



William Shakespeare's
Cymbeline

Directed by Pam MacKinnon

**A.C.T. OUT LOUD:
IN PERSON**
CLASSIC PLAYS.
VISIONARY DIRECTORS.

A.C.T. AMERICAN
CONSERVATORY
THEATER

WELCOME TO A.C.T.

Dear Friends,

Welcome to *Cymbeline*, and welcome to A.C.T. Thank you so much for being here. If you're new to A.C.T., we're thrilled to have you. If you're returning to us for the first time since March 2020—we've missed you.

At A.C.T., our purpose is to bring artists and communities together to inspire and provoke joy, connection, reflection, and curiosity. We are so excited to be able to do all this—and so much more—in person again. This is your theater, San Francisco. A.C.T. is committed to engaging the spirit of the Bay Area, and to creating more supportive and welcoming environments for all. We're driven by the values of inclusion, transformational learning, participation, and rigorous fun. To learn more, please visit act-sf.org/about-us.

This play was chosen by you—our audience members and subscribers—through an online poll on our social media channels. You have great taste! *Cymbeline*, one of Shakespeare's most epic adventures, is full of twists and turns. After so many months without live performance, we wanted to bring you the essence of in-person storytelling. In addition to our cast of amazing third-year MFA students, as well as Bay Area favorites Keiko Shimosato Carreiro, Anthony Fusco, and Ken Ruta, this production will feature live Foley sound by James Ard. You, of course, are an essential part of our storytelling. Your participation will be crucial to this performance, and to this tale of power, redemption, and reconciliation.

Cymbeline is just the beginning. We cannot wait to throw our doors wide open, and welcome you to our 2022 season. We are sharing an unprecedented trio of Bay Area premieres with you—the Broadway hit *Freestyle Love Supreme*, the National Theatre and Neal Street Productions' *The Lehman Trilogy*, and the greatly anticipated world-premiere musical *Soul Train*. We're also producing one of the most influential plays of the 20th century, María Irene Fornés's *Fefu and Her Friends*. These plays reflect our mission and values and we can't wait to be in community with you through these performances. To subscribe to our season, you can contact our box office at 415.749.2228 or visit act-sf.org.

Our stages have been dark for a long time, and it feels good to be able to see you in person again, to hear your laughter and gasps. We couldn't have survived this past year without all of your support, generosity, and belief in the power of theater. Thank you for standing by us. As we continue to reopen our theaters and classrooms, one of the best ways you can support us is to continue your commitment as a ticket buyer, as a donor, and to spread the word to your networks. We're so grateful for you, and we are excited to literally—see you at the theater!



Pam MacKinnon
Artistic Director



Jennifer Bielstein
Executive Director

**PAM
MACKINNON**
Artistic Director

**JENNIFER
BIELSTEIN**
Executive Director

A.C.T. AMERICAN
CONSERVATORY
THEATER

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William Shakespeare's Cymbeline

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THANK OUR GENEROUS
SUPPORTERS INCLUDING OUR**

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THE CAST

HERNÁN ANGULO+
POSTHUMUS

KEIKO SHIMOSATO CARREIRO*
THE QUEEN, FIRST CAPTAIN

ZOE CHEN+
HELEN, MOTHER, CAIUS
LUCIUS

EVANGELINE EDWARDS+
IMOGEN

GRACIE FOJTIK+
FIRST LORD, ATTENDANT,
SECOND JAILER, OFFICER

ANTHONY FUSCO*
CYMBELINE, SICILIUS

NICK GIOVANNONI+
GUIDERIUS, FRENCHMAN

WESLEY GUIMARÃES+
IACHIMO

MORGAN GUNTER+
FIRST GENTLEMAN,
PHILARIO, FIRST JAILER,
CAPTAIN

CASSANDRA HUNTER+
SECOND LORD,
SOOTHSAYER,
SECOND CAPTAIN

BREEZY LEIGH+
PISANIO, MESSENGER

JAMES WDL MERCER II+
CLOTEN

NICOLA RINOW+
ARVIRAGUS, FIRST LADY

KEN RUTA*
BELARIUS, JUPITER

MADLINE ISABEL YAGLE+
CORNELIUS, LORD

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STAGE MANAGER

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+Member of the A.C.T. Master of Fine Arts class of 2022*

*Recording Notice
The videotaping or making of electronic or other audio and/or visual recordings of this
production, or distributing recordings on any medium, including the internet, is strictly prohibited.*

ACT-SF.ORG

ABOUT A.C.T.

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Our mission is to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. We value inclusion, transformational learning, participation, and rigorous fun.

LAND ACKNOWLEDGEMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

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WHO'S WHO IN CYMBELINE



HERNÁN ANGULO+ (Posthumus) is from Hayward, CA. He received his BA in Theater and Performance Studies from UC Berkeley. His most recent credits include A.C.T. and Alaska's Perseverance Theatre's co-production of *In Love and Warcraft*, and A.C.T.'s MFA productions of *Blood Wedding*, *Mud*, and *As You Like It*. IG: hernanc.a (he/him/él)

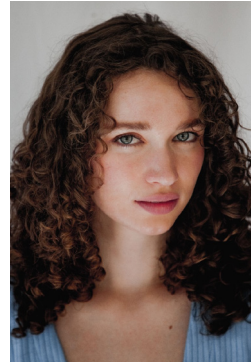


KEIKO SHIMOSATO CARREIRO* (The Queen, First Captain) is a collective and board member with the Tony Award-winning San Francisco Mime Troupe. Since 1987, she has been an actor, designer, co-writer, and director with the company and has been in almost every summer show since joining. Carreiro has performed at theaters throughout the Bay Area, including Berkeley Repertory Theatre, A.C.T., Magic Theatre, Aurora Theatre Company,

Word for Word, and Center REpertory Company. She was nominated for the Shellie Award for Outstanding Actress in the role of Grace in *Sisters Matsumoto* (Center REP). She is an award-winning costume designer, nominated for Theatre Bay Area and Bay Area Critics Circle awards, and is the recipient of the 2018 Meritorious Achievement Award (American College Theatre Festival). Carreiro teaches with San Francisco Opera Guild's Book to Bravo and Voices for Social Justice programs and enjoys raising up the next generation of artist/activists. @keikocarreiro (she/her)

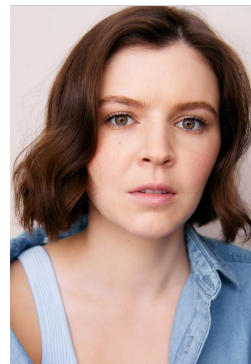


ZOE CHEN+ (Helen, Mother, Caius Lucius) is a transgender actor, activist, and educator based out of San Francisco. She is currently a third-year MFA student at A.C.T. The highlights of her training at A.C.T. have been playing Jaques in *As You Like It* and Charlotte von Mahlsdorf in *I Am My Own Wife*. Before coming to A.C.T., she toured a four-person production of *The Taming of the Shrew* as part of the Shakespeare Academy at Stratford's Alumni Company. IG: zozotheho (she/her)



EVANGELINE EDWARDS+ (Imogen) grew up singing and dancing in the Rocky Mountains. Her love for performance took her to study classical voice at Interlochen Arts Academy and then to the University of Southern California, where her love for acting on film and stage flourished. Her recent credits include: *Wild Honey* (USC Mainstage), *The Merchant of Venice* (Will Geer's Theatricum Botanicum), and *In Love and Warcraft* (A.C.T.). Edwards is in

her third year at American Conservatory Theater and can't wait to share the whirlwind of *Cymbeline* in this much-awaited return to live performance! Many thanks to my resilient class, supportive teachers, galvanizing family, and to W. (she/her)



GRACIE FOJTIK+ (First Lord, Attendant, Second Jailer, Officer) is an actor in her final year at American Conservatory Theater's Master of Fine Arts Program. Recent educational credits include *As You Like It* (a filmed musical adaptation), *Far Away*, and *The Moors*. Before she moved West, Fojtik performed at Williamstown Theatre Company (*Community Works*), and participated in readings with Middle Voice at Rattlestick Playwrights Theatre and

Primary Stages. Fojtik graduated from Fordham University's Theater Program, and while there studied abroad at the Moscow Art Theater. She is excited and grateful to be a part of *Cymbeline*. @graciefojtik graciefojtik.com (she/her)



ANTHONY FUSCO* (Cymbeline, Sicilius), former A.C.T. Core Company member, has participated in nearly 50 productions here, most recently the streamed presentation of *Trouble in Mind*. Other favorites include *Hamlet*, *The Hard Problem*, *Clybourne Park*, *The Homecoming*, Edward Albee's *At Home at the Zoo*, *Dead Metaphor*, *The Three Sisters*, *Race*, *November*, *Love and Information*, and *Ah, Wilderness!*.

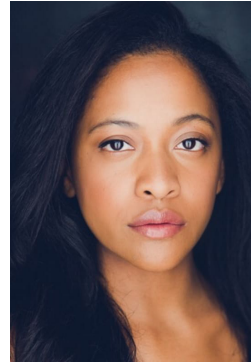
Other local credits include *Marjorie Prime* (Marin Theatre Company); *The Christians* and *Born Yesterday* (San Francisco Playhouse); *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* and *Vanya and Sonia and Masha and Spike* (Berkeley Repertory Theatre); *Sister Play* (Magic Theatre); and 14 plays at California Shakespeare Theater, including *The Good Person of Szechwan*, *The Tempest*, *Pygmalion*, *Candida*, and *King Lear*. Fusco was in *The Real Thing* and *The Real Inspector Hound* on Broadway; *Cantorial*, *Cafe Crown*, *The Holy Terror*, *Man and Superman*, and *A Life in the Theatre* off-Broadway; and many other regional theater productions. He trained at Juilliard and The Barrow Group School. www.anthonnyfusco.actor

WHO'S WHO IN CYMBELINE



NICK GIOVANNONI+ (Guiderius, Frenchman) is an MFA student at A.C.T. His professional credits include playing Trump, plus a number of other criminals, in The Audacity Player's production of *Audacity 3.0* at the ODC Theatre. His academic credits include A.C.T. MFA productions of *The Moors* (Mastiff), *Mud* (Henry), *As You Like It* (Touchstone), and Delta Drama (San Joaquin Delta College Theatre Department) productions of *Uncle Vanya* (Vanya), *Avenue Q* (Nicky), and

The Laramie Project (Dennis Shepard/+ 7). Giovannoni wants to thank his class for being a class act. (he/him)



CASSANDRA HUNTER+ (Second Lord, Lord, Soothsayer, Second Captain) is an actor in American Conservatory Theater's Master of Fine Arts Acting program (class of 2022). She is from New York City by way of North Carolina. Her recent credits within the program include *Bright Half Life*, *By the Way, Meet Vera Stark*, a musical adaptation film of *As You Like It*, and *In Love and Warcraft*, which was remounted for the mainstage at A.C.T. following the

success of the MFA premiere. cassandrahunter.com (she/her)



WESLEY GUIMARÃES+ (Iachimo) is an actor from Rio de Janeiro, Brazil. He received his BA in Theater and Dance from Amherst College prior to joining the MFA Class of 2022 at A.C.T. Some of his recent acting credits include *In Love and Warcraft* (A.C.T.), *As You Like It*, and *Blood Wedding* (A.C.T. MFA). He's truly overjoyed by being able to perform in person at A.C.T. again. He dedicates this performance to his mother, Maria, in Brazil and to all the

immigrant artists who've not been able to connect with their loved ones during these difficult times. Asé! IG: @ciaowes (he/him)



BREEZY LEIGH+ (Pisanio, Messenger) has appeared in *Le Blanc* (People's Improv Theater); *A Sketch of New York* (The Producers' Club Theater); *Henry Box Brown* (Dizzy Gillespie Theater). Film: *Step Into My Office* (BRIC TV); *Baby Mama Drama* (Chela Films). Educational: *Lovers In The Moon* (World Premiere); *As You Like It*, *Mojo*, *Blood Wedding*, *Hamlet*, and *The Moors* (American Conservatory Theater). She is an MFA Candidate at

A.C.T. (Class of 2022), and received her BA from University of Virginia (honors). Facebook: Breezy Leigh; Instagram: @itsbreezyleigh. www.breezyleigh.com (she/them)



MORGAN GUNTER+ (First Gentleman, Philario, First Jailer, Captain) is thrilled to be participating in this reading of *Cymbeline* during his final year as an A.C.T. MFA student. Gunter grew up in Concord, CA. Some of Gunter's favorite theatrical credits include Tom Edison in *Dogville* and George Gibbs in *Our Town*, both at Brigham Young University. Other credits include Peter Van Dann in *The Diary of Anne Frank* at the Hale Centre

Theatre, Orlando in *As You Like It*, Man in Caryl Churchill's *Here We Go* (Scene 2: After), Father in *Blood Wedding*, and Moor-Hen in *The Moors*, all at A.C.T. Gunter wants to especially thank his wife Jordyn, and two children, Karter and Holden, for their never-ending love, patience, and encouragement during his training. (he/him)



JAMES WDL MERCER II+ (Cloten) is a city slicker with country charm from the Philly-Jersey region. They're fortunate enough to have worked on various stages across the country. Some of their work can be seen in *Anger Management* (Amazon Prime) and *The Cry of Job* (YouTube), which Mercer also wrote and produced. They are a student of Lee Edward Colston II, the School at Steppenwolf in Chicago, and are now a third-year

MFA candidate at American Conservatory Theater. For MJ and Ackmurda. @whoisjmercer_ii (they/them)

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

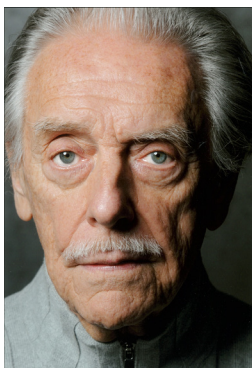
+Member of the A.C.T. Master of Fine Arts class of 2022

WHO'S WHO IN CYMBELINE



NICOLA RINOW+ (Arviragus, First Lady) is a third-year MFA student. Prior to A.C.T., she lived in Chicago where she worked with the Goodman Theater, American Blues Theater, and several storefront theaters before making her way to A.C.T. Favorite credits include Regan in *Bachelorette*, Huldey in *The Moors*, The Bride in *Blood Wedding*, and Erica in *Bright Half Life*. She has a BA in Theater from Northwestern University. Website:

www.nicolarinow.com (she/her)



KEN RUTA* (Belarius, Jupiter) moved to San Francisco in 1963, and became an original company member at A.C.T. He played Scrooge in A.C.T.'s original *Christmas Carol* from 1989 to 1991, and returned for the role of Jacob Marley in the 2005 and 2018 productions, while continuing as narrator (on tape!) for Center REPeratory's *Carol*. Since A.C.T.'s debut at the Geary, Ruta has participated in more than 70 productions. He is a founding member

of Cincinnati Playhouse in the Park and served for 12 seasons as actor, teacher, and associate artistic director at the Guthrie Theater. An associate artist with San Diego's Old Globe, he has enjoyed a 25-year association with Arizona Theater Company. On and off-Broadway credits include *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Under Milkwood*, *Ross*, *The Three Sisters*, *Doctor Faustus*, and *The Elephant Man*. His 72 years of performing include work with Lyric Opera of Chicago, Minnesota Orchestra, and San Francisco Symphony, not to mention most of the nation's leading LORT companies. Most recently, he performed in Actors Ensemble of Berkeley's *John Gabriel Borkman* and CounterPulse's *Adelia (or, the nose play)*, and North Coast Repertory's *The Cave Dwellers*.



MADELINE ISABEL YAGLE + (Cornelius, Lord) is a Los Angeles-based actress originally from Seattle. She recently graduated from UC Berkeley with a BA in Theater and Performance Studies and is currently a third-year MFA student at American Conservatory Theater in San Francisco. Recent acting credits include *Constellations* (A.C.T. MFA), *Six* (A.C.T. MFA), *70 Scenes of Halloween* (UC Berkeley Playhouse) and A.C.T.'s *In Love and Warcraft*.

She was also the assistant director for *Carrie the Musical* at BearStage Productions. During quarantine, she has used the extra time to practice her SFX makeup skills! (she/her)

WILLIAM SHAKESPEARE (Playwright) was born in 1564 in Stratford-upon-Avon, England. A writer, actor, and poet, Shakespeare rose to prominence in late-sixteenth-century London with his *Henry VI* trilogy, and went on to write some of Western theater's best known works: *King Lear*, *Macbeth*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Much Ado about Nothing*. His collected writings comprise 154 sonnets, 38 plays, and two narrative poems. Since his death in 1616, Shakespeare has become the world's most produced playwright and his works have been translated into every modern language.

PAM MACKINNON (Director & A.C.T. Artistic Director) is in her fourth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 75 productions around the country, off Broadway, and on Broadway. Her Broadway credits include Beau Willimon's *The Parisian Woman* (with Uma Thurman), David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?*, and Bruce Norris's *Clybourne Park*. Her most recent credits include world premieres of Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), and Christopher Chen's *Communion* (A.C.T.). She is the most recent past president of SDC, the national union representing stage directors and choreographers, and remains on their board. (she/her)

DANI BAE* (Stage Manager) recently stage managed A.C.T.'s *Communion* and *Trouble in Mind*, and assistant directed *A Christmas Carol: On Air*. A.C.T. assistant stage management credits: *Testmatch*, *Heisenberg*, *The Birthday Party*, and *A Thousand Splendid Suns*. Local stage management credits: *Culture Clash (Still) in America* (Berkeley Repertory Theatre), *Her Portmanteau* (A.C.T.), *The Year of Magical Thinking*, *Detroit '67*, *Dry Powder*, *Luna Gale*, and *Splendour* (Aurora). Other notable stage management credits include *A Thousand Splendid Suns* (Arena Stage, Seattle Repertory Theatre), the Bard Music Festival (Bard SummerScape), *Urinetown: The Musical* (American Theatre of Actors). Bae has a BFA in stage management from Syracuse University.

ELIZABETH NEWTON (Assistant Stage Manager) is originally from Chico, and works as the assistant production manager at San Francisco Playhouse. She graduated from Saint Mary's College of California, where she served as stage manager on many productions including *Twelfth Night* and *Cabaret*. Newton worked as a production assistant on *Elevada* (Shotgun Players) and stage manager for *Born in East Berlin* (San Francisco Playhouse, Sandbox Series). Most recently, she worked on *Shoot Me When...* and [*hieroglyph*] as a production assistant, and stage managed *Starting Here*, *Starting Now* (San Francisco Playhouse). Elizabeth is very excited to share this experience with the cast and crew of *Cymbeline*.

WHO'S WHO IN CYMBELINE

JAMES ARD (Sound Designer & Live Foley Artist) is a San Francisco-based sound designer, noisemaker, and broadcast artist. Recent sound design credits include *This is Who I Am* (Woolly Mammoth Theatre Company), *9 Parts of Desire* (Portland Center Stage), *Exit Strategy, Actually, Dry Powder, The Royale* (Aurora Theatre Company), *Utopia, Free For All, La Ronde*, (Cutting Ball Theater), and *Time of Change* (Joe Goode Performance Group). Ard is an occasional podcast coordinator for the SF Sketchfest, and resident artist with both Golden Thread Productions and Crowded Fire Theater. (he/him)

JESSIE AMOROSO (Costume Consultant) is currently the costume director at American Conservatory Theater where his costume design credits include *Testament, Ah, Wilderness!, Love and Information, Underneath the Lintel, Chester Bailey, John, Vietgone*, and this season's MFA lineup. Bay Area theater design and styling credits include work at Marin Theatre Company, Center REPeritory Company, California Theatre Center, Berkeley City Club, Marines' Memorial Theater, Herbst Theatre, and the Palace of Fine Arts. Other highlights include designing two world premieres for Brad Erickson at New Conservatory Theatre Center. At Project Artaud/Z Space he designed *Caligula* featuring Nancy Carlin and *A Round-Heeled Woman* starring Sharon Gless and featuring Stacy Ross. Amoroso is a graduate of California State University Hayward (now CSU East Bay) and a member of United Scenic Artists local 829. In his spare time he has donated many hours of service to Broadway Cares Equity Fights Aids and the Richmond/Ermet Aid Foundation.

MIKE ANDERBURG (Lighting Consultant) has been with A.C.T. for two years. He has been the production manager of 20 shows for A.C.T.'s Conservatory including *Passage, The House of Yes, Describe the Night, Blood Wedding, The Thanksgiving Play, The Moors*, and *In Love and Warcraft*. Before that he was the stage manager and lighting designer for the last years of *Steve Silver's Beach Blanket Babylon*. Anderburg has been a freelance designer for over 20 years, favoring lighting, for many companies including San Francisco Gay Men's Chorus, *SOMA: The Musical*, *First Seen*, and the Phoenix Theater, a space he designed and built with company founder Linda Ayres-Frederick.

JANICE GARTIN (Props Manager) previously designed props for A.C.T. Conservatory's production of *Passage*. She worked for *Beach Blanket Babylon* for six years, where she constructed and maintained costumes, and repaired curtains, giant lion's tongues, and Christmas trees. Gartin has worked in various theaters around the Bay Area. Lately she has been learning 3D printing and wearable electronics to add to her skill set. (she/her) Instagram: @electrageek

JOY MEADS (Dramaturg & Script Editor), a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *Communion, Testmatch, Wakey, Wakey, Sweat, Men on Boats*, Edward Albee's *Seascape, Her Portmanteau, The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke, Good Grief, Appropriate, Forever, Marjorie Prime* (2015 Pulitzer Prize finalist), *A Parallelogram, The Royale*, and *Sleep* (also: Brooklyn Academy of Music and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads is a co-founder of The Kilroys. (she/her)

CHRISTINE ADAIRE (Voice and Dialect Coach) is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, and has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe, Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, Theatre for a New Audience (NYC), Santa Cruz Shakespeare, La Jolla Playhouse, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts-Amherst, University of Wisconsin-Milwaukee, and Roosevelt University. Her current area of research and writing is gender affirming voice. (she/her)

LISA ANNE PORTER (Voice and Dialect Coach) is the head of acting and dialects at A.C.T. She has served on the faculties of UC Berkeley, UC Davis, Shakespeare & Company, the Tepper Semester at Syracuse University, Naropa University, California Shakespeare Theater, and Berkeley Repertory Theatre. She was an associate professor of voice, acting, and text in the BFA program at Syracuse University, where in her first year of teaching she was awarded the Most Inspirational Faculty award. She has coached voice and dialect in more than 70 productions nationwide, including the SF production of *Harry Potter and the Cursed Child*. As a professional actor, she has performed with numerous repertory companies and Shakespeare festivals throughout the country. Porter has an MFA in acting from A.C.T., a BA in theater and American studies from Wesleyan University, and is certified in Linklater voice training. (she/her)

WHO'S WHO IN CYMBELINE

DANYON DAVIS (Movement Coach) is director of the MFA program and head of movement at A.C.T. He formerly served as the head of movement at the Stella Adler Studio of Acting, and he's also a former faculty member at the Neighborhood Playhouse, Circle in the Square Theatre School, and HB Studio's Hagen Core Training program. Davis assisted Moni Yakim, founding faculty member and head of movement at the Juilliard Drama Division, for many years. He also performed, taught, and directed with the Guthrie Theater. He is a former collaborator with the SITI Company and a former associate with Bill T. Jones. Davis has coached individuals and taught group workshops in a variety of settings, including school programs, correctional facilities, Middlebury College, the 52nd Street Project, and The Public Theater. (he/him/Black American)

ALLIE MOSS (Casting Director) is A.C.T.'s literary manager and casting associate, as well as a freelance director in the Bay Area. Her casting work for A.C.T. includes several plays in development, A.C.T.'s annual New Strands Festival, the 2020 production of *A Christmas Carol: On Air* as well as the A.C.T. Out Loud readings of *Trouble in Mind*, *Arms and the Man*, and *The Matchmaker*. As a director, she has worked at San Francisco Playhouse, Cutting Ball Theater, Custom Made Theatre Company, FaultLine Theater, Playwrights Foundation, Left Coast Theater Company, and in A.C.T.'s Conservatory. Favorite directing projects include *Hookman* (A.C.T. Young Conservatory), *Bull in a China Shop* (A.C.T. MFA Skyfest), and *Cloud 9* (Custom Made Theatre Co.). She holds a BA in theater from Goucher College and is an associate member of SDC. (she/her)

REMEMBERING MELISSA SMITH

It is with great sorrow that we share that Melissa Smith, longtime Director of the Conservatory, passed away on September 7, 2021. Melissa's impact on A.C.T. and on the American theater is immense. So many have been touched by her talent, generosity, intellect, grace, and wonderful sense of humor. She will be greatly missed.

A.C.T. will host a celebration of life for Melissa on Nov 18, 2021. To RSVP, please visit bitly.com/SmithCelebrationOfLife. A video of the event will be made public after the fact for anyone who is not able to attend.



Melissa Yandell Smith Legacy Fund

We'd like to thank the generous donors who made a gift as of Oct 15, 2021 in support of the Melissa Yandell Smith Legacy Fund.

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Administrative/Conservatory offices:

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Online: act-sf.org

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A.C.T. BOX OFFICES

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AT THE THEATER

A.C.T.'s Strand Theater is located at 1127 Market Street. The lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

The Strand Cafe is temporarily closed due to COVID-19 restrictions.

CELL PHONES

If you carry a pager, beeper, cell phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

LATECOMERS

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

LISTENING SYSTEMS

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



A.C.T. operates under an agreement between the League of Resident Theatres and 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.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



A.C.T. is supported in part by an award from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from Grants for the Arts.



The Stage Manager and Actors *noted are members of ACTORS' EQUITY ASSOCIATION, a national theatrical labor union.

RESTROOMS are located on the basement level; on the ground floor (two ADA toilets behind the box office); and toward the back of the upper orchestra, on mezzanine 2. Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity. If preferred, single-user restrooms can be found at the rear of the lobby.



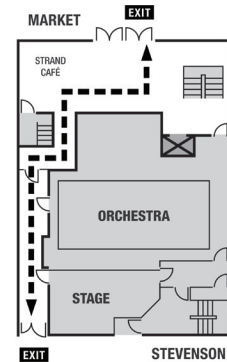
Wheelchair Seating is located at the main cross aisle on the orchestra level, at Box A on the orchestra level, and in the mezzanine.

An **Automatic External Defibrillator (AED)** is available in the Strand box office.

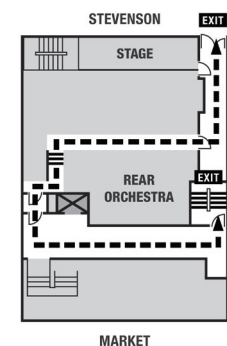
LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers will be taken there. If you've left the theater, please call 415.749.2228 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

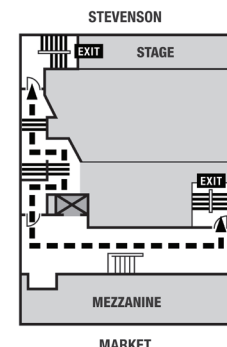
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M2

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Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

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Priscilla is a vice chair of A.C.T.'s Board of Trustees. She is vice president and president elect of the SF Symphony, a board member of Grace Cathedral, and a board member and former chair of NARAL Pro-Choice America Foundation. Keith is president of SF Opera's board and a board member of Episcopal Community Services.

KENNETH AND GISELE MILLER

BARBARA RAVIZZA AND JOHN S. OSTERWEIS

are excited to be season presenters at A.C.T. Osterweis is a graduate of Stanford Graduate School of Business, and was a senior analyst, concentrating on forest products and the paper industry, for several regional brokerage firms and later for E. F. Hutton & Company, Inc. Ravizza has lived in the Bay Area for 70 years and has always been interested in the arts. She worked as a designer and illustrator in the publishing industry for John Wiley & Sons, Wadsworth, and Science Research Associates. For the last two decades, she has devoted herself to painting and drawing.

TONI REMBE AND ARTHUR ROCK

Past chair of A.C.T.'s Board of Trustees, Toni is a retired partner at Pillsbury Winthrop Shaw Pittman. Arthur was one of America's first venture capitalists. Along with other community endeavors, they are cofounders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

ROBINA RICCIETIELLO†

Robina is communications director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

KAY YUN AND ANDRE NEUMANN-LORECK †

President of A.C.T.'s Board of Trustees, Kay is a partner at private equity fund Health Evolution Partners. She is a trustee of Parnassus Funds and a board member of San Francisco University High School. Andre, the founder of On Tap Consulting, has held executive roles in startups and Fortune 500 companies.

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