleen is a Los Angeles-based costume designer. She is a proud member of Motion Picture Costumers IATSE Local 705. Previous credits at San Francisco Playhouse include *Guys and Dolls*, *As You Like It*, *Heroes of the Fourth Turning*, and *The Great Khan*. Other recent credits include *Lysistrata*, *Killing Game* (California State University, Northridge), and *Pony* (Cutting Ball Theater). She has also worked on major film and television productions including *Shining Vale*, *Grown-ish*, *Westworld*, and *The Accidental Getaway Driver*, and a variety of short films and independent productions. [kathleenq.com](http://kathleenq.com) | [@kat.jlq](https://twitter.com/kat.jlq)

## JACQUELYN SCOTT

### Specialty Properties Designer

Jacquelyn works as a production designer, art director, and scenic designer for theatre and film across the Bay Area. Her work has been seen at American Conservatory Theater, San Francisco Playhouse, Magic Theatre, Shotgun Players, Cutting Ball Theater, Word for Word Performing Arts Company, and Z Space. Past favorite credits include *Cabaret* and *Tiny Beautiful Things* (San Francisco Playhouse), *The Chinese Lady* (Magic Theatre), *Hedda Gabbler* (Cutting Ball Theater), and *The Shining* (Opera Parallèle).

## ERIKA CHONG SHUCH

### Movement Coordinator

Erika is a choreographer, director, and performance maker whose work spans devised experimental performance and social practice, and produces unexpected forms of audience engagement. Shuch co-founded For You, a performance collective that brings diverse strangers together and makes performances as gifts. For You has been commissioned to create work by the Court Theatre, The Momentary, and Oregon Shakespeare Festival with support from Creative Capital and NEFA. Erika has worked as a choreographer for theaters including The Arena, Round House Theater/The Getty Villa, Theater for a New Audience, the Hudson Valley Shakespeare Festival, Pittsburg Public Theater, Seattle Rep, the Oregon Shakespeare Festival, Berkeley Repertory Theatre, Portland Center Stage, American Conservatory Theater, Folger Theatre, and The Kennedy Center. Erika is a fellow at Headlands Center for the Arts.

## FOUNDERS

### SUSI DAMILANO

#### Founder & Producing Director

Susi (she, her) 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 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 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.

## 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. [actorsequity.org](http://actorsequity.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](http://usa829.org)

### STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY

The Stage Directors and Choreographers Society (SDC) is the theatrical union that unites, empowers, and protects professional stage directors and choreographers throughout the United States. Its mission is to foster a national community of professional stage directors and choreographers by protecting the rights, health, and livelihoods of all our members by negotiating and enforcing employment agreements across a range of jurisdictions, facilitating the exchange of ideas, information, and opportunities, and educating current and future generations about the critical role of directors and choreographers in leading the field. [sdcweb.org](http://sdcweb.org)

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

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

° The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

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

# SAN FRANCISCO 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 three 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](http://sfplayhouse.org)



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