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by WILLIAM SHAKESPEARE

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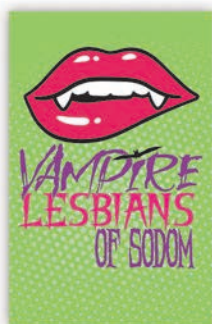
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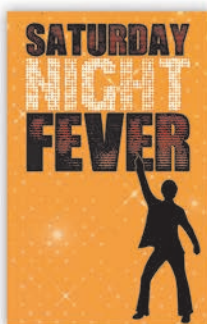
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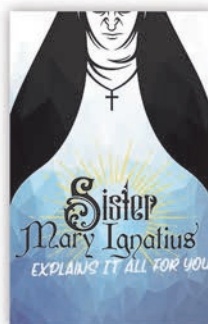
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Tonight we are especially lucky because the brilliant Lisa Portes has given us a glorious production of Shakespeare's most perfect comedy, *Twelfth Night, or What You Will*. If you already know and love this play, you will see it illuminated in ways it never has been before. And if you're lucky enough to be meeting it for the first time, you will be astonished by how fresh and contemporary it feels for us today.

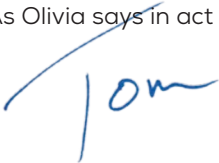
Viola and Sebastian are not from Illyria. They nearly die in getting there. They are separated upon arrival and left to fear the worst. Viola feels her best – maybe only – chance of survival is to change her name, her appearance, almost everything about herself to try and get a job while she figures out what to do next. Sebastian hears dire warnings of the danger and difficulty in making one's way in a place so inhospitable to outsiders – especially without much money.

And yet they also find it to be a world pulsing with life and love. Music is everywhere. Families are close. Days and nights are full of good food, good drink and good company. And there's plenty of money to be had – if you can get your hands on it.

But of course what Shakespeare is most interested in is the movement of the human heart. And in no other play are those movements more mysterious. Orsino loves Olivia, then Viola (or is it Cesario?). Olivia loves no one, then Cesario (or is it Viola?) and finally Sebastian. Malvolio loves himself and then Olivia and then no one. Antonio loves Sebastian (or is it Roderigo?). Only Viola's heart stays constant, and only by her example do the others learn what love truly is.

I'm so grateful for your spending your time with us tonight. And I hope you'll join me in gratitude to our presenting sponsor Edward Jones for their extraordinary investment in the Festival and free Shakespeare. It's thanks to them and the generosity of so many others in the community that we're able to gather like this.

As Olivia says in act five, "Most wonderful!"



Tom Ridgely
PRODUCING ARTISTIC DIRECTOR



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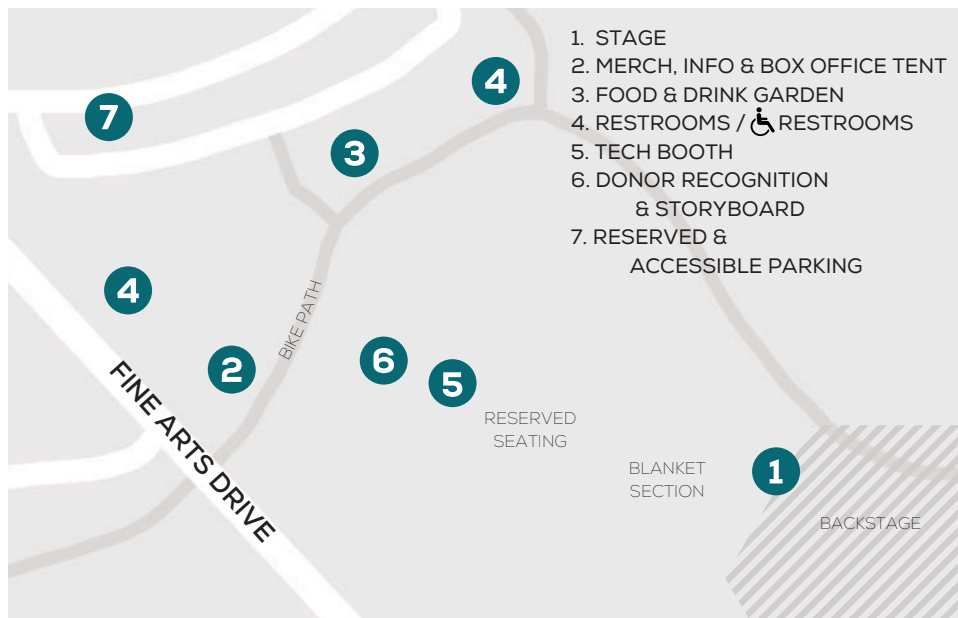
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SHAKESPEARE GLEN MAP



SCHEDULE

6:30: Glen Opens
 8:00: *Twelfth Night*
 9:30: Intermission/ Last chance to visit merch, food & bar tents.
 10:30: Show Ends (approx.)

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Claude Monet, French, 1840–1926; *Water Lilies* (detail), 1914–17; oil on canvas; 70 7/8 x 78 3/4 inches; Musée Marmottan Monet, Paris 2023.97; © Musée Marmottan Monet, Académie des beaux-arts, Paris

Joan Mitchell, American, 1925–1992; *Two Sunflowers* (detail), 1980; oil on canvas; diptych: 110 1/16 x 142 inches; Fondation Louis Vuitton, Paris 2023.108a,b; © Estate of Joan Mitchell

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Ricki Franklin.	Dame Toby
Ryan Garbayo*.	Malvolio
Adam Poss*.	Antonio/Valentine
Christina Rios.	Captain/Priest
Avi Roque*.	Sebastian
Jasmine Cheri Rush.	Olivia
Gabriela Saker*.	Viola/Cesario
Philip Gomez.	Band Leader/Piano
Tung.	Bass
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Herman Semidey.	Timbales/Percussion

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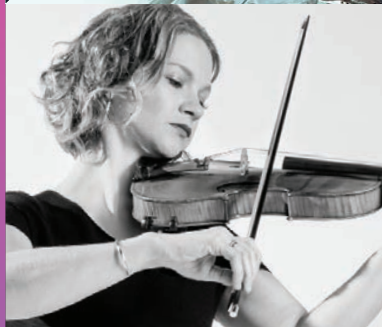
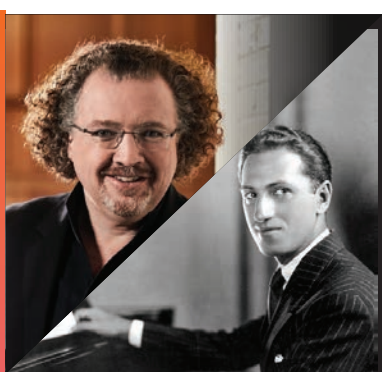
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DIRECTOR'S CORNER

Director Lisa Portes in conversation with *Latinx Shakespeares* author and scholar Carla Della Gatta.

This interview was recorded live and edited down for space. Read the full transcript between Lisa and Carla online at stlshakes.org/twelfth-night.

Professor Carla Della Gatta (CD): Lisa, you have such a range and wonderful career of directing. What made you choose Shakespeare and *Twelfth Night* at this stage?

Director Lisa Portes (LP): Well, this is my first professional Shakespeare, and I've been in the field for longer than I'd like to say. So that says something about the imagination of the field. I'm primarily a director of new and contemporary plays and musicals, predominantly by women and folks of color. And that is where my passion and championing skills live. At the same time, I think the field sometimes boxes artists in. I've had this *Twelfth Night* in me for a long time. So when Tom Ridgely asked me to pitch a couple of Shakespeare plays, which are *Hamlet*, *As You Like It* and *Twelfth Night*. And he bet on my idea for *Twelfth Night*. You see, I've always thought of as an exile story.

I'll tell you about the show. I'm Cuban American and my exile stories come from my father who came over when he was fifteen during the Cuban Revolution. My grandfather came six months after that, my aunt and uncle six months later, and finally, my grandmother after two years. So my Dad was alone in this country for six months and didn't see his mother for two years.

In the production, Viola and Sebastian leave Cuba and get lost in a hurricane at sea. Viola washes ashore in Miami and we don't know what happens to Sebastian. Miami is a predominantly Latiné city. So in this production—with the exception of Orsino and Olivia, Dame Toby, and Sir Andrew Aguecheek—all of the other characters are either first or second-generation immigrants, exiles, migrants, or refugees from Latin America. *Twelfth Night* is also Shakespeare's most musical play and that was the other thing that drew me to this exile-in-flected *Twelfth Night* – the opportunity for the music. We have a live Latin combo on stage and Feste is a Sonero.

CD: In my study of Latinx or Latine-themed Shakespeare productions, *Romeo and Juliet* dominates – more than 25% overall. And I attribute a lot of that to the popularity of *West Side Story* and the structure makes it easy to create two houses in division. It's there from the outset. But after that, the most adapted is *Twelfth Night* because of themes of immigration and exile. One of the ways that your show is quite different from most of the other ones that have been produced before is that you're not creating division and putting the Latiné people in opposition to a dominant society that's predominantly white. And so what that

does is it gives the experience of Latiné culture to the entire show. And one of the things that you mentioned is that you amplified the music, right?

LP: Yes, we are using beautiful songs that folks will recognize like "Lagrimas Negras", "La Vida Es Un Carnaval" and "Silencio". I wanted very traditional songs. Songs that, if you're of Latin descent, you'll likely recognize. And I think that's the exile's daughter in me. There is the nostalgia of the exile themselves. And then there is the nostalgia of the child who wonders what their family's world had been like. Even when I go back to Cuba, it's not the Cuba that my folks grew up in. The exile story is always rife with nostalgia. But David Molina, our Sound Designer, is always forward-looking. So sometimes you're going to hear a mix of, say, "Nave Sin Rumbo", but with electronic beats. And through the transitions, you're going to hear a mix of classic and contemporary music. So we're trying to knit together the abuelitas and the hipsters in the audience.

CD: That's very Shakespearean, right? He was taking older stories and things that were familiar and putting a new twist on them to be appealing to a wide range of audiences.

LP: We're also doing this thing that the actor who plays Feste (Esteban

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DIRECTOR'S CORNER

Andrés Cruz) suggested, which is that when there's a phrase in Shakespeare that nobody's going to understand no matter how hard the actor works, we're translating some of those into Spanish. We figured audiences who are Spanish speaking will get something, and the English-speaking audiences will have the same experience that they always have, which is that they may not get that part.

CD: Or they will understand. Because sometimes, even for non-Spanish speakers translating a line into contemporary Spanish, it ethicizes but it also modernizes at the same time. So there may be a line like Benvenuto's first greeting to Romeo – "Good morrow cousin", which one adaptation changed to "Buenos días cousin". And "buenos días" is easier to understand even if you don't speak Spanish. And I think that's one of the ways that what people will call cultural adaptations – I don't actually like that term – but in transposing an older play to a different culture, one of the things that can actually really help is to make all that more legible through language, sounds, through casting, whatever it may be.

LP: Yes, especially in *Twelfth Night*, where Toby and other characters tend to quote in Latin or Italian. So just switching to Spanish makes sense, even though Toby in this production is not Latina, she's a Miamian. And so she has Spanish and Spanish phrases available to her.

CD: One of the things I wanted to ask about is that gender play is crucial to the plot, and it doesn't get Viola in trouble. She (spoiler alert!) actually gets what she wants. But when people

are trying to go up and down in class, that's where they run into a problem, and it creates a lot of comedy. I saw with some of your casting choices, you're playing with gender a little bit more, correct?

LP: This production is about exile, but exile is as much from a country as it is from one's own self, exile from one's own identity, one's own love. Every character in this play is, I think, in some way exiled from themselves. The exile is forever trying to find home again, but home is elusive, uncertain, or, at worst, dangerous. It's interesting, unlike *As You Like It*, where there's a big reveal for Rosalind in her women's clothing, in *Twelfth Night*, there is no reveal. There's just this line questioning if the captain will show up with Viola's "women's weeds"? But the captain never shows up and the women's weeds are never donned. My feeling is that Orsino falls in love with an androgynous woman. And I just love that sense of people being surprised by who they fall in love with, beyond who they've told they should fall in love with. Love is individual. And I think that's directly in line with what Shakespeare is doing. It's his most gender-expansive play.

CD: Was there a particular scene or line that was funnier or more difficult to stage in the transposition to the Miami setting?

LP: Well it's not literal Miami. It is a world based on Miami because literal Miami, in South Beach, for example, club music would be the thing. In our Illyria, we all love traditional Latin music. And we're still saying Illyria, though Viola and Sebastian say they come from La Habana. So the idea that they

are Cuban is literal, but the beach that they land on is fictional – inspired by Miami. With Shakespeare, you're constantly translating; what does this mean? What are we doing on stage? Which is interesting if you are bi-cultural because you are constantly translating between two cultures anyway.

CD: In Shakespeare, especially, we're accustomed to hearing, "Draw out your sword," and an actor may have a gun. That's something that I think Shakespeare permits even more so than contemporary plays.

LP: The other thing that's so interesting is it really is Olivia's play. She has more lines and stage time than Orsino. I'm doing everything I can to punch it into Olivia's land.

CD: And she's a woman running a household. And I think when you show her in charge of the grounds. Sebastian has those lines (I'm paraphrasing terribly), she can't be mad because she can manage her affairs and command her followers. She has control of her estate and the stage, and she maintains longer for that reason.

LP: Yes! Our Olivia is Be-yonce-inspired. We wanted a contemporary queen, and the actor playing Olivia, Jazzy Rush, does own that stage. I'll just tell you that.

Carla Della Gatta is a writer, scholar, educator and arts advocate. You can find her book *Latinx Shakespeares* and her online project to archive Latinx theatrical adaptations on her website at LatinXShakespeares.org

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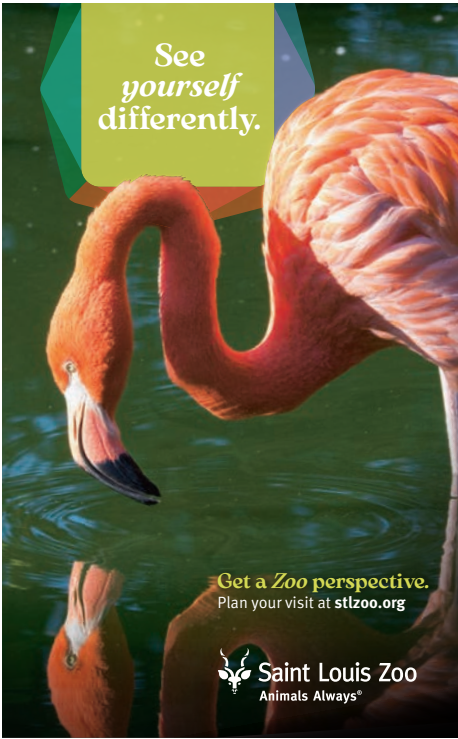
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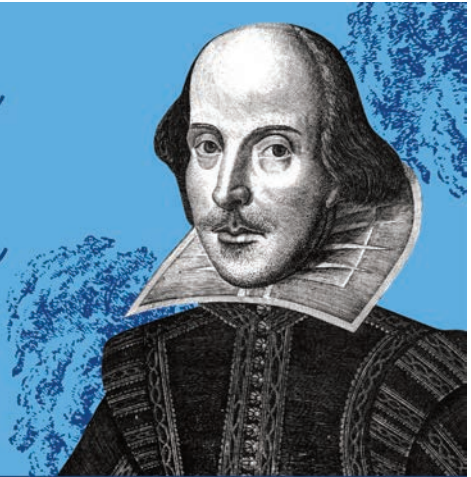
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MEET THE CAST



Femi Aiyegebusi (Curio) is excited to make his St. Louis Shakespeare Festival debut. He just recently covered a new works play *Rain and Zoe Save the World*. He graduated from NOCCA (New Orleans Center for Creative Arts) in 2021. He is currently a junior at the Webster University Sargent Conservatory.



Felipe Carrasco (Orsino) Select Chicago and Regional credits include: *The Cherry Orchard*, *Sweat* (Goodman Theatre), *The Wizards* (Concrete Content), *The Madres* (Teatro Vista), *Harbur Gate* (16

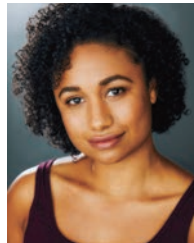
th Street Theatre), *Waiting for Godot* (Tympanic Theatre Co.), *The Adventures of Robin Hood*, *Reprise* (Adventure Stage Chicago), *Othello: The Moor of Venice* (Invictus Theatre), *The Lady Demands Satisfaction* (Babes with Blades Theatre Co.), *Hedda Gabler* (Undermain Theatre), *Who's Afraid of Virginia Woolf* (Theatre Three), *A Christmas Carol* (Dallas Theatre Center.), *Bomb-Itty of Errors*, *Cyrano* (Riverside Theatre).



Esteban Andres Cruz* (Feste) was born in Berwyn and raised in Cicero, IL and grew up on Chicago stages. Last seen in St. Louis at The Rep in *The Mystery of Irma Vep*. Just this past winter, Esteban made

their off-Broadway musical debut with Norbert Leo Butz and Mary Beth Peil in *Cornelia Street*. In this world premiere musical (book by Simon Stephens, music/lyrics by Mark Eitzel, produced at the Atlantic Theater and directed by Neil Pepe) Esteban originated the role of Philip. Esteban also originated the role of Venus Ramirez in the world premiere by Stephen Adly Gurgis, *Halfway Bitches Go Straight to Heaven*. For that per-

formance (Esteban's off-Broadway acting debut) they were nominated for the Drama Desk Award, for Best Featured Actor. Esteban has appeared on many stages throughout Chicago and the US. And they are a company member at A Reel Orchid Theatre Company in Chicago. They have won numerous awards for acting as well as choreography. They also compose music, write plays, poems and stories and direct theater. Film: *Spa Night*, *Valley of Bones*, *The Thin Line*, *A Very Harold & Kumar 3D Christmas* and *Rattled*. TV: "Chicago Fire," "Awkward," "Easy," "Idiot Sitter," "The Bridge," "You're The Worst" and "South Side." @estebanandrescruz.actor
www.estebanandrescruz.com



Alisha Espinosa* (Maria) is a Boricua actor-playwright and Producing Artistic Director for the Latinx Playwrights Circle. She is also an artist-in-residence through the Creatives Rebuild New York

Artist Employment Grant. Select Acting Credits: *blooms* (EST), *A Sceptic & A Bruja* (Urbanite), *Seize the King* (Classical Theatre of Harlem), *Our Dear Dead Drug Lord* (WP Theatre), *Hamlet* (Stage One), *Shakespeare the Remix* (Capital Rep), *Much Ado About Nothing* (KY Shakespeare). alishaespinosa.com | @la.espi | MFA UMKC



Adam Flores (Fabian) is thrilled to be making his St. Louis Shakespeare Festival main stage debut, though he performed in the inaugural Shakespeare in the Streets in 2012, and again in 2018.

He was last seen on stage as Jaxton in *The Thanksgiving Play* at the Repertory Theatre St. Louis, for which he won a St. Louis Theatre Circle Award; he was nominated for the same honor for his work as Jackie in *The Motherf***er with the Hat* at R-S Theatrics. He has performed with dozens of local companies

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including Mustard Seed Theatre (founding artist), Metro Theatre Company, Hot City Theatre, Slightly Askew Theatre Ensemble to name a few. He works full-time as the Manager of Community Engagement and Education here at the St. Louis Shakespeare Festival, where he will next direct Shakespeare in the Streets focused on the history of soccer in St. Louis this coming September.



Cassidy Flynn
(Andrew Aguecheek)

is thrilled to return to St. Louis Shakespeare Festival, and make his debut in the glen. His previous Festival credits include the 2015 Shakespeare in the Streets production of "The World Begun" (Sebastian), and the 2018 staged reading of "The Thousand Natural Shocks" (Teachers/Old Man). His most recent credits include *Grand Horizons* (Brian) with Moonstone Theatre Company and *Brontë Sister House Party* (Anne) with SATE. Cassidy's regional theatre credits also include The Repertory Theatre of St. Louis, New Jewish Theatre, Metro Theater Company, Mustard Seed Theatre, SIUE Summer Theatre, Theatre Nuevo, Max & Louie Productions, YoungLiars, ERA, The Midnight Company, West End Players Guild, and more. michaelcassidyflynn.com



Ricki Franklin (Toby) is delighted to be making her main stage debut here at the festival. She has been seen previously in the tours of *Othello* (Emilia) and *A Midsummer Nights Dream* (Demetrius/Bottom). She's a

St Louis, Missouri native and trained at Baylor University. Some of her favorite credits include Monique Thomas in *Feminine Energy* (Mustard Seed Theatre), Ensemble in *Comb Your Hair or You'll Look Like a Slave*, Lucrece in *The Liar and Buddy* (Bunny) and Holly in *Honeymoon in Vegas*. She loves Jesus, her family and pasta.



Ryan Garbayo*

(*Malvolio*) is a Cuban American screen and stage actor. On Television, Ryan played Ruben Ortiz on *Law and Order: SVU* in seasons 22 and 23. He has also been seen on *Elementary*,

The Good Wife and *Person of Interest*. He has performed extensively off Broadway with Red Bull Theater Company and Keen Company where he recently performed the lead role in Peter Gil Sheridan's "This Space Between Us". He also has performed at several regional theaters including Denver Center Theater Company, The Shakespeare Theatre of DC, Westport Country Playhouse, Pittsburgh Public Theater and the Maltz Jupiter Theater. He earned a BFA at Emerson College and is an alum of NYU's Graduate Acting Program where he received an MFA. Ryan has held faculty positions at the University of Miami, The Professional Performing Arts School and New York Film Academy. Ryan currently serves as a Visiting Assistant Professor in Acting at the University at Albany SUNY.



Phil Gomez (Band Leader)

is a musician/architect from St. Louis. His mother from New Orleans and his father from Puerto Rico, Latin jazz has been the main focus of his musical career. Phil is delighted to return

to the theater and the world of Shakespeare, having previously produced original music and soundscapes for the Washington University Edison Theater production of *Othello*, along with other stage productions. An active and influential musician in St Louis for many years, Phil was the founder of local fusion jazz group From This Moment On, and currently performs with various local bands, including the Brazilian group Samba Bom, and his own Latin jazz and salsa group, Clave Sol.



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Luke Allison, *Untitled*, 2022, watercolor, 14 x 11 inches.

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MEET THE CAST



Adam Poss* (Antonio/Valentine) makes his St. Louis Shakespeare debut and is thrilled to reunite with his former professor, Lisa Portes. A Chicago actor, Adam has worked at several notable theaters where

selected roles include Angelo in *Measure for Measure*, Chicago Shakespeare Theatre, *Teddy Ferrara, 2666*, and *A Christmas Carol*, The Goodman Theatre, 1984, *Animals out of Paper*, Steppenwolf Theatre, *A Doll's House*, Writers Theatre, *Oedipus el Rey*, *Queen*, Victory Gardens Theatre, *Passage*, Remy Bumppo Theatre Co., *Scorched*, *The Lake Effect*, Silk Road Rising, and *The Beats*, 16th Street Theatre. Regional: *Lady Macbeth* in Robert O'Hara's all male re-imagined *Macbeth* Denver Center for Performing Arts, Actors Theatre of Louisville, Milwaukee Rep., Indiana Rep., Ensemble Theatre Co. Santa Barbara, Studio Theatre DC, Kansas City Rep, and TheatreWorks Silicon Valley. Television credits include a recurring role on *Chicago Med*, *Chicago Fire*, *Chicago PD* (NBC), *Paper Girls* (AMAZON), *The Big Leap* (FOX), *Empire* (FOX), *Shameless* (SHOWTIME), *Crisis* (NBC), *NeXt* (FOX), *The Chicago Code* (FOX), *The Mob Doctor* (FOX). Film credits: *Bar Fight!*, *Another Happy Day*, *All Happy Families*, *The King of U.R.L.'s*, *The Drunk*, *Speed Dating*. He holds a BFA from The Theatre School at DePaul University. @SantaPoss. www.AdamPoss.com



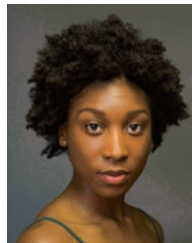
Christina Rios (Captain/Priest) is an actor, opera singer, director, producer, vocal coach, and intimacy coordinator in St. Louis. When not on the stage or preparing others to be there, Ms. Rios is an elementary school educator and teaches math, mythology, and problem solving and makes endless puns and incredible "Mom jokes". Christina is the mother of four incredible children, the partner of a wonderful human being, and a true believer in the power of art and how it can

change the world. ¡Muchas gracias por esta oportunidad!



Avi Roque* (Sebastian) is happy to be making their St. Louis Shakespeare Festival debut! They are a Latine, Transmasculine, Non-binary actor and voice-over artist. Coming from a theatre back-

ground, Avi has performed in a number of stage productions in Chicago and regionally as well, including the West Coast Premier of *Tiny Beautiful Things* (The Old Globe) & *The Inheritance* (Geffen Playhouse). Avi is the narrator of several audiobooks including the New York Times Best Seller *Cemetery Boys* by Aiden Thomas. Film credits include *Landline*, and short films *To Be With You* (Outfest 2019) and *Kind Of* (Outfest 2020). You can also hear them as the voice behind *Raine Whispers* on Disney Channel's animated series *The Owl House*. They are represented by Gray Talent Group and use the pronouns They/Them. Thank you to Lisa Portes for being such a champion of their work and to their wife, Christina Nieves, for her constant love and support.



Jasmine Cheri Rush (Olivia) is elated to be making her debut at the St. Louis Shakespeare Festival. Her recent credits include the Chicago premiere of *STEW* (Nelly, Cincinnati Playhouses' *School Girls; or the African Mean Girls Play* (Gifty), and Shakespeare & Company's *King Lear* (Cordelia). Jasmine is a 2021 graduate of the BFA Acting program at The Theatre School at DePaul University, where she starred in the Chicago premiere of *Our Lady of Kibeho*. She is a writer, mover, deviser, and newly a film director. You can find Jasmine on all social media platforms @jazzycheri. She is represented by Gray Talent Group.

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CAST/CREATIVE TEAM



Gabriela Saker* (Viola) is a Cuban-born actress, currently based in New York and Puerto Rico. In 2022, she won the Princess Grace Award in Theatre, earned her MFA in Acting from The Juilliard School

and made her regional theatre debut as Marela in *Anna in the Tropics* (Barrington Stage Company). She is also the founder and artistic director of Puerto Rican theatre company Teatro Público, and is a proud graduate of the University of Puerto Rico. She has worked with The Acting Company, Notch Theatre Company, The Peace Studio and Repertorio Español, and has performed internationally in Rwanda and Spain. Her theater credits in Puerto Rico include *The Seagull* (Nina), *Angels in America* (Harper Pitt), *Venus in Fur* (Vanda), *The House of Bernarda Alba* (Magdalena), and *Ofel* (Hanna). Her lead role in the short film *Monserate* earned her the Best Actress Award at Rincon International Film Festival and Lusca Film Festival. She has also worked as a professional journalist, covering politics, economics and education (Honorary Mention for Best Human Interest Journalism at the Overseas Press Club PR), and her play *The Eye of Powder* won First Prize in Playwriting at the UPR Literary Contest. ¡Gracias, papá y mamá, por su amor y su apoyo incondicional! IG: @gabysaker

Clave Sol (Latin Combo) was founded in 2000 by Philip Gomez, with the concept of providing danceable music that would be exciting for the audience as well as the musicians, combining Latin, Island and World rhythms with challenging musical motifs and improvisation.



Lisa Portes (Director) is an award-winning, Chicago-based director. She has created work regionally for California Shakespeare Theatre, Children's Theatre Company, Cincinnati Playhouse, Denver Center,

Guthrie Theatre, the Kennedy Center, Olney Theatre, Round House Theatre and South Coast Repertory Theatre. In Chicago she has directed for American Blues, Goodman Theatre, Next Theatre, Northlight Theatre, Silk Road Rising, Steppenwolf Theatre, Timeline Theatre, and Teatro Vista. New York credits include productions at Playwrights Horizons and Soho Rep and developmental work at the Flea, New York Theatre Workshop and The Public Theatre. Recent projects include the world premiere of *Laughs in Spanish* by Alexis Scheer (Denver Center), *Quixote Nuevo* by Octavio Solis (Roundhouse Theatre and Denver Center) and *Clean/Espejos* by Christine Quintana (South Coast Rep). She is a proud recipient of the SDC Zelda Fichandler Award for Directors. Portes serves on the board of Theatre Communications Group (TCG) and the Executive Board of the Stage Directors Society. She is a founding member of the Latinx Theatre Commons and serves on the Director's Circle of the Drama League. She heads the MFA Directing Program at The Theatre School at DePaul University in Chicago, where she lives with her husband, playwright Carlos Murillo and their teens Eva Rose and Carlos Alejandro.



Regina Garcia (Scenic Designer) is a Chicago-based scenic designer from Puerto Rico. She has had long standing relationships with the Latinx Theatre's renowned Teatros including Repertorio Español, the

Puerto Rican Traveling Theater, Teatro Vista and Pregones Theater. Upcoming shows include American Players Theatre and Steppenwolf Theatre Compa-

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CREATIVE TEAM

ny. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA; a Regional Associate member of the League of Professional Theatre Women; and company member with both Rivendell Theatre Ensemble and Boundless Theatre Company. She is the Head of the Scenic Design at The Theatre School, DePaul University, and a founding organizational member of La Gente: The Latinx Theatre Production Network.



Danielle Nieves (Costume Designer) is honored to be making her St. Louis Shakespeare debut. Her work has been seen at The Old Globe, The 5th Avenue Theatre, Seattle Repertory Theatre, Dallas Theater Center, South Coast Repertory Theatre, The Goodman Theatre, ACT Theatre, Village Theatre, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway credits: *Pity in History*, *No End of Blame*, *Gertrude The Cry*, and *Lovesong of the Electric Bear* for PTP NYC at the Atlantic Stage 2 in NYC. Danielle holds an M.F.A. in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. www.daniellenieves.com



David R. Molina (Sound Design, Music Director & Arranger). Regional: *King Lear* (St. Louis Shakespeare Festival) *El Borracho*, *The XIXTH* (The Old Globe); *Hotter Than Egypt* (DC-PA), *Quixote Nuevo* (Hartford Stage/ The Alley/Round House/DCPA); *Mojada* (Rep of St. Louis/CTG/OSF); *Two Trains Running* (Seattle Rep/Arena Stage); *La Mezcla's Pachaquismo* tour, *Macbeth* (Next Chapter Podcasts/Play On! Shakes). Resident Artist: Brava Theater, NAKA Dance Theater. Human Shakes. Awards: LA denotes member, AEA

Ovation, Creative Capital Grant, InterMusic SF, San Francisco Arts Commission Grant, MAP Fund. Multimedia: SFMOMA, The Broad, Oakland Museum of California, McLoughlin Gallery. Music collaborations: Tau (Berlin), Emanative (UK), El Paso (Peru). Bands: Impuritan, Ghosts and Strings, Transient. His multimedia concert will premiere at Brava Theater Center in San Francisco on Dec 8 & 9, 2023. www.drmsound.com.



John Wylie (Lighting Design) teaches at Webster University, where he heads up the Technical Direction program. He is a graduate of Augustana College and the University of Missouri at Kansas City. John

has designed for The Repertory Theatre of St. Louis, the Missouri Rep, the St. Louis Black Rep, Metro Theater Company, Variety Children's Theatre, Geva Theatre and Alabama Shakespeare, among others. This is his sixteenth season with the Festival including lighting design for, *Richard III*, *Merry Wives*, *Hamlet*, *The Taming of the Shrew*, *Othello*, *Twelfth Night*, *Henry V*, *Antony and Cleopatra*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Romeo and Juliet*, *Love's Labors Lost*, *King Lear* and *Much Ado About Nothing* in 2022.



Emilee Buchheit* (Stage Manager) is delighted to be returning to Shakespeare Glen this summer! This marks Emilee's twelfth season with the Festival. She previously Stage Managed

the Festival's productions of *Much Ado about Nothing* (2022), *King Lear* (2021), *Love's Labors Lost* (2019), *Romeo & Juliet* (2018), *The Winter's Tale* (2017), *A Midsummer Night's Dream* (2016), *Antony and Cleopatra* (2015), *Henry IV and Henry V* (2014), *Twelfth Night* (2013), *Taming of the Shrew* (2011), and Assistant Stage Managed *The Merry Wives of Windsor* (2009). Emilee is one of the

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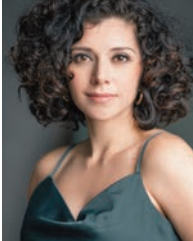


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CREATIVE TEAM

Mainstage Stage Managers at the Repertory Theatre of St. Louis. Other Stage Management credits include the Arrow Rock Lyceum Theatre, Alabama Shakespeare Festival, Variety Theatre, New Jewish Theatre, Little Theatre on the Square, and The Foolish Theatre Company in New York. She is a proud graduate of the Conservatory of Theatre Arts at Webster University.



Elisa Gonzales (Dialect Coach) is a voice and dialect coach, actor, and educator based in Amherst, MA, where she is the Assistant Professor of Voice and Acting at UMass Amherst. Select voice and dialect coaching credits include The Hangar Theatre, The Phoenix Theatre Company, WAM Theatre, Silverthorne Theater Company, and American Players Theatre. MFA in Theatre Performance from Arizona State University. Certified Teacher of Knight-Thompson Speechwork and Certified Associate Teacher of Fitzmaurice Voicework. www.elisagonzales.com

ing credits include The Hangar Theatre, The Phoenix Theatre Company, WAM Theatre, Silverthorne Theater Company, and American Players Theatre. MFA in Theatre Performance from Arizona State University. Certified Teacher of Knight-Thompson Speechwork and Certified Associate Teacher of Fitzmaurice Voicework. www.elisagonzales.com

Blank Slate (Production Company) is a live event production company specializing in concerts, theater, festivals, parades, conferences and more. It was founded in 2018 by long-time Shakespeare Festival team member Colin O'Brien. Colin joined the Festival as a house management intern in 2015 and grew to the producer role, where he served full-time during the last three seasons. Colin is thrilled to continue his relationship with the Shakespeare Festival through Blank Slate. Recent Blank Slate productions include the Dogtown St. Patrick's Day parade and event support for the 2023 NFL Draft. Upcoming events for Blank Slate include the Denver BBQ Festival, the Kansas City BBQ Festival, the Open Highway Music Festival, the O'Fallon Heritage and Freedom Festival, Evolution Music Festival, the 125th Anniversary Celebration of Insulators Local 1 Union, and the Taste of St. Louis.

Christine Freije (Assistant Director) is a director and deviser based in Chicago and Portland, Oregon. As an MFA Directing candidate at The Theatre School at DePaul University, she has directed *Vinegar Tom*, *Tartuffe*, *Everybody*, and *The Gap*. Other recent credits include *Antigone* (Redtwist Theatre), *Dream-Rushes* (Theatre Contra), and *Song of My Self-Care* (Philadelphia Fringe Festival). She's delighted to be working with St. Louis Shakespeare Festival for the first time with this inspiring group of artists.

Britteny Henry* (Assistant Stag* Manager) is back at the Festival and excited to spend this summer with the *Twelfth Night* company. This is her third season in the park. Previously she joined the *King Lear* company as the Covid Safety Officer and was assistant stage manager for last summer's *Much Ado About Nothing*. In 2021 she held the post as CSO for Stages St. Louis, and Max & Louie Productions and stage managed the Festival's 2022 TourCo A *Midsummer Night's Dream*. She boasts zero covid cases on her watch. Her educational tour credits include *New Kid* (Metro Theatre Company, 2016), The St. Louis Shakespeare Festival Ed Tour (2017 & 2020), Reedy Press' *Do You Know MO?* (<https://doyouknowmog-ameshow.com>), and The Tooth Fairy in Delta Dental's *Land Of Smiles* Tour. Her most favorite acting credit is Lavinia in *Titus Andronicus* (St. Louis Shakespeare). Directing credits include Ntozake Shange's *For Colored Girls...*, Don Nigro's *Scarecrow* (both with Independent Theatre Co.), *The Trip to Bountiful* (Theatre Guild of Webster Groves), and most recently *61 Inches & A Thousand Trillion Tons...* (Overdue Theatre Co/The Main Santa Clarita. A show can be found on YouTube if you look hard enough.) Britteny enjoys Grey's Anatomy, quoting Vines, and is a member of AEA. Hi Mom!

Taylor Laine Abs (Prop Master) has worked as a props designer in Texas, Arkansas, New York, and now St. Louis. Their work has ranged from specialized props for film to large art pieces for independent artists and they have

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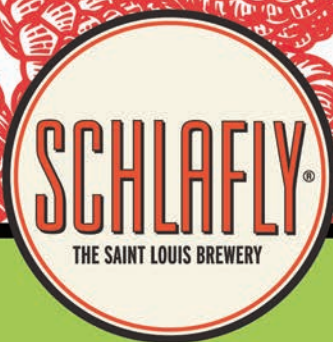


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CREATIVE TEAM

worked on props for other festivals such as The Chautauqua Theatre Company, Arkansas Shakespeare Festival, and Texas Shakespeare Festival. Taylor is most passionate about adding those small details that make a character and their world that much more real.

Michele Friedman Siler (Costume Shop Manager) returns to the Shakespeare Festival as Costume Shop Manager after also having designed Shakespeare In The Streets: "Winds of Change" as well as Educational Tour shows *Cymbeline*, *Macbeth*, *A Most Outrageous Fit of Madness* and *Found At Sea* as well as the St. Louis Theatre Circle nominated *Into the Breeches!* Recent St. Louis credits include *Broadway Bound*, *Laughter on the 23rd Floor*, *Brighton Beach Memoirs*, *Intimate Apparel*, for New Jewish Theatre, *The Rose Tattoo*, *The Glass Menagerie*, *A Streetcar Named Desire* for TWStL, *Proof*, *Jake's Women* for Moonstone Theatre, *The Tempest*, *The Heir Apparent* (St. Louis Theatre Circle Nominee), for St. Louis Shakespeare, *The Agitators*, *Infected*,

for Upstream Theatre and *Blithe Spirit*, *Waiting for Godot* for St. Louis Actors' Studio. Michele was named "Best St. Louis Costume Designer" in the 2016 Post-Dispatch GO! List and recently named a 2022 "Unsung Hero" by the St. Louis Jewish Light.

Michael Pierce (Fight Choreographer) is very pleased to be working once again with the St. Louis Shakespeare Festival. Michael has been professionally choreographing fights and violence in the St. Louis area for over seven years, and is an Actor Combatant with The Society of American Fight Directors. Michael is also the founder of Slings and Arrows, a training organization for actors and movement artists. Check out more at www.slingsandarrows.net if you would like to learn more!



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CONFLUENCE REGIONAL WRITERS PROJECT

CONFLUENCE NEW
PLAY FESTIVAL (2022)

The Festival launched the Confluence Regional Writers Project in 2018 to invest in promising and underrepresented writers in the bi-state area – and to help elevate their unique voices into the national conversation.

The yearlong program offers playwrights a safe space to take risks on new work via a generous stipend, guided mentorship and a supportive cohort of fellow playwrights. The year concludes with a staged reading at the Confluence New Play Festival.

Thirteen new plays have been commissioned for the program, five of which have gone on to receive full productions, most recently *Brontë Sister House Party* (SATE) by Courtney Bailey, which received five St. Louis Theater Circle Awards, including "Best New Play" and *Feminine Energy* by Myah Gary (Mustard Seed Theatre).

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PAST FELLOWS

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LEARN MORE ABOUT THE PROGRAM AND
PLAYWRITING FELLOWS AT STLSHAKES.ORG

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