



M. Butterfly

by
DAVID HENRY HWANG
directed and choreographed by
BRIDGETTE LORIAUX

SAN FRANCISCO

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LAND ACKNOWLEDGMENT

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

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Choreographer

Carolyn Jayne

Scenic Designer

Herman & Gloria Jew

Costume Designer

AJ Baker

Lighting Designer

Jeannene Hansen

Chinese Opera Consultant

Lyn Isbell

Dialect Coach

Diane Compagno Miller

Intimacy Director

Alan Mattacola

WELCOME



When *M. Butterfly* premiered in 1988, it detonated theatrical expectations. It asked Western audiences to confront how deeply our fantasies about the East distort what we are seeing. Nearly four decades later, far from feeling like a revival of an American classic, it feels more urgent.

Despite our infinite access to information, the West still struggles to understand China: politically, culturally, emotionally, and philosophically. China is invariably flattened into headline, ideology, and economic threat. What we miss is complexity: the lived contradictions, the ancient traditions evolving inside a hyper-modern world, the humanity behind the myth. In *M. Butterfly*, David Henry Hwang exposes how easily we project our desires, fears, and

narratives onto another culture, and then mistake those projections for truth. Gallimard does not fall in love with a person, he falls in love with a story he desperately wants to believe.

That impulse has only intensified in the 21st century. We build simplistic narratives to protect ourselves from ambiguity. We select versions of reality that confirm what we already think we know. *M. Butterfly* reveals the danger of those delusions. Misunderstanding is not merely accidental, it is often willful. We misunderstand because true seeing would require surrendering power.

At the same time, this play now lives in a radically transformed conversation around gender. When *M. Butterfly* first appeared, its interrogation of gender performance was startling. Today, as gender fluidity, nonbinary identities, and self-definition have become part of our cultural consciousness, the play resonates in new and complicated ways. Song is not simply “a twist” to the plot. Song is a living challenge to the idea that gender is fixed, or owned by anyone’s perception. The character exposes how often gender, like culture, becomes assigned rather than something we discover.

In our current moment, gender is not a disguise to be unmasked, it is truth to be respected. This production approaches *M. Butterfly* through that lens. We are less interested in revelation than the recognition of how often we insist on defining others instead of allowing them to define themselves.

At San Francisco Playhouse, our mission is to uplift the human spirit by deepening self-awareness and nurturing compassion. *M. Butterfly* serves that mission powerfully. It asks us to face that we are still seduced by illusion, that we substitute our own invented narrative for encounter, and that our fear of complexity keeps us from genuine connection. This play is not about East versus West, or male versus female. It is about the seductive trap of certainty. It is about the longing to be seen, and the terrible price we pay when we refuse to see.

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

PAUL ASETE & RON JENKS, CLAY FOUNDATION - WEST,

BETTY & CLIFFORD NAKAMOTO, and **PHYLLIS & JERRY ROSENBERG**, Executive Producers,
present

M. BUTTERFLY

By **DAVID HENRY HWANG**

Directed and Choreographed by **BRIDGETTE LORIAUX**

Scenic Designer
RANDY WONG-WESTBROOKE

Costume Designer
KEIKO CARREIRO

Lighting Designer
MICHAEL OESCH^

Sound Designer
JAMES ARD^

Wig Designer
ALEXANDER CLASS

Properties Designer
AMY BENJAMIN

Dramaturg
WYNNE CHAN

CAST

Marc/Consul Sharpless.....	ANDRE AMAROTICO*
Comrade Chin.....	ANTHONY DOAN
Rene Gallimard.....	DEAN LINNARD*
Judge.....	CATHERINE LUEDTKE*
Suzuki/Shu-Fang.....	AMANDA LE NGUYEN*
Renee/Girl in Magazine [02.05.26 > 03.08.26].....	AMANDA PULCINI*
M. Toulon.....	STACY ROSS*
Renee/Girl in Magazine [03.10.26 > 03.14.26].....	ADRIA SWAN
Woman at Party.....	STORM WHITE
Helga.....	ELENA WRIGHT*
Song Liling.....	EDRIC YOUNG*
<i>Fight/Movement Captain</i>	ELENA WRIGHT*

UNDERSTUDIES

Song Liling.....	ANTHONY DOAN
Marc/Consul Sharpless.....	ERIN GOULD
Comrade Chin, Suzuki/Shu-Fang, Woman at Party.....	ALESHIA LEW
M. Toulon.....	CATHERINE LUEDTKE*
Rene Gallimard, Judge.....	STEVE PRICE
Helga [02.05.26 > 03.08.26].....	AMANDA PULCINI*
Helga [03.10.26 > 03.14.26].....	ADRIA SWAN
Renee/Girl in Magazine.....	STORM WHITE

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

ADDITIONAL CREATIVE TEAM

Casting Director.....	JEFFREY LO
Assistant Sound Designer.....	ELLIOTT ORR
Chinese Opera Consultant.....	JON WAI-KEUNG LOWE
Dialect Coach.....	NANCY CARLIN
Intimacy Director.....	VICKI L. HOSKINS
Fight Director.....	DAVE MAIER
Composer.....	DAVID C. WARNER

KEY PERIODS IN CHINESE HISTORY

1956–1957 Reign of a Hundred Flowers: The Chinese Communist Party (CCP) had won the Chinese Civil War in 1949 and began their reign. Led by Chairman Mao Ze Dong, the Hundred Flowers Campaign was a short-lived effort that allowed citizens to offer criticism and advice to the government and the party. By 1957, crackdowns began against those who were critical of the regime and its ideology.

1958–1962 The Great Leap Forward: The CCP aimed to rapidly industrialize the country with this campaign, so they evicted and killed thousands of landowners to institute collective farming. This marked the beginning of Struggle sessions, or 批斗大会 (pídòu dàhuì), violent public rallies where landowners, critics of the government, and intellectuals were publicly humiliated, accused, beaten and tortured, sometimes to death, often by people they were close to.

1966–1976 Cultural Revolution: By 1966, Mao launched the Cultural Revolution to promote Communist Ideology and purge old ideas, old culture, old customs, and old habits. Traditional Peking Opera was denounced and replaced mostly with approved revolutionary operas. Struggle sessions rose in popularity during this era. Teachers, professors, intellectuals, and even party officials, were often labeled as counter-revolutionaries and persecuted at these rallies.



Shi Pei Pu [時珮僕]



Bernard Boursicot

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THE REAL LIFE FIGURES THAT INSPIRED *M. BUTTERFLY*

M. Butterfly is inspired by real life French diplomat Bernard Boursicot (1941) and Beijing Opera singer, Shi Pei Pu [時珮僕] (1930–2009). They met at a Christmas party in 1964. Bernard had just moved to Beijing as an accountant for the French Embassy. Shi was working as a Chinese tutor for diplomats and their families. Shi was dressed as a man at the time they met, but he told Boursicot that he was a woman who lives as a man to satisfy his father's wish to have a son. Boursicot believed him.

Their affair continued until 1979, while Boursicot was stationed in various places in China. It was discovered by the Chinese government, and Boursicot was pressured into providing secret documents from his postings because he believed Shi's safety was at risk if he failed to participate. Shi later claimed to be pregnant, and presented Boursicot with a son named Shi Du Du. The boy was of Uyghur ethnicity, purchased from a doctor in Xinjiang, so he looked as if he could've been a mix of French and Chinese descent.

Boursicot returned to France in 1979, and moved 16-year-old Shi Du Du to Paris in 1982, where they lived as a family. The move to France triggered an investigation into Boursicot, and both he and Shi Pei Pu were arrested for spying. It was not until the prosecution and examination by a doctor that he realized Shi Pei Pu was a man. Not long after this revelation, Boursicot unsuccessfully attempted suicide while in prison.

In 1986, Boursicot and Shi were convicted of spying against the French government. Each received a sentence of six years in prison, but they were both pardoned after six months.

Wynne Chan
Dramaturg

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image by donny gilliland

The **Rising Star Theatre Attendance Program** nurtures a new generation of theatergoers by providing Bay Area students – most with no formal drama program at their schools – a chance to explore our season. Each donation of \$150 gives one local high school student:

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BIOGRAPHIES



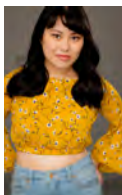
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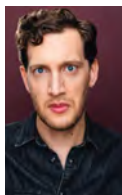
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STACY ROSS



ADRIA SWAN



STORM WHITE



ELENA WRIGHT



EDRIC YOUNG

CAST

ANDRE AMAROTICO*

Marc/Consul Sharpless

Andre earned his BA in theatre at Stanford University. He is an actor, collective member, and board president at the Tony Award-winning San Francisco Mime Troupe. Credits include Harlan McNeal in *McNeal* (San Jose Stage Company), Clark in *Push/Pull* (Central Works), John Wilkes Booth in *Assassins* (Hillbarn Theatre & Conservatory, San Francisco Bay Area Theatre Critics Circle nomination), Romeo in *Romeo and Juliet* (Throckmorton Theatre), Tony in *Remains to Be Seen* (Jewel Theatre), Anthony in *Sweeney Todd* (6th Street Playhouse), Kenickie in *Grease* (Mountain Play), Billy Bones in *Treasure Island* (San Francisco Mime Troupe), Abraham Lincoln/Smith in *An American Ma(u)l* (BACCE/Brava), Pecker the Rooster in *Panto in the Presidio* (Presidio Theatre), Sid in *Waiting for Lefty* (Stanford Repertory Theater), Andy in *Smut* (Word for Word Performing Arts Company), various roles in *The 39 Steps* (Ross Valley Players, TBA Award finalist), and *Neighborhood Stories* in a piece by Pulitzer Prize-nominated playwright Amy Freed. andreamarotcio.com

ANTHONY DOAN

Comrade Chin

U/S: Song Liling

Anthony (he, they) is a queer, first-generation Vietnamese-American theatre

artist currently based in the Bay Area. Through an anti-racist, culturally informed lens, he strives to viscerally entertain and challenge audiences, provoke political thoughts, and inspire empathy. Notable acting credits include the world premieres of *Colonialism is Terrible, but Phở is Delicious* (Aurora Theatre Company, Oregon Contemporary Theatre), *Red, Red, Red* (Oakland Theater Project), and *Cyrano de Bergerac: A Queerotic Comedy* (Island Shakespeare Festival), in addition to classics like *The Two Gentlemen of Verona*, *Romeo and Juliet*, *As You Like It* (San Francisco Shakespeare Festival) and *The 39 Steps* (San Francisco Playhouse). Anthony is also an acclaimed playwright and director. theanthonydoan.com | [@theanthonydoan](https://twitter.com/theanthonydoan)

ERIN GOULD

U/S: Marc/Consul Sharpless

Erin is excited to be making his San Francisco Playhouse debut with this fantastic production. He recently played Jack Donovan in *The Motion* at Shotgun Players. Before that, he was in *Picasso at the Lapin Agile*, *The Man Who Shot Liberty Valance*, *Woman in Mind* and *Great Expectations* (Shellie Award). He is also a filmmaker and writer with Minimum Wage Entertainment on Youtube, and a musician under the name ECHO. His latest release, *Event Horizon*, is now available on all listening platforms.

ALEISHA LEW

U/S: Comrade Chin, Suzuki/Shu-Fang, Woman at Party

Aleisha (she, her) is so excited to be back at San Francisco Playhouse with this amazing cast and crew! She trained at the University of California, Irvine, and BADA. Theatre credits include *The Glass Menagerie* (San Francisco Playhouse), *The Comedy of Errors* and *Shakespeare in Love* (Silicon Valley Shakespeare), and *Coriolanus* (BADA). Film credits include *Bye Bye Benny*, *Can we talk?*, and *SLANDER*. "Much love to friends, family, mentors, and cats."

@aleishalew

DEAN LINNARD*

Rene Gallimard

Dean is elated to return to San Francisco Playhouse where he previously performed in *Indecent* and *Groundhog Day: The Musical* (for which he received a San Francisco Bay Area Theatre Critics Circle award). Other Bay Area credits include the title role in *Hamlet, Angels in America* (Oakland Theater Project), *Torch Song* (Marin Theatre - SFBATCC award), *Born With Teeth* (Aurora Theatre Company - SFBATCC award), *A Midsummer Night's Dream*, *The Good Person of Szechwan*, *The Winter's Tale* (California Shakespeare Theater), and *Octet* by Dave Malloy (Berkeley Repertory Theatre). New York credits include performances at the Guggenheim and Metropolitan Museums, plus the world premiere of *Tambo & Bones* at Playwrights Horizons. Regional credits include over thirty productions across the country, including shows with Asolo Repertory Theatre, Portland Stage, the Shakespeare Theatre of New Jersey, and Vermont Shakespeare Festival. Dean earned a BFA from the New York University Tisch School of the Arts, and trained at the Stella Adler Studio of Acting and Royal Academy of Dramatic Art. "For Aunt Mela." deanlinnard.com

CATHERINE LUEDTKE*

Judge

U/S: M. Toulon

Catherine (she, they) is a British actor working in the Bay Area and Europe and is filled with joy to return to San Francisco Playhouse where they last performed in *The Curious Incident of the Dog in the Night-time*. They are a founding member of The Director's Theatre Writer's Theatre

(TDTWT) in London, where she has devised and performed in stage, radio, and film productions. She is also a resident artist at Crowded Fire Theater. Credits include *Arsenic and Old Lace* (Center REP), *Cymbeline* (San Francisco Shakespeare Festival), *The Anarchy Quartet* (EXIT Theatre), *Macbeth*, *The War of the Roses*, and *Pygmalion* (California Shakespeare Theatre), *The Jungle* (The National Theatre, Young Vic, Good Chance Theatre), and *Revolt. She Said. Revolt Again* (Crowded Fire Theater). Other theatre credits include work with PlayGround, VDG at MIT, Stanford Repertory Theater, New Conservatory Theatre Center, and Yerba Buena Center for the Arts. She is a San Francisco Bay Area Theatre Critics Circle and TBA Award recipient, Titan grant finalist, and member of Actors' Equity Association. Catherine trained in acting at Studio A.C.T. at American Conservatory Theater and in Shakespeare at the Royal Academy of Dramatic Art.

AMANDA LE NGUYEN*

Suzuki/Shu-Fang

Amanda (she, her) is a multifaceted Vietnamese-American artist based in the Bay Area. Just off the West Coast premiere of *Gift of Nothing* at Marin Theatre, she was also in the world premiere of *Cuckoo Edible Magic* with SFBATCO. Additional credits include Tong in *Vietgone* (Oklahoma City Repertory Theater, City Lights Theater Company), the SFBATCO 2023 New Works Festival, Patty Di Marco in *School of Rock* (Palo Alto Players), Anelle in *Steel Magnolias* (Los Altos Stage Company), and *Poor Yella Rednecks, A Christmas Carol*, and the world premiere of *The Hippest Trip: Soultrain The Musical* (American Conservatory Theater). "Love to my beautiful family and friends. Hey, Bub." @sillieamanda

STEVE PRICE

U/S: Rene Gallimard, Judge,

Steve recently played the title role in *Tartuffe* at Ross Valley Players and Bottom in *A Midsummer Night's Dream* at Marin Shakespeare Company. He has played many roles at Ross Valley Players including Frank Butley in *Native Gardens* (San Francisco Bay Area Theatre Critics Circle nomination), the Mayor in *The Government Inspector* (SFBATCC award), and Howard Bevans in *Picnic* (SFBATCC nomination). Steve has also played many roles at Marin

Shakespeare Company over the past eight seasons including Villupo in *The Spanish Tragedy*, Montague in *Romeo & Juliet*, Hastings in *Richard III*, Brabantio in *Othello*, Leonato in *Much Ado About Nothing*, Holofernes in *Love's Labors Lost*, Polonius in *Hamlet*, Escalus in *Measure for Measure*, and Sir Andrew Aguecheek in *Twelfth Night*.

AMANDA PULCINI* [02.05.26 > 03.08.26]

Renee/Girl in Magazine

U/S: Helga

Bay Area credits include Lizzie in *Georgiana and Kitty: Christmas at Pemberley*, Jane in *Miss Bennet: Christmas at Pemberley*, and the female understudy for *Mrs. Christie* (TheatreWorks Silicon Valley). Selected regional credits include Holmes in *Ms. Holmes and Ms. Watson - Apt. 2B*, Gretchen in *Boeing-Boeing* (Third Avenue PlayWorks), Tamora in *Titus Andronicus* (The Shakespeare Forum), Klytemnestra in the US premiere of *Oresteia* by Robert Icke, and *Miss Julie* (Columbia University). Amanda has also worked at the Pittsburgh Civic Light Opera, Quantum Theatre, North Shore Music Theatre, and Westchester Broadway Theatre. Next she plays Gina in *Out Here* at the Court Theatre in Chicago. Television and film credits include *Chicago P.D.*, *The Big Leap*, *Soul on Fire* with William H. Macy, *The Driftless*, *Hey, I'm Home*, and *Pas De Deux*. Amanda earned an MFA from the Theatre School at DePaul University and a BFA from Shenandoah Conservatory. She is a Certified Intimacy Coordinator & Intimacy Director with IDC and is represented by Gray Talent Group. amandapulcini.com

ADRIA SWAN [03.10.26 > 03.14.26]

Renee/Girl in Magazine

U/S: Helga

Adria is excited to be back onstage at San Francisco Playhouse. She is a Bay Area performer, director, and choreographer. Selected theatre credits include *Sweet Charity* (San Jose Stage Company), *A Chorus Line* and *The 39 Steps* (San Francisco Playhouse), *Cabaret* (Center REP), *Peter Pan* (Panto in the Presidio), *Tony n' Tina's Wedding* (Presidio Theatre), and the world premiere musical *Who's Got Me?* (Jewel Theatre Company). Adria also worked as a principal vocalist on Holland America Line cruise ships. She earned a BFA in musical theatre from Texas State University.

STACY ROSS*

M. Toulon

Stacy last performed at San Francisco Playhouse in *Clue* and *Bauer*. Recent work includes *The Tempest* (Marin Shakespeare Company) and *A Whynot Christmas Carol* and *Fefu and Her Friends* (American Conservatory Theater). stacyrossactor.com

STORM WHITE

Woman at Party

U/S: Renee/Girl in Magazine

Storm (she, her) is excited to join *M. Butterfly*. An artist from Oakland, she is a proud alumna of the Oakland School for the Arts and San Francisco State University. Her local credits include work with Aurora Theatre Company, Crowded Fire Theater, Marin Shakespeare Company, and TheatreWorks Silicon Valley.

ELENA WRIGHT*

Helga, Ensemble

Elena is a Bay Area actor, educator, director, and fight and intimacy director. They last performed at San Francisco Playhouse in *Red Velvet*. Other credits include *Frost/Nixon*, *The Language Archive*, and *Silent Sky* (TheatreWorks Silicon Valley) *A Midsummer Night's Dream*, *Pericles*, *Shakespeare's Will*, *Much Ado About Nothing*, *The Three Musketeers*, *Othello* (San Francisco Bay Area Theatre Critics Circle award), *Twelfth Night*, *As You Like It*, *The Comedy of Errors*, *The Liar*, *The Spanish Tragedy*, *Richard III* (Marin Shakespeare Company), *Twelfth Night* and *Silent Sky* (SPARC), *Betrayal*, *A Doll's House*, *In the Next Room (or The Vibrator Play)*, and *The Scene* (Capital Stage), *The Verona Project* (California Shakespeare Theater), *Venus in Fur* (Pacific Repertory Theater), *The Yellow Wallpaper* (Central Works), *The Salt Plays: Parts I and II* (Shotgun Players), and *The Winter's Tale* (Seattle Shakespeare Company). She is a PlayGround and Actors' Equity Association member and an artistic associate at Marin Shakespeare Company. Elena earned an MFA from the University of Washington and a BS from Northeastern University. elena-wright.com

EDRIC YOUNG*

Song Liling

Edric is excited to reunite with San Francisco Playhouse artists and audiences as Song in *M. Butterfly*. Stage credits include *Exotic Deadly*, *Or*, *The MSG Play* (San Francisco

Playhouse), *Angels in America: A Gay Fantasia on National Themes* (Oakland Theater Project), *Torch Song* (Marin Theatre), and *Simple Mexican Pleasures* (New Conservatory Theatre Center). Film credits include *Betty St. Clair* (directed by Syra McCarthy and Kyle Casey Chu) and *Little Chicken* (written and directed by Eugene Ko and Christina Shen). Edric studied at Stanford University and was a company member with the Asian American Theater Project. @edricyz

CREATIVE TEAM

DAVID HENRY HWANG

Playwright

Work includes the plays *M. Butterfly*, *Yellow Face* (2024 Tony Award-winning Broadway revival broadcast on PBS Great Performances), *Chinglish*, *The Dance and the Railroad* and *FOB*, as well as the musicals *Soft Power*, *Flower Drum Song* and Disney's international hits *Aida* and *Tarzan*. Called America's most-produced living opera librettist, he has written thirteen libretti, including *Ainadamar* with composer Osvaldo Golijov (Metropolitan Opera) and *The Monkey King* with composer Huang Ruo, which opened at San Francisco Opera last November to critical and audience acclaim. Hwang was a writer and consulting producer for the Golden Globe-winning series *The Affair* and co-wrote the gold record *Solo* with the late pop legend Prince. He is a Tony Award winner and four-time nominee, a Grammy Award winner and three-time nominee, a three-time OBIE Award winner, and a three-time finalist for the Pulitzer Prize in Drama. Hwang has been inducted into the Theatre Hall of Fame and received the Lifetime Achievement Award from the Dramatists Guild in 2025.

BRIDGETTE LORIAUX

Director, Choreographer

Credits include movement direction for *The Curious Incident of the Dog in the Night-time* (San Francisco Playhouse) and playing Francine Blake in *McNeal* (San Jose Stage Company). Bridgette played Beatrice in *Much Ado About Nothing* and Gertrude in *Hamlet* and directed and choreographed *Twelfth Night* and *A Midsummer Night's Dream*, all for Marin Shakespeare Company. Her professional career began with four seasons at the Oregon Shakespeare Festival and then performing Off-Broadway and for the international tour

of *De La Guarda*. She was a vocalist for the international touring show, *Fuerza Bruta*, and choreographer for *Tender Napalm* and *4.48 Psychosis* (Anton's Well Theatre Company). Bridgette played Tamam for the world premiere of *The Black-Eyed* (Magic Theatre) and was an aerial performer for the Beijing Olympic and Paralympic Games. From 2007 to 2010, she toured the Middle East creating and directing physical theatre throughout the region. In 2022, *2½ BREATHS*, a play she wrote, directed, and choreographed, premiered Off-Broadway at the Chain Theatre. Later this year, Bridgette will direct and choreograph a new adaptation by Jon Tracy of the Frances Hodgson Burnett novel *The Secret Garden* at Marin Shakespeare Company.

JAMES ARD^A

Sound Designer

James is a noisemaker specializing in new works, live experiences, and immersive stage productions. His recent designs at San Francisco Playhouse include *My Fair Lady*, *Exotic Deadly*, *Or*, *The MSG Play*, *Waitress*, *Evita*, *The Glass Menagerie*, *Guys and Dolls*, *A Chorus Line*, *Chinglish*, and *Indecent*. Other recent work includes collaborations with Under the Radar at The Public Theater, American Conservatory Theater, TheatreWorks Silicon Valley, Summerhall at the Edinburgh Festival Fringe, Sibiu International Theatre Festival, Woolly Mammoth Theatre Company, Guthrie Theater, American Repertory Theater, Oregon Shakespeare Festival, Portland Center Stage, Center REP, Ensemble Theatre Company, Cutting Ball Theater, Joe Goode Performance Group, Stanford University, Atlantic Theater Company, and the University of California, Berkeley. James is currently a resident artist with Golden Thread Productions and Crowded Fire Theater.

AMY BENJAMIN

Properties Designer

Amy draws from an extensive background in multidisciplinary art to create theatre magic. She most recently served as properties artisan for *Into the Woods*, *Noises Off*, *My Fair Lady*, *The Curious Incident of the Dog in the Night-Time*, and *Fat Ham* (San Francisco Playhouse), *Much Ado About Nothing* (Marin Shakespeare Company), and a theatrical adaptation of *The Strange Library* by Haruki Murakami (Word for Word Performing Arts Company). Amy has been

mentored in scenic design by Nina Ball through a fellowship at Shotgun Players.

KEIKO CARREIRO

Costume Designer

Keiko is a collective member, actor, designer, co-writer, and director with the Tony Award-winning San Francisco Mime Troupe. A longtime actor and director in the Bay Area, Keiko is a costume designer and has designed costumes for Berkeley Repertory, The San Francisco Mime Troupe, Crowded Fire, Word for Word Performing Arts, San Francisco Shakespeare Company, and Custom Made Theatre Co. She is the resident costumer for *Dear San Francisco* at Club Fugazi. In 2020, Keiko co-founded Kunoichi Productions (Female Ninja Productions) an innovative, multidisciplinary theatre company combining Eastern and Western theatre traditions. Last spring, Kunoichi produced *Pacific Overtures* by Stephen Sondheim, for which Keiko played the Narrator and designed the costumes. She has been nominated for San Francisco Bay Area Theatre Critics Circle awards for costume design and is a recipient of the Costume Merit Award.

WYNNE CHAN

Dramaturg

Wynne is a Hong Kong-American director, dramaturg, and performer based in San Francisco. She last worked at San Francisco Playhouse as associate director for *Chinglish* by David Henry Hwang. Some of her favorite directing credits include *The Chinese Lady* (Pear Theatre), *She Kills Monsters* (Plethos Productions), *Tell Me on a Sunday* (SDC Productions), and *The Language Archive* (Masquers Playhouse). Wynne is also the managing director at Golden Thread Productions, the first American theatre company dedicated to the Middle East, where she will be directing a segment in their ReOrient Festival this fall.

ALEXANDER CLASS

Wig Designer

Alexander is thrilled to embark on their debut journey at San Francisco Playhouse. As a multidisciplinary Latinx artist hailing from the vibrant landscapes of Puerto Rico, Alexander is deeply committed to the art of storytelling, believing in the profound ability of hair and makeup to transform characters and narratives on stage. They extend heartfelt gratitude to their beloved Abuela,

family, and friends for their steadfast encouragement and love throughout this creative journey. Selected credits in the Bay Area include *The Aves*, *Uncle Vanya*, *Hamilton* (Phillip Tour), *The Lehman Trilogy*, *A Strange Loop*, and *Hippest Trip: The Soul Train Musical*.

SAM HATTERSLEY*

Assistant Stage Manager

Sam is thrilled to return to San Francisco Playhouse where he was previously on stage in *The Play That Goes Wrong* and has been backstage for many other productions including *Into the Woods*, *My Fair Lady*, *Fat Ham*, *Waitress*, and *The 39 Steps*. Additional credits include puppeteering for *The Empire Strips Back*, Pericles in *Pericles* (Theatre Rhinoceros), Duke Orsino in *Twelfth Night* and Malcolm in *Macbeth* (Berkeley Shakespeare Company). Sam earned their BA in drama from San Francisco State University

ADA MAY*

Stage Manager

Ada (she, her) is a San Francisco native with a background in immersive site-specific theatre, cabaret, bar, improvisation, and corporate event experience. Previous work at San Francisco Playhouse includes *Noises Off*, *Exotic Deadly, Or, The MSG Play*, *The Play That Goes Wrong*, *Evita*, *The Glass Menagerie*, *My Home on the Moon*, *Chinglish*, *Clue*, *As You Like It*, *Follies*, *The Paper Dreams of Harry Chin*, *The Song of Summer*, *Hold These Truths*, *Born in East Berlin*, and *Groundhog Day The Musical*. "In loving memory of my big brother, Kuya Keith."

MICHAEL OESCH*

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 lighting for over 27 productions here. Some recent designs include *My Fair Lady*, *Exotic Deadly: Or, The MSG Play*, *Evita*, *My Home on the Moon*, *A Chorus Line*, *Cashed Out*, *Tiny Beautiful Things*, *Cabaret*, *Sunday in the Park with George*, *Camelot*, and *City of Angels*. Michael also designs lighting for Smuin Ballet, as well as many other companies in the Bay Area. Michael received a TBA Award for lighting, along with multiple award nominations from the San Francisco Bay Area Theatre Critics

Circle, the Shellie Awards, and an Isadora Duncan 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

RANDY WONG-WESTBROOKE

Scenic Designer

Randy Wong-Westbrooke (they, them) is an award-nominated scenic and production designer working in New York, Los Angeles, and the Bay Area. Driven by their mixed Chinese, trans, and non-binary identities, they seek opportunities to work with diverse creative teams to tell radical, provocative, and untold stories that question and celebrate our collective histories. Credits include *Dragon Lady* by Sara Porkalob (The Geffen Playhouse, Center REP, Marin Theatre), *Thirty-Six, Man of God, The Flick* (Shotgun Players), *Crumbs from the Table of Joy* (Aurora Theater Company), *Paranormal Inside* (East West Players), and many more with Beth Morrison Projects, Crowded Fire Theater, Marin Shakespeare Company, IAMA Theater Company, TheatreFIRST, Eugenie Chan Theater Projects, the M.F.A. Program at American Conservatory Theater, The Sandbox Series at San Francisco Playhouse, New Conservatory Theatre Center, Cutting Ball Theater, Los Altos Stage Company, and Custom Made Theatre Co. They earned a BFA from Ithaca College and an MFA from the University of California, Los Angeles. wongwestdesigns.com

FOUNDERS

SUSI DAMILANO

Founder & Producing Director

Susi (she, her) is co-founder and producing director of San Francisco Playhouse, with over two decades of professional collaboration with Bill English. 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 and she has directed over a dozen Playhouse productions. When absolutely necessary, Susi will admit to being a CPA, and in another life she played the role of "VP of Human Resources." For real.

BILL ENGLISH

Founder & Artistic Director

Bill is the co-founder and artistic director of the San Francisco Playhouse. In twenty-three years, he - with Susi Damilano - has guided its growth from a bare-bones storefront to the second-largest nonprofit theatre company in San Francisco. Milestone accomplishments include bringing Pulitzer Prize-winner Stephen Adly Guirgis to the Bay Area by directing three of his plays, commissioning multiple playwrights including Theresa Rebeck, Aaron Loeb, Lauren Gunderson, Lauren Yee, and Christopher Chen, and developing world premieres from workshops to Sandbox Series to mainstage 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. 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

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

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SAN FRANCISCO PLAYHOUSE

San Francisco Playhouse, the City's "Empathy Gym" as described by Artistic Director and Co-Founder Bill English, is celebrating over 150 productions of award-winning theatre. Every season for 22 years, it has offered a selection of original works mixed with reimagined classic plays and musicals, "making the edgy accessible and the accessible edgy." Commissions and world premières are a regular feature at the Playhouse and include works by esteemed playwrights George Brant, Christopher Chen, Ruben Grijalva, Lauren Gunderson, Claude Jackson Jr., Theresa Rebeck, Michael Gene Sullivan, Steve Yockey, and Aaron Loeb, resident playwright. Three of these transferred directly to New York productions. Gunderson's *Bauer* and Loeb's *Ideation* opened Off-Broadway at 59E59 Theaters, and Loeb's *Abraham Lincoln's Big, Gay Dance Party* won the best of New York International Fringe Festival. This steadfast focus on new works has been honored by grants from the National Endowment for the Arts and the American Theatre Wing, and Playhouse commissions have garnered regional acclaim. Grijalva's *Shoot Me When*, presented online during the pandemic, won the Will Glickman Award and Rebeck's *Seared* opened the 2016–2017 season and was nominated for ten San Francisco Bay Area Theatre Critics Circle awards. Works developed by the Playhouse have also gone on to national recognition. Chen's *You Mean to Do Me Harm* won the Lanford Wilson Award from the Dramatists Guild of America in 2016. Yockey's *Pluto*, a Playhouse commission, was named a National New Play Network Rolling World Premiere. Brant's *Grounded*, a Playhouse premiere, was produced at the Public Theater starring Anne Hathaway and directed by Julie Taymor in 2015 and has been adapted by Tony-winner Jeanine Tesori for the Metropolitan Opera this season. Rebeck's *Seared* was produced Off-Broadway at MCC Theater starring Tony-nominee Raúl Esparza in 2019. The Playhouse has also supported emerging voices in its experimental Sandbox Series, running from 2009 to 2020, and including original works and world premières by Steven Dietz, Dipika Guha, Chelsea Marcantel, Rogelio Martinez, Walt McGough, Carey Perloff, Geetha Reddy, Lynn Rosen, and Lauren Yee. sfplayhouse.org

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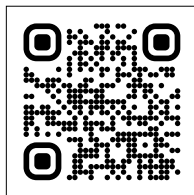
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