

DRACULA

A Feminist Revenge Fantasy, Really



BASED ON THE NOVEL BY
BRAM STOKER
BY **KATE HAMILL**
DIRECTED BY **BILL ENGLISH**

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.

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WELCOME

Kate Hamill's adaptation of *Dracula* is not a relic of gothic horror, but a sly, muscular act of theatrical reclamation. What was once a tale orbiting a charismatic, predatory male becomes a female-driven reckoning with male power, interrogating how it is performed, how it seduces, and how it must be dismantled.



At the center of *Dracula* is a clear-eyed confrontation with the toxic male figure. The Count is more than a vampire. He is a system of entitlement wrapped in charm, a master of coercion who thrives on silence and complicity. Hamill refuses to romanticize him. Instead, she shifts the narrative's gravity toward those historically framed as victims, granting them agency, wit, and a fierce collective intelligence. These women do not simply endure, they observe, adapt, and brilliantly orchestrate the monster's demise. The horror is not only supernatural, it is societal, deeply embedded in the historical male dominance we all recognize.

It is, however, also a deliciously theatrical ride.

Hamill embraces the pleasures of melodrama with unapologetic gusto. Quick transformations and heightened "stakes" with bold physical storytelling. This is theatre that delights in its own machinery. There is

humor in the horror, velocity in the storytelling, and a sense that the actors and audience are co-conspirators in the event. The play understands that spectacle and substance are not opposites, they are partners. The gasp and the laugh live side by side.

That between balance, between critique and celebration, is where the piece finds its pulse. We are invited to revel in the artifice even as we interrogate the story it carries. Capes swirl, shadows stretch, identities blur. Through it all, a deeper question emerges. What does it take to name a monster, and what does it take to end him? In a moment when conversations about power, gender, and accountability are not abstract but immediate, *Dracula* feels less like a period piece and more like a live wire. It reminds us that monsters persist in many forms, but so does the collective courage to face them.

So, settle in. Enjoy this *Dracula* – its thrill, suspense, and wit – and the delicious excess of a well-told melodrama. Relish, also, not just the staking of a vampire, but the toppling of a destructive mythology that has lingered far too long.

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
SAMUEL & SHARON MUIR, Executive Producers,
present

DRACULA

A FEMINIST REVENGE FANTASY, REALLY

Based on the novel by **BRAM STOKER**

Written by **KATE HAMILL**

Directed by **BILL ENGLISH**

Scenic Designer
JACQUELYN SCOTT

Costume Designer
KATHLEEN QIU

Lighting Designer
MICHAEL PALUMBO^

Sound Designer
JAMES ARD^

Properties Designer
AMY BENJAMIN

Projections Designer
CARL EREZ

Movement Director
BRIDGETTE LORIAUX

CAST

Lucy Westenra **NEMMA ADENI***
Drusilla, Miller **ELIZABETH COWPERTHWAIT**
Doctor Van Helsing **SUSI DAMILANO***
Marilla, Maid **CHARISSE LORIAUX***
Dracula **JOHNNY MORENO***
Jonathan Harker **JAMES AARON OH**
Renfield **STACY ROSS***
Doctor George Seward **JOSH SCHELL***
Mina Harker **SHARON SHAO***
Fight & Intimacy Captain **JOSH SCHELL***
Movement Captain **CHARISSE LORIAUX***

UNDERSTUDIES

Jonathan Harker **TYLER AGUALLO**
Lucy Westenra **ELIZABETH COWPERTHWAIT**
Doctor Van Helsing, Renfield **LISA BURTON GUEVARA**
Mina Harker **CHARISSE LORIAUX***
Drusilla, Miller, Marilla, Maid **KATIE McCLANAN**
Dracula, Doctor George Seward **SIDNEY MATTHEW ROMÁN**

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

ADDITIONAL CREATIVE TEAM

Casting Directors **MARIE-CLAIRE ERDYNAST**
..... **ADRIA SWAN**
Associate Director **MARIE-CLAIRE ERDYNAST**
Lighting Design Assistant **TRISTAN FABIUNKE**
Blood Specialist **JACQUELYN SCOTT**
Illusion/FX Designer **CHRISTIAN CAGIGAL**
Video Supervisor **WOLFGANG WACHALOVSKY**
Dialect Coach **JANEL MILEY**
Intimacy Director **ELENA WRIGHT**
Fight Director **DAVE MAIER**

STAGE MANAGEMENT

Stage Manager ALICIA LERNER*
Assistant Stage Manager..... SHAILA SARATHY
KALI SHIH
Deck Crew SAM HATTERSLEY
KAYA LEHR-LOVE
HAROLD SHEILDS
Dresser LIZA MONTOYA
Dresser Swing VALERIE OKAMOTO

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KRYSS SWAN
BRENT WIRTH
Sound Supervisor JAMES ARD
Shop Carpenters JOSHUA GRAVES
KEVIN O'SHAUGHNESSY
MAGGIE WENTWORTH
Carpenters QUINN BARRINGER
NICHOLAS FRIEND
CONRAD HUBNER
JIM WILSON
Scenic Charge CAYLA RAY-PERRY
Scenic Painter KENZIE BRADLEY
Costume Director LEX NOSEWORTHY
Wardrobe Supervisor TIFFANY CARTAGENA
ARIEL TYREE
Special Thanks PORTLAND CENTER STAGE

* 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.



Originally produced by Classic Stage Company | John Doyle, Artistic Director

Dracula is presented through special arrangement with TRW PLAYS
1180 Avenue of the Americas, Suite 640, New York, NY 10036 | theatricalrights.com

The performance lasts approximately two hours and thirty minutes with one intermission.

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

Performance Dates: May 15 to June 27, 2026. Playbill content current as of April 28, 2026.

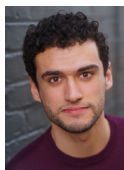
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BIOGRAPHIES



**NEMMA
ADENI***



**TYLER
AGUALLO**



**ELIZABETH
COWPERTHWAIT**



**SUSI
DAMILANO***



**LISA BURTON
GUEVARA**



**CHARISSE
LORIAUX***



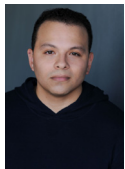
**KATIE
MCCLANAN**



**JOHNNY
MORENO***



**JAMES AARON
OH**



**SIDNEY MATTHEW
ROMÁN**



**STACY
ROSS***



**JOSH
SCHELL***



**SHARON
SHAO***

CAST

NEMMA ADENI*

Lucy Westenra

Nemma is an actor and writer of mixed Yemeni and Indian heritage. She works in seven languages and is known for her instinct for improv, knack for cross-cultural humor and voice for dystopian technocratic stories (thanks to her previous life entrenched in Big Tech). Her theatre credits include work with Berkeley Repertory Theatre, Eight Ball Theatre, Princeton University, and Golden Thread Productions - for which she was featured in KQED's list of Best Bay Area Theatre. Her film work has screened at international festivals across the US, UK, Mexico, Australia, and Norway. She recently performed in *Witness*, which was long-listed in the Best Live Action Short category at Academy Awards this year. She has a degree in computer science from Princeton University. This is her San Francisco Playhouse debut. nemmaadeni.com

TYLER AGUALLO

U/S: Jonathan Harker

Tyler is thrilled to join San Francisco Playhouse for *Dracula*. His recent theatre credits include *Gods & Monsters* (New Conservatory Theatre Center), *Frankenstein* (Theatre Lunatico), *The Two Gentlemen of Verona* (San Francisco Shakespeare Festival) and *The Tempest* (Prague Shakespeare Company). Tyler graduated with a BA in theatre arts from San Francisco State University in 2024. He has also trained globally at the Prague Shakespeare Company in Czechia, and the Lir Academy in Dublin. His notable film credits include award winning short films *Premium Casket* and *A Quarter of Silence*. He sends all of his love to his family and friends who have supported him along the way.

ELIZABETH COWPERTHWAIT

Drusilla, Miller

U/S: Lucy Westenra

Elizabeth is thrilled to be sinking her teeth into this show! As a Marin County native and University of California, Santa Barbara, graduate currently based in New York, she is delighted to be performing in the Bay Area close to her roots. Her recent credits include Connie in *A Chorus Line*, Frenchie and Lulu in *Cabaret*, swing and dance captain for the tour of *Blippi*, and Rainbow Puppy in *Blue's Clues*. She thanks her supportive friends, family, and the team at Take 3 Talent! [@eliz_cowperthwaite](https://www.instagram.com/eliz_cowperthwaite) | elizabethcowperthwaite.com

SUSI DAMILANO*

Doctor Van Helsing

Susi (she, her) is co-founder and producing director of San Francisco Playhouse. She is a six-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 *The Glass Menagerie*, *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*, *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*. Susi has directed numerous Playhouse productions including the Sandbox Series world premieres of *On Clover Road* by Steven Dietz, *From Red to Black* by Rhett Rossi, and *Seven Days* by Daniel Heath.

LISA BURTON GUEVARA

U/S: Doctor Van Helsing, Renfield

Lisa (she, her) is thrilled to be back at San Francisco Playhouse. Favorite recent work includes the title role in *Julius Caesar* (Berkeley Shakespeare Company), Lady Bracknell in *The Importance of Being Earnest*, Elizabeth in *The Crucible* and Harper in *Angels in America: Millennium Approaches* (Coastal Repertory Theatre), Oberon in *A Midsummer Night's Dream* and Mistress Page in *The Merry Wives of Windsor* (Half Moon Bay Shakespeare Company) and Diana in the world premiere of *Cyrano* (Los Altos Stage Company). Previous understudy work includes Amanda in *The Glass Menagerie* (San Francisco Playhouse) and Annie in *Misery* (Palo Alto Players). She also recently played Van Helsing in *Dracula* (Sunnyvale Community Players). Lisa earned an MFA in theatre from New York University where she studied at the Experimental Theatre Wing in both New York and Paris. Off stage, Lisa is a committed community builder and organizer and proud mom of two fantastic young adults.

CHARISSE LORIAUX*

Marilla, Maid

U/S: Mina Harker

Charisse is delighted to return to the San Francisco Playhouse. She recently collaborated on the new-works project *Shakespeare's Shadow*. Recent performances include *The Gift of Nothing* and the Bay Area revival of the Tony Award winning *Eureka Day* (Marin Theatre Company). Favorite roles include Hippolyta and Titania in *A Midsummer Night's Dream* and Olivia in *Twelfth Night* (Marin Shakespeare Company), Desdemona in *Othello* (San Jose Stage Company), and Aurora in *Work/Shoot* (PlayGround). Next, she'll play Cassius in *Julius Caesar* at Marin Shakespeare Company alongside her sister, Bridgette Loriaux, as Brutus. She is a PlayGround company member and a proud graduate of San José State University charisseloriaux.com

KATIE MCCLANAN

U/S: Marilla, Maid, Drusilla, Miller

Katie is thrilled to be making her San Francisco Playhouse debut! Credits include Brooke Rodgers in the world premiere of *Goosebumps: The Musical* (Oregon Children's Theater), Maid Marian in *Robin Hood* (NW Children's Theater), Young Mary in *It's a Wonderful Life* (Stumptown Stages), and Lady Fidget in *Marriage or Maid/MADE* (Harvard College). A Drammy Award winner and Portland Area Musical Theater Award nominee, Katie earned a BA in theater, dance, and media from Harvard College, where her playwriting thesis *Sexy Girls and a Fish Contemplate Impermanence* received the Hoopes Prize. She is currently studying Meisner technique and pursuing an MA in integral counseling psychology.

JOHNNY MORENO*

Dracula

Johnny is excited to be back at the San Francisco Playhouse where he last performed in *Heroes of the Fourth Turning*. Johnny has worked throughout the Bay Area including at American Conservatory Theater, Berkeley Repertory Theatre, San Jose Stage Company, Marin Shakespeare Company, Center REP, Marin Theatre Company, Crowded Fire Theater, Thick Description, The Marsh, and Pacific Repertory Theater. He is a graduate of the A.C.T. Master of Fine Arts program.

JAMES AARON OH

Jonathan Harker

James (he, him) is excited to return to San Francisco Playhouse after performing here in the San Francisco Bay Area Theatre Critics nominated production of *Exotic Deadly: Or the MSG Play*. Regional theater credits include Berkeley Repertory Theatre, Oklahoma City Repertory Theater, and San Jose Stage Company. Dalliances into villainy on film include the indie movies *Protection Detail* and *Hard Redemption*. He is also a two time Audie finalist and a Los Angeles Times Book Festival Prize nominated audiobook narrator for his work on *The Emperor of Gladness* by Ocean Vuong. James is grateful for the love and support of his family, friends and mentors who have encouraged him toward this path of storytelling. jamesaaronoh.com | ejamesaaronoh

SIDNEY MATTHEW ROMÁN

U/S: Dracula, Doctor George Seward

Sidney Matthew is over the (blood-red) moon to work with San Francisco Playhouse for the first time on *Dracula*. Recent credits include *The Lin Manuel Miranda Effect Cabaret* (SFBATCO at Feinstein's at the Nikko), understudy for Kevin Jung, Ali, and Bob in *Come From Away* (TheatreWorks Silicon Valley), Man 1 in *Songs for a New World* and Prince Tophér *Cinderella* (Hillbarn Theatre & Conservatory), Marcus and understudy for Rayan in *The Day the Sky Turned Orange* (SFBATCO, Z Space), Benny in *In the Heights* and Simon and understudy for Jesus in *Jesus Christ Superstar* (Sunnyvale Community Players), and Jamie in *The Last Five Years* (Pear Theater, Sunnyvale Community Players). Offstage, he works as a software engineer at YouTube Trust and Safety and is a passionate aquatic megafauna fanatic and ocean conservationist. As always, he's endlessly grateful to his parents and partner, Kamilah, for their love and support! "Enjoy the show! Mua-ha-ha-ha!!

STACY ROSS*

Renfield

Stacy performed here in *M. Butterfly*, *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

JOSH SCHELL*

Doctor George Seward

Josh is honored to be back at San Francisco Playhouse. Previous credits here include *Heroes of the Fourth Turning*, *The Nether*, *Jerusalem*, and *In Braunau* (Sandbox Series). Other Bay Area credits include *In the Red and Brown Water* (Marin Theatre Company), *Who's Afraid of Virginia Woolf?* (Shotgun Players), and *Richard the First* (Central Works). Film and television work includes *Other Side of the Box* (SXSW), *Freaky Tales* (Lionsgate), *Feed* (Sony Pictures), *Thirsty* (Gravitas Ventures), *For the Coyotes* opposite James Carpenter (NoBudge), *The Optimist* starring Stephen Lang and Elsie Fisher, and *Bite Size Halloween* (Hulu). Josh lives with his family in Los Angeles, earned a BFA from the USC School of Dramatic Arts (University of Southern California), and is deeply grateful for the support of his loved ones... particularly his remarkable wife, his parents, his in-laws, and his godfather.
josh-schell.com

SHARON SHAO*

Mina Harker

Sharon (she, they) is thrilled to be returning to San Francisco Playhouse this season! She previously performed on this stage in *Waitress*, *Chinglish*, and *The Paper Dreams of Harry Chin*, through which they received three San Francisco Bay Area Theatre Critics nominations and one award. Regional credits include *The Far Country* (Berkeley Repertory Theatre), *Little Women* (TheatreWorks Silicon Valley), *The Winter's Tale*, and *The Good Person of Szechwan* (California Shakespeare Theater). She is a proud company member of Oakland Theatre Project, Shotgun Players, and 8th Best Legs Productions, and has developed, produced, and performed in several productions through these collaborations, including an original cabaret called *Sex, Camp, Rock 'n Roll* at the Edinburgh Festival Fringe. Sharon earned a BA in theatre arts and psychology from the University of California, Santa Cruz, and loves working with artists of all ages to help find their true voice. **sharonshao.biz**

CREATIVE TEAM

KATE HAMILL

Playwright

An actor and playwright, Kate has been one of the most-produced playwrights in America (2017-2023) and the most-produced playwright for 2024/2025 (tied with Rajiv Joseph). Honors include *Wall Street Journal* Playwright of the Year (2017) and the

Einhorn Mentorship Award (2023). Plays include *Pride and Prejudice* (Primary Stages, Hudson Valley Shakespeare Festival, Off Broadway Alliance Award nominee, and Kate originated role of Lizzy), *Sense and Sensibility* (Bedlam, Drama League Award nominee, Off Broadway Alliance Award winner, Kate originated role of Marianne), *Vanity Fair* (Pearl Theatre Company, Off Broadway Alliance Award nominee, Kate originated the role of Becky), *The Light and The Dark (the life and times of Artemisia Gentileschi)* (CTC/Primary Stages, Kate originated the role of Artemisia), *The Odyssey* (American Repertory Theater), *Mansfield Park* (Northlight Theatre), *Little Women* (Primary Stages, The Jungle), *Dracula* (Classic Stage Company, Kate originated the role of Renfield), *Ms. Holmes & Ms. Watson – Apt. 2B* (Kansas City Repertory Theatre), *The Little Fellow (or, The Queen of Tarts Tells All)* (Cygnet Theatre), *Emma* (Guthrie Theater), *BadAss GalBoss PowerHour (MANDATORY MEETING: 11/18/2020) – A Zoom Play* (Primary Stages), *The Scarlet Letter* (Two River Theater), *Scrooge for Senate*, *The Piper* (O'Neill Finalist, PlayPenn Fellow), *In the Mines* (Sundance Theater Lab semi-finalist), and *Murder Play*. **kate-hamill.com**

BILL ENGLISH

Director

A co-founder and the artistic director of San Francisco Playhouse, Bill has served as director, actor, scenic designer, and sound designer – or various combinations thereof – winning San Francisco Bay Area Theatre Critics Circle nominations or awards in each of those categories.

JAMES ARD*

Sound Designer

James is a noisemaker specializing in new works, live experiences, and immersive stage productions. His recent designs at San Francisco Playhouse include *M. Butterfly*, *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 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 earned a BA in design studies from San Jose State University and has been mentored in scenic design by Nina Ball. She most recently served as properties artisan here for *M. Butterfly*, *Into the Woods*, *Noises Off*, and *My Fair Lady*. She also creates props for Word for Word Performing Arts, Z Space, and Marin Shakespeare Company. In her free time, she is passionate about building inclusive arts communities where people are given space to explore creativity, network and have fun.

CARL EREZ

Projections Designer

Carl (he, him) is excited to return to the Playhouse, after being the associate projections designer for *The Curious Incident of the Dog in the Night-Time* under the amazing Sarah Phykitt. Other local sound and projection designs have been for *The Test* (PlayGround), and *Fiddler on the Roof* and *Fairview* (Contra Costa Civic Theater). Last year, Carl was the associate projections designer for *AZAD (the rabbit or the wolf)* (Golden Thread Productions) and *A Christmas Carol* (Center REP), both under the incredible Camilla Tassi. His work can also be seen at City Lights Theater Company, where he is the resident audio visual technician. "Enjoy the show!"

ALICIA LERNER*

Stage Manager

Alicia is excited to return to San Francisco Playhouse. She was stage manager here for productions of *Into the Woods*, *My Fair Lady*, *Fat Ham*, *The Play That Goes Wrong*, *Evita*, *La Cage aux Folles*, *Noises Off*, and *The Christians*. Other recent credits include *Mame* (42nd Street Moon), the San Francisco engagement of the national tour of *Tina: The Tina Turner Musical*, plus *In the Heights*, *A Christmas Carol*, *Clue*, *Always... Patsy Cline*, and *Our Town* (Center REP), *Paradise Blue* and *Stoop Stories* (Aurora Theatre Company), and *The Little Mermaid* and *Meet Me in St. Louis: A Live Radio Play* (Sierra Repertory Theatre). Alicia earned a BFA in media-film studies from the University of California, San Diego, and is a proud member of Actors' Equity Association.

BRIDGETTE LORIAUX

Movement Director

Credits include directing and choreographing *M. Butterfly* and 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 Tamara 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.

MICHAEL PALUMBO*

Lighting Designer

Michael returns to San Francisco Playhouse, where he designed *Waitress*, *The Play That Goes Wrong*, *Putting It Together*, *Three Seconds in the Key*, *Reborn*, *A Behanding in Spokane*, and *The Aliens*. Off-Broadway he designed *Women of Will* for Bedlam. Bay Area credits include *The Language Archive* and *Time Stands Still* (TheatreWorks Silicon Valley), *Il Trovatore* (Opera San José), *Marjorie Prime* (Marin Theatre Company), *Gideon's Knot* (Aurora Theatre Company), *The Great Leap*, *Chicago*, *The Rocky Horror Show*, *Sweeney Todd*, and the premieres of *Adiós Mamá Carlota* and *Valley of the Heart* (San Jose Stage Company) and *Beardo* (Shotgun Players), and *Fun Home*, *Once*, *A Little Night Music*, *110 in the Shade*, *Dames at Sea*, and *Scooge in Love!* (42nd Street Moon). His NextStage Productions credits include *bare: the musical* Off-Broadway. He taught theatrical design for Santa Clara University, Susquehanna University, and Siena College. Michael earned his MFA in lighting design from New York University, Tisch School of the Arts. nextstageproductions.com | michaelpalumbodesign.com

KATHLEEN QIU

Costume Designer

Kathleen is a Los Angeles-based costume designer and thrilled to be returning to San Francisco Playhouse. Previous credits here include *Into the Woods*, *Exotic Deadly: Or, The MSG Play*, *Waitress*, *My Home on the Moon*, *Guys and Dolls*, *As You Like It*, *Heroes of the Fourth Turning*, and *The Great Khan*. Other recent credits include *A Midsummer Night's Dream*, *Lysistrata*, and *Killing*

Game (California State University, Northridge), and *A Night of Absurdity* (Santa Clarita Shakespeare). In addition, Kathleen has worked on major film and television productions including *Grotesquerie*, *Shining Vale*, *Grown-ish*, *Westworld*, and *The Accidental Getaway Driver*, and a variety of short films and independent productions. She is a proud member of IATSE 705 Motion Picture Costumers. kathleenq.com | [@kat.jlq](https://twitter.com/kat.jlq)

SHAILA SARATHY

Assistant Stage Manager

Shaila (she, her) is a San Francisco-based stage manager and technician who loves bringing thought-provoking stories to life. She recently served as production stage manager for *Big Game Animals* (Crowded Fire Theater), second assistant stage manager for *9 to 5: The Musical* (Ray of Light Theater), and production stage manager for the Lamplighter Cabaret Gala. Her work at The Marsh includes *Conundrum Chronicles*, *Scatter Brain: The Music of ADHD*, and *Tell It On Tuesdays*. Shaila earned a BS in general biology and global health with a minor in theatre from the University of California, San Diego, where she was stage manager for *The Winter's Tale* and several original works developed through the Wagner New Play Festival. She is currently pursuing her MPH online at Johns Hopkins University and thrilled to be working with San Francisco Playhouse for the first time!

JACQUELYN SCOTT

Scenic Designer, Blood Specialist

Jacquelyn works as a production designer 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. jacquelynscott.art

KALI SHIH

Assistant Stage Manager

Kali is excited to be working with San Francisco Playhouse for the first time! She is currently pursuing a degree in stage management and technical theatre at the Royal Welsh College of Music and Drama (UK). Her recent credits include stage manager for *The Watsons*, deputy stage manager for *The Adventures of David Copperfield*, head of flys and tech swing on *Our House* (all at RWCMD), a stage management placement on *Brigadoon* (Regents Park Open Air Theatre), and a venue technician for Underbelly at the Edinburgh Fringe.

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 six-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 award-winning 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. 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

Biography content is provided by the artists profiled.
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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 premieres 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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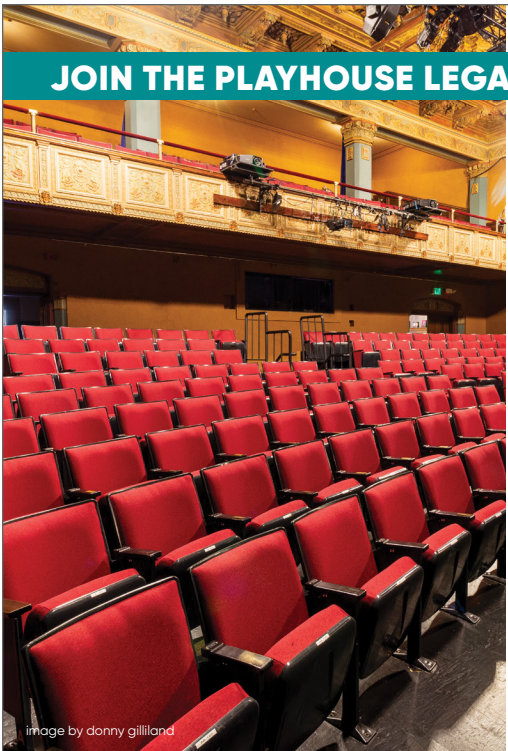
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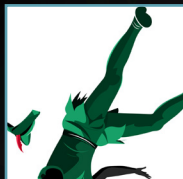
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R.O.I. (RETURN ON INVESTMENT)

BY AARON LOEB

AUGUST 6 - SEPTEMBER 5, 2026



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BOOK, MUSIC, AND LYRICS BY JONATHAN LARSON

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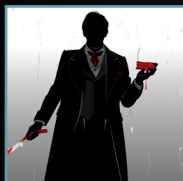
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