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
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 Carreira, 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
THE CAST

HERNÁN ANGULÔ+ 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
MADELINE ISABEL YAGLE+ CORNELIUS, LORD

STAGE MANAGEMENT

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ELIZABETH NEWTON ASSISTANT STAGE MANAGER

CREATIVE TEAM

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JESSIE AMOROSO COSTUME CONSULTANT
MIKE ANDERBURG LIGHTING CONSULTANT

JANICE GARTIN PROPS MANAGER
JOY MEADS DRAMATURG & SCRIPT EDITOR
CHRISTINE ADAIRE & LISA ANNE PORTER VOICE & DIALECT COACHES

DANYON DAVIS MOVEMENT COACH
ALLIE MOSS CASTING DIRECTOR

Cymbeline STAFF

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MEGAN MURRAY AUDIENCE SERVICES MANAGER

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MATTHEW REYNOLDS HEAD CARPENTRY
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ANDY CHAN DONALD ASSOCIATE ARTISTIC DIRECTOR
LOUISA LISK GENERAL MANAGER
MARTIN BARRON DIRECTOR OF PRODUCTION

*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

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.
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.

AMERICAN CONSERVATORY THEATER BOARD OF TRUSTEES

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| Jascha Kaykas-Wolf         | Heather Stallings Little            | Jeffrey W. Ubben                    |
| Pam MacKinnon              | Rodman Marymor                      | Jay Yamada                          |
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EMERITUS ADVISORY BOARD

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AMERICAN CONSERVATORY THEATER MFA BOARD

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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.anthonyfusco.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)

**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)

**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)

**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)

**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)

**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)

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*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

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The Laramie Project (Dennis Shepard/+ 7). Giovannoni wants to thank his class for being a class act. (he/him)
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 REPertory’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 Heiress (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.
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 REPertory 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 Warrcraft. 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 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)
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 bit.ly/SmithCelebrationOfLife. A video of the event will be made public after the fact for anyone who is not able to attend.

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Mailing address:
415 Geary St
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Administrative/Conservatory offices:
30 Grant Ave, 7th Floor
San Francisco, CA 94108

Online: act-sf.org

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A.C.T. BOX OFFICES
Address: 415 Geary Street and
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A.C.T.'s Strand Theater is located at 1127 Market Street. The lobby opens one hour before
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REFRESHMENTS
The Strand Cafe is temporarily closed due to
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CELL PHONES
If you carry a pager, beeper, cell phone, or
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PERFUMES
The chemicals found in perfumes, colognes, and
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LATECOMERS
A.C.T. performances begin on time. Latecomers
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LISTENING SYSTEMS
Headsets designed to provide clear, amplified
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AFFILIATIONS
A.C.T. is a constituent of Theatre Communications
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professional theater. A.C.T. is a member
of Theatre Bay Area, the Union Square
Association, the San Francisco Convention
& Visitors Bureau.

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
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Wheelchair Seating is located at the
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An Automatic External Defibrillator (AED)
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If you’ve misplaced an item while you’re
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STRAND THEATER EXITS

A.C.T. operates under an agreement between
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The Director is a member of the STAGE
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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.

ROBINA RICCITIELLO*
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 Top Consulting, has held executive roles in startups and Fortune 500 companies.

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Anne Shonk  
Ms. Ruth A. Short  
Dr. Elliot and Mrs. Kathy Shubin  
Chele Sonkin  
Ruth and Alan L. Stain**  
Bert** and LeAnne Steinberg  
Jasmine Stirling  
Mr. John E. Sweeney and Ms. Lana Basso  
Jane and Jay Taber  
Marilyn E. Taghon  
Nancy Thompson and Andy Kerr  
Mr. Dayton L. Finney  
Michael E. Tully  
Herman Victor  
Ms. Nadine Walas  
Ms. Maria M. Walcott  
Mrs. Katherine G. Wallin and Mr. Homer Wallin **  
Paul Weintraub and Raymond Szczesny  
Ms. Beth Weissman  
Tim M. Whalen  
Barry Williams and Laita Tadymo  
Kay Yun and Andre Neumann-Loreck  
Ms. Sue Sommer In Memory Of The many years of stellar productions I have enjoyed at A.C.T. Thank you.
Corporate Membership Program

As the Bay Area’s leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders’ experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.’s investment in helping to develop the next generation of the Bay Area’s creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Associate Director of Development Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Associate Director of Development Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.

$100,000 and above
Department of Children, Youth & Their Families
The William and Flora Hewlett Foundation
Koret Foundation
San Francisco Grants for the Arts
The Shubert Foundation

$50,000–$99,999
National Endowment for the Arts
The Bernard Osher Foundation

$25,000–$49,999
Anonymous
California Arts Council
Department of Education
The Edgerton Foundation
Walter and Elise Haas Fund
The Kimball Foundation
Laurents / Hatcher Foundation
The Virginia B. Toulmin Foundation
San Francisco Office of Small Business

$10,000–$24,999
Davis/Dauray Family Fund
Marin Community Foundation
Laird Norton Family Foundation
San Francisco Arts Commission
The Sato Foundation
The Zellerbach Family Foundation

$5,000–$9,999
Anonymous
The Bill Graham Memorial Foundation
Edna M. Reichmuth Educational Fund of The San Francisco Foundation
Gifts in Kind
A.C.T. thanks the following donors for their generous contributions of goods and services.

Corporations Matching Annual Fund Gifts
As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

Corporations Matching Annual Fund Gifts

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CREATED BY THOMAS KAIL, LIN-MANUEL MIRANDA, AND ANTHONY VENEZIALE
DIRECTED BY THOMAS KAIL
JAN 21–FEB 13, 2022 | GEARY THEATER
“FAST, FURIOUS, FUNNY, AND WILDLY ENTERTAINING”
—THE HOLLYWOOD REPORTER

WRITTEN BY MARÍA IRENE FORNÉS
DIRECTED BY PAM MACKINNON
MAR 24–MAY 1, 2022 | STRAND THEATER
“REVOLUTIONARY! GET READY FOR THE MASTERWORK NO ONE HAS SEEN”
—THE NEW YORK TIMES

BY STEFANO MASSINI ADAPTED BY BEN POWER
DIRECTED BY SAM MENDES
APR 20–MAY 22, 2022 | GEARY THEATER
“MAGNIFICENT. A GENUINELY EPIC PRODUCTION”
—THE NEW YORK TIMES

A WORLD-PREMIERE MUSICAL
BY DOMINIQUE MORISSEAU
CHOREOGRAPHED BY CAMILLE A. BROWN
DIRECTED BY KAMILAH FORBES
SEP 16–OCT 16, 2022 | GEARY THEATER
“MY FAMILY TURNED ON SOUL TRAIN EVERY WEEK EXPECTING NOTHING LESS THAN A HOUSE PARTY... WE GOT THAT, AND A WHOLE LOT MORE”

SEE YOU AT THE THEATER!
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