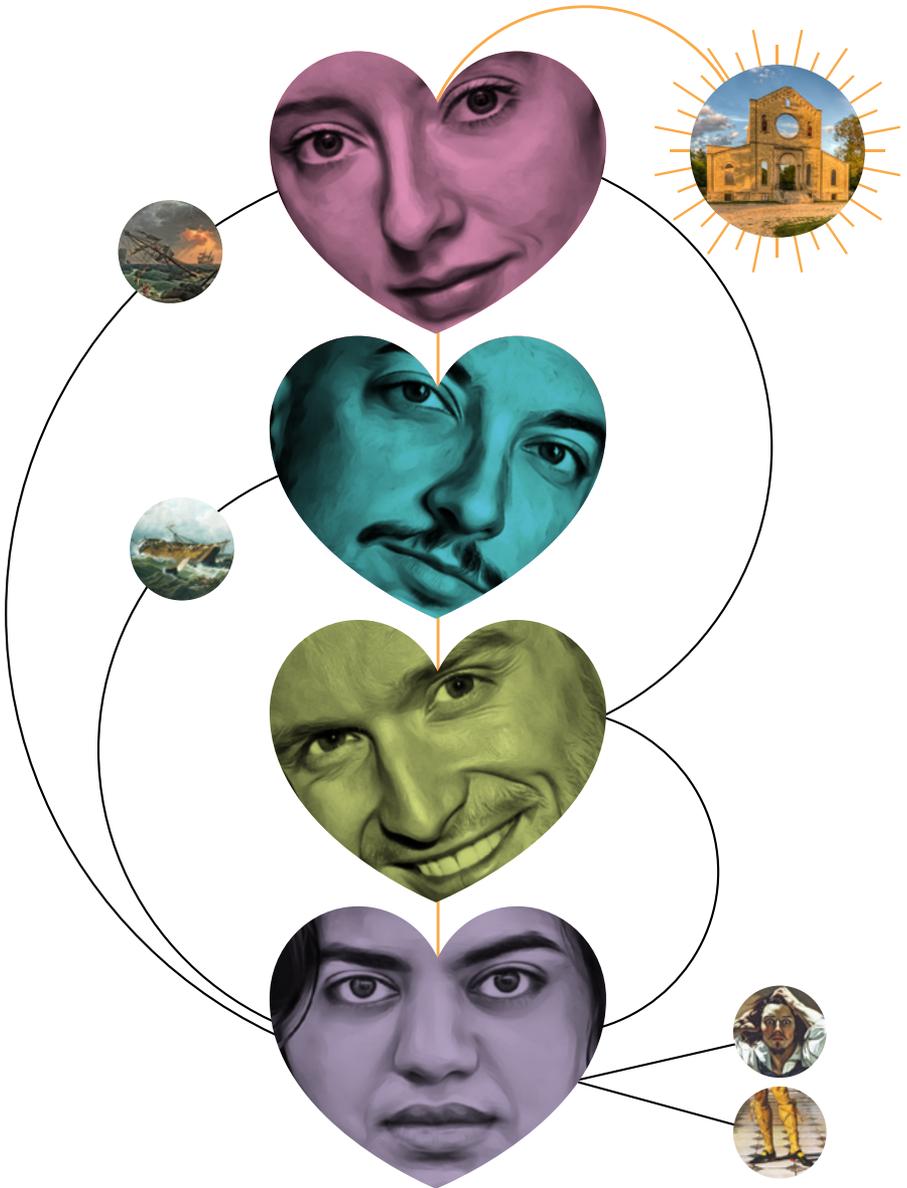


SIR30

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William Shakespeare's

TWELFTH NIGHT



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Welcome to Twelfth Night,

This is a great comedy; a truly great comedy. It might even be Shakespeare's BEST comedy. Structurally, it is tight, and it contains all the tropes that make Shakespeare, Shakespeare: great poetry, base jokes about drinking and bodily functions; desire; revenge; mistaken identities; cheeky gender politics and subversion; lost twins...love-messy, unhinged, unabashed, dangerous love. It's a wild ride. And when I think about the fact that *Twelfth Night* is one of the 18 plays by Shakespeare that would have been lost in Time had his friends not assembled the first edition of the Complete Works 400 years ago, seven years after Shakespeare's death, my mind is blown. We were so close to never knowing this play; or *The Tempest*, or *Macbeth*, or *the Comedy of Errors*, or *As You Like It*...and many others. Imagine that kind of loss!

Three years ago, we nearly lost everything—never mind plays. The world is slowly recovering from the effects of the pandemic, and here we are, together again to celebrate how lucky we are to be able to assemble in this gorgeous park to witness this absolutely gorgeous play. How lucky we are to have these big, beautiful plays from four centuries ago still pulsating and vibrating with life and hope; and how lucky we are to have so much talent in Winnipeg to bring Shakespeare to life in such immediate and fresh ways.

I'm a massive fan of director Christopher Brauer, and of everyone in the creative and artistic teams that have worked so hard to put this play together for you. It's my favourite part of being an Artistic Director: assembling talents and giving them a play to put on. This year, in the 400th anniversary of the first publication of Shakespeare's complete works, I've often pictured in my mind's eyes (to quote Hamlet) the image of those friends who assembled Shakespeare's 36 plays simply because they believed the work was worthy enough to delight and to survive future generations. Those were some good friends. To quote Richard II: "I count myself in nothing else so happy, as in a soul remembering my good friends".

Speaking of future generations: SIR is celebrating 30 years in 2023. How lucky are we, to still be here after all these decades, and everything else from the last three years?! So lucky.

Basically, what I'm trying to say is: it's all because of YOU. This show is done for YOU; the company exists for YOU; and it continues to thrive and to transform itself because of YOUR support and your belief in us.

We are so lucky to have you as a friend. Enjoy the show!



Rodrigo Beilfuss
ONE LUCKY ARTISTIC DIRECTOR



SHAKESPEARE IN THE RUINS PRESENTS

TWELFTH NIGHT

by William Shakespeare

CAST (in alphabetical order)

Andrea del Campo Sir Toby / Priest

Victoria Emilie Hill Olivia / Officer

Tom Keenan Malvolio / Valentine

Melissa Langdon Sir Andrew

Darren Martens Orsino / Fabian

Hera Nalam Feste / Antonia / Captain

Anaka Maharaj-Sandhu Viola

Elio Zarrillo Sebastian / Maria / Officer

ARTISTIC

Christopher Brauer Director

Adam Parboosingh Set & Props Design

Daina Leitold Costume Design

Matt Peters & Matt Schellenberg Sound Design & Composition

Tom Soares Text Coach

Shannon Guile Fight Director

Heather Russell-Smith Volunteer Cast Consultant

Julia Anderson Scenery Design Assistant

PRODUCTION & TECHNICAL

Steven Vande Vyvere Production Manager & Running Crew

Cari Simpson Technical Director & Running Crew

Katie Hoppa Stage Manager

Ridge Romanishen Supplemental Stage Manager

Sarah Lamoureux Apprentice Stage Manager

Rachel Baziuk Props & Set Coordinator

Kate George Wardrobe Coordinator

From the Director,

I grew up in small communities outside of Sault Ste Marie, Ontario. In the mid-80s, outside of sports (where my abilities clearly didn't lie) there wasn't much to do. One day, 16-year-old me was walking past the Social Studies office at my rural high school and one of the teachers popped his head out and said that he'd seen that the Sault Theatre Workshop (one of several community theatres in the nearby steel town) was holding auditions for *Twelfth Night* and that, since I was an English teacher's kid, I'd probably like it. My mum agreed to drive me to the Sault to audition and I landed my first role ever – Sir Andrew Aguecheek.

For better or for worse, what followed changed my life. I found myself in the midst of community theatre veterans – Nancy Winters, the kind and supportive director; Ken McAuliffe who actually trained as an actor (!) at Toronto Metropolitan University and came up from Toronto to play Feste; our Viola, Siobhan Fagan, one of several teenaged daughters of a giant Irish family (and who I crushed on for years). These theatre enthusiasts in our scruffy Northern Ontario city welcomed me – a shy country boy with very limited social skills – without hesitation. If I loved theatre like they loved theatre, then I was ok in their books.

We performed the show in the theatre at the local Armory. I helped paint and haul set pieces and hang lights. We took the show to community theatre festivals. We all shared the same change room. We won awards (I still have mine)! And a chain of events started that would lead to two degrees in theatre, to glorious highs and the lowest possible lows, to meeting my amazing wife, to moving to Winnipeg to teach acting and directing at a University, and to this night when you're seeing this production.

What 16-year-old me felt but didn't consciously understand was that those beautiful people in that production saw me – actually looked at me and saw the me that was inside that scrawny teenager. And they cared enough to share with me the most precious gift we have to give one another – their attention.

And what I don't think any of us understood as we worked on *Twelfth Night* so long ago, is that needing to be truly seen is what the play is actually about. Orsino even threatens violence because of Olivia's "non-regardance". Olivia falls for Cesario because he (sic) "see(s) you what you are". Malvolio wears cross-gartered yellow stockings because he mistakenly believes that Olivia has finally spared him her attention. Everyone in this play desperately needs to be seen and they all make terrible decisions about how to go about making that happen. And those decisions are the seeds for both the comedy and the tragedy this play offers us.

As you see these wonderful artists' work, may you, also, be seen.

Synopsis

ACT 1

The Coast of Illyria

Saved from a shipwreck by a friendly sea captain, Viola arrives in Illyria, safe, but separated from her brother. She wonders about her brother's fate as the sea captain tells her about Orsino and Olivia. Deciding that seeking work from Olivia would be pointless due to the lady's self-imposed isolation to mourn her own brother's death, Viola instead resolves to disguise herself as a man and seek work from Orsino. The captain agrees to help her disguise herself.

Orsino's Estate

The nobleman Orsino listens to music, lamenting his unrequited love for Olivia, who has gone into seclusion to mourn her brother, spurning Orsino's advances.

Olivia's aunt, "Sir" Toby Belch is out looking for a party and wonders about Olivia taking her brother's death so hard. Maria, one of Olivia's servants and Sir Toby's partner, warns Sir Toby not to continue adding to Olivia's worries with her excessive drinking. Sir Toby's friend and drinking buddy, "Sir" Andrew Aguecheek (who fancies herself a knight), arrives, and at Sir Toby's encouragement, pursues Maria in hopes of getting closer to Olivia, who Andrew hopes to marry. Maria, however, rebuffs Sir Andrew. Discouraged, Sir Andrew says she will be leaving the next day. Sir Toby again encourages Sir Andrew in her pursuit of Olivia, and when Sir Andrew agrees to stay another month, the pair celebrate.

Viola, now disguised as a young man by the name of Cesario, has begun work in Orsino's household, and has quickly won Orsino's favour. Orsino decides to send Cesario to Olivia's house to win Olivia over on his behalf, thinking that an endearing, youthful man like Cesario (really Viola) might have more luck.

Olivia's Estate

Olivia decides to dismiss her jester, Feste, as she finds the jester unreliable, and no longer entertaining. Her mind is changed when Feste calls her a fool for mourning her brother so deeply when she claims to believe his soul is in heaven. Meanwhile, Viola/Cesario arrives at Olivia's house, and is met by Sir Toby. Olivia sends Malvolio to speak with Viola/Cesario and says to turn the man away if he brings a message from Orsino. Annoyed with her aunt's drunkenness, Olivia instructs Maria to watch over Sir Toby for now.

Malvolio reports that the visitor persists and insists on speaking to Olivia. After hearing Malvolio describe him, she reluctantly agrees to meet the young messenger, and demands he get to the point. Cesario delivers the message of Orsino's love and tells Olivia about how badly Orsino is hurt by her continued rejections. Viola/Cesario is so

convincing that Olivia, rather than accepting Orsino's offer of love, falls for the young messenger.

When Viola/Cesario leaves, Olivia sends Malvolio out to find the young man and return a ring that she claims the young man left with her.

ACT 2

Olivia's Estate

Viola's brother, Sebastian, arrives in Illyria with the help of Antonia. Sebastian and Antonia prepare to part ways, and Sebastian tries to make sense of his sister's presumed death at sea. Sebastian announces his intention to go alone to Orsino's court, where Antonia has enemies. Despite the danger posed to her, Antonia decides to follow Sebastian.

On the road between Olivia and Orsino's estates

Meanwhile, Malvolio catches up to Viola/Cesario and attempts to return the ring. After Malvolio leaves, Viola expresses her confusion, as Orsino had never sent Olivia a ring. She draws the conclusion that Olivia must have feelings for her (as Cesario). Viola then laments the complicated situation created by this, as Viola herself has fallen for Orsino, who is hopelessly in love with Olivia, who it seems is now infatuated with Cesario.

Olivia's Garden

After a long night of drinking, Sir Toby and Sir Andrew send for wine, and demand a song from Feste. Maria comes to hush the trio and warn them that they really don't want to wake up Malvolio. Sir Toby is unphased by this news and continues singing even when Malvolio arrives to chew them out and ultimately to tell them Olivia will kick them out if they don't straighten up. Annoyed by Malvolio's puritanical ways, Maria, Sir Toby, and Sir Andrew conspire to humiliate Malvolio. Maria suggests forging love letters from Olivia for Malvolio to find.

Back at Orsino's house, Orsino demands music. As they wait, Orsino asks Viola/Cesario if he has ever fallen in love with anyone. When Viola/Cesario responds by describing someone like Orsino, Orsino himself remains oblivious. Orsino sends them to Olivia, and claims that no woman can feel so intensely as he does. Cesario objects to this and prepares to go to Olivia's house.

At Olivia's house, the plan to humiliate Malvolio is put into action. Malvolio fantasizes about the prospect of being married to Olivia, and being elevated from his current position, much to the annoyance of a spectating Sir Toby. Malvolio finds the forged letter instructing him to behave in uncharacteristic ways in order to signal that he reciprocates the letter writer's feelings.

Synopsis

ACT 3

Olivia's Estate

Viola/Cesario shows up at Olivia's house and is met by Feste. They have a brief conversation and Viola realizes that she had seen Feste performing at Orsino's house earlier. Olivia enters and declares her love for Viola/Cesario. Viola/Cesario rejects her love and leaves Olivia to plan how to win the youth over.

Sir Andrew, after spying Olivia and Cesario together, grows jealous, and again announces her plans to leave. Fabian, one of Olivia's servants, suggests Olivia was only using Viola/Cesario to make Sir Andrew jealous. Fabian and Sir Toby encourage Sir Andrew to challenge Viola/Cesario to a duel, claiming it would impress Olivia. Maria comes and informs them that Malvolio is making himself ridiculous, doing all the things the forged letter told him to do.

Sebastian arrives in Illyria and is met by Antonia who has followed him. Sebastian wants to explore the area, but Antonia is nervous about being found. Antonia explains that she is a wanted person in Illyria because she once attacked one of Orsino's ships. She gives Sebastian some money and leaves to find them rooms and meals at an inn.

Olivia has sent for Malvolio, who Maria warns her is acting very strangely. When he appears, he is dressed in the way the forged letters described and behaving as the letter asked. Olivia becomes concerned and tells Maria to watch after Malvolio. Maria, Sir Toby, and Fabian proceed to torment Malvolio and act as though he has been possessed.

The City Street

Sir Andrew has written out a letter challenging Viola/Cesario to a duel. Sir Toby takes it but decides not to pass it along to Cesario, instead telling Cesario about Sir Andrew's challenge herself. Afterwards, Fabian speaks to Viola, making the cowardly Sir Andrew out to be a skilled and fierce fighter. Sir Toby speaks with Sir Andrew, making Cesario out to be a prodigal swordswoman. Antonia interrupts the fight, believing Viola/Cesario to be Sebastian.

Law enforcement shows up and take Antonia away, but not before she asks a confused Viola for the money she had given to Sebastian. When Viola denies knowing her, she takes it as a betrayal. Viola, however, has renewed hope that her brother may have survived the shipwreck.

ACT 4

The City Street

Feste mistakes Sebastian for Cesario and attempts to bring him to Olivia's house. Sebastian also encounters Sir Andrew and Sir Toby, though proves more able to defend himself than his sister. Feste returns to report this to Olivia, who goes out herself to break up the fight. Olivia brings Sebastian back to her home, believing him to be Cesario.

Olivia's Cellar

Feste, Maria and Sir Toby torment Malvolio, this time with Feste disguised as a priest. Malvolio initially believes that the priest has come to help him out of the dark chamber he has been locked into. Sir Toby begins to think better of continuing to torment Malvolio, as she is already in trouble with her niece Olivia. Feste speaks with Malvolio again, this time as herself, and allows Malvolio to write Olivia a letter.

Olivia's Garden

Sebastian has been unable to find his friend Antonia. Olivia proposes to him.

Act 5

The City Street

Orsino finally goes to Olivia's house, and encounters Antonia and the officer. Viola/Cesario tries to defend Antonia because she came to her defense against Sir Andrew. Olivia enters. After confronting Orsino, Olivia refers to Cesario as her husband. This angers Orsino. Sir Andrew and Sir Toby enter injured and accuse Viola/Cesario of hurting them, before exiting to seek medical treatment. But all becomes clear when Sebastian enters the scene apologizing for his fight with Sir Andrew and Sir Toby. The siblings reunite, Viola reveals herself to be a woman, and Olivia realizes she's married the wrong person. Malvolio enters and demands Olivia explain why she's had him tormented. She discovers that Maria and Toby forged the letter, and he leaves in a rage. Orsino realizes the person he really loves is Viola, Olivia accepts that being married to Sebastian is exciting and they end happy.

The Players

Andrea del Campo (she/her) Sir Toby / Priest

Andrea is a Winnipeg-based actor, improviser, singer, and producer. She has performed with every professional theatre in Winnipeg, as well as in many film and tv productions. Previous SIR credits include Apemantus in *Timon of Athens* and Paulina in *A Winter's Tale*. Andrea is a founding member of the musical improv company, Outside Joke, and has performed across Canada with them. Catch Outside Joke this coming holiday season at Prairie Theatre Exchange in Outside Joke's *A Christmas Carol: Bigger Dickens Energy*. Andrea is also a member with AA Battery Theatre, who works in partnership with Sick + Twisted Theatre to produce musicals with integrated casts of Deaf, disabled and non-disabled performers. www.andreadelcampo.com



Victoria Emilie Hill (she/they) Olivia / Officer

Victoria Emilie Hill is a queer creator, mover, facilitator and actor based in Treaty 1 Territory and is excited about work that focuses on movement and the body as a place we hold and tell stories. She has trained in Viewpoints, Grotowski, Suzuki, and Contact Improvisation and has worked as a performer, dancer, and facilitator for various companies in Winnipeg. Recently, Victoria participated in a Live Art Building residency in New York at Arts Letters & Numbers, and has been doing focused training in Contact Improvisation in Vancouver, Winnipeg, Montreal, and on Lasqueti Island at Leviathan Studio. When not arting around, Victoria can be found riding bikes, frolicking in the garden, and climbing walls. Gratitude to SIR and this beautiful team.



Tom Keenan (he/him) Malvolio / Valentine

Tom praises Jove and his stars that he is back at the Ruins with this great team. He has previously appeared with SIR in *Henry IV*, *The Comedy of Errors*, *The Winter's Tale*, and *Much Ado About Nothing*. Other recent productions include *The Velveteen Rabbit* (MTYP), *Goodnight Desdemona* (Good Morning Juliet) (TPM), *Bang Bang* (RMTC), and *By Grand Central Station* (Heavy Bell / PTE). Under the obscure pseudonym 'Tommy Douglas Keenan,' he is also a singer/songwriter: his latest single, featuring words by William Shakespeare, can be found on streaming services and at www.tommydouglaskeenan.com



Melissa Langdon (they/she) Sir Andrew

Melissa is so excited to return to The Ruins! Selected credits include *The Three Musketeers* (Royal MTC); *Trouble in Mind*, *Orlando* (Assistant Director, Royal MTC); *Voice* (Prairie Theatre Exchange); *Spelling 2-5-5* (MTYP); *School Girls; Or the African Mean Girls Play* (Obsidian/Nightwood Theatre); *Hamlet* (SIR); *Blink* (One Trunk/Walk & Talk); *Home 2.0*, *The Game*, *New Beginnings* (Sarasvati); *Animosity* (Winnipeg Fringe); *Time and the Conways*, *Concord Floral*, *Rosencrantz and Guildenstern are Dead* (University of Winnipeg). Love to Matt, Emily, M & I and the prayer plant currently thriving in its new home.



Darren Martens (he/him) Orsino / Fabian

Darren Martens is a celebrated actor and fight director. His highlight productions on stage include *The Three Musketeers*, *Miss Bennett: Christmas at Pemberley*, *A Christmas Carol*, *Alice Through the Looking Glass* (RMTC); *Cinderella*, *Beauty and the Beast*, *Breaking Up is Hard to Do*, *A Chorus Line*, *Little Shop of Horrors*, *Les Miserables*, *The Producers* (Rainbow Stage); *Reefer Madness*, *Avenue Q* (WST); *Another Way Home* (WJT); *A Little Night Music*, (Dry Cold); and *Danny and the Deep Blue Sea* (The Keep Theatre). Darren also has a burgeoning film career, playing supporting roles in *Psycho Killer*, *Polarized*, *Christmas by Starlight*, and *Merry and Bright*, among others. Darren's Fight Direction credits include *Volare* (PTE); *The Secret to Good Tea*, and *New* (RMTC); and *The Farmer and the Cowman* (U of M).



Hera Nalam (they/she) Feste / Antonia / Captain

Born and raised in the Philippines, Hera Nalam first came to Canada in the year 2011 when she was 16 years of age. In the last 12 years in Canada she has immersed herself in the local creative platforms from music, theatre, film and fashion and is making waves as a true inter-disciplinarian and collaborative artist. Hera attended the University of Winnipeg and acquired her Bachelor of Arts with Honours for Theatre and Film Performance in 2019. She wowed audiences with her charm when she first performed on school productions at university such as *Rosencrantz and Guildenstern are Dead*, *Concord Floral* and *Time* and *The Conways* (University of Winnipeg). Coming out of University, she was quick to book performances all over the city of Winnipeg. She first appeared in local theatre productions like *Timon of Athens*, *Ado About Nothing* (Shakespeare in the Ruins) and *Torn Through Time* (Manitoba Theatre for Young People), *Romeo & Juliet* (Pocket Frock) and *QUEST* (Meraki Theatre Productions), *A Dance to the End of the World* (Prairie Theatre Exchange), *The Three Musketeers* (Royal Manitoba Theatre Centre).



The Players

Anaka Maharaj-Sandhu (they/them) Viola

As someone with a deep love for human connection and a fascination with everyday life, Anaka Maharaj-Sandhu has always been attracted to the shared experience that comes with live performance. Anaka is a 2022 graduate of the National Theatre School of Canada, as well as a student of political science at the University of Manitoba. Since graduating, Anaka has performed both on-screen and onstage in Winnipeg, at the Shaw festival, and will soon be making their international debut at the Barbican Theatre in London! As a genderfluid IBPoC artist, Anaka is interested in challenging the notion of Western 'classics', and reimagining said classics in a manner that reflects our ever-evolving world. For this reason, Anaka is especially thrilled to be making their Shakespeare in the Ruins debut as Viola, in *Twelfth Night*.



Elio Zarrillo (they/them) Sebastian / Maria / Officer

Elio Zarrillo is a theatre artist, educator and consultant based on Treaty 1 territory. They work with many theatres & organizations across the country as a playwright, actor, director and cultural dramaturg. This season they premiered *The Outside Inn* (co-written with Sharon Bajer) at Festival Antigonish, *Volare* at Prairie Theatre Exchange, played 'Sholem' in *Narrow Bridge* at Winnipeg Jewish Theatre and joined the National Queer & Trans Playwriting Unit.



Artistic

Christopher Brauer (he/him) Director

Christopher is delighted to be back in the Ruins with the wonderful, generous artists and craftspeople of Shakespeare in the Ruins. For Shakespeare in the Ruins he has directed *Richard III* and *Othello* and has text-coached *Much Ado About Nothing*, *The Merchant of Venice*, *Taming of the Shrew*, *Henry IV*, *Henry V*, *Julius Caesar*, *Anthony and Cleopatra*, and *Timon of Athens*. Most recently he directed *The Three Musketeers* at RMT. Christopher is an Associate Professor at the University of Winnipeg where he is Chair of the Department of Theatre and Film. And, of course, this and everything is for Erin and Oliver.



Adam Parboosingh (he/him) Set & Props Design

Adam is thrilled to be designing the scenery for *Twelfth Night*. This is his first time designing at the Trappist Monastery Park. He previously designed the scenery for SIR's filmed production of *Shakespeare's Will*. Adam is an associate professor in the Department of Theatre and Film at the University of Winnipeg where he teaches theatre design. Some of his more recent productions: scenery for Dry Cold Production's *The Prom*, lighting for MTYP Young Company's *Urinetown*, scenery for Royal Manitoba Theatre Centre's *Yaga*, lighting design for Winnipeg Jewish Theatre's *Narrow Bridge*, Sick and Twisted's *Antigone*, scenery and lighting for scenery and lighting for UW's *Alunsina's Love*, lighting for Magnus Theatre's *Salt Baby*. His ongoing support comes from his wife, Tamara and three kids (Mackenzie, Keaton and Harrison) and dog Coco. He is a member of the Associated Designers of Canada.



Daina Leitold (she/her) Costume Design

Daina is a theatre-maker living and working on Treaty 1 Territory. Favourite costume design credits: *Red Earth** (One Trunk Theatre & Theatre Projects Manitoba), *Fame* (Winnipeg Studio Theatre), *Hamlet* and *Timon of Athens* (Shakespeare in the Ruins), *Narrow Bridge* (Winnipeg Jewish Theatre), *Awaken* (Zone41 and SIR), *Edward II* (Theatre by the River), *The Cherry Orchard* (TBTR and Echo Theatre). *Eve Award for Outstanding Production Design



Coming up: *The Dark Lady* (SIR), *RENT* (Rainbow Stage) and *Glad to be Here* (TBTR).

Matt Peters & Matt Schellenberg

(he/him) Sound Design & Composition

Matt Peters and Matt Schellenberg have been co-writing, co-producing and co-yelling at each other for the last decade, mostly as founding members of Royal Canoe. With their new project, *deadmen*, they've spent the last four years writing and producing with artists around the globe. Now they venture out into the realm of producers-as-artist, following in the footsteps of KAYTRANADA, Mark Ronson, and Flying Lotus. They've collectively been nominated for and lost three Juno awards, were the recipients of a Winnipeg Theatre Award (*am I not King?*-2017), and won several Western Canadian Music Awards, including most recently, Producer of the Year (2021). *deadmen* are currently holed up in their Los Angeles studio debating the virtues of a non-quantized electronic-drum performance. They plan on spending 2023 releasing a series of singles and working toward an eventual full-length record.



Artistic

Tom Soares (he/him) Text and Voice Coach

Tom is delighted to work with SIR again on this playful, romantic comedy! Previous SIR coaching credits include *The Winter's Tale*, *Hamlet*, and *Richard III*. Some other coaching credits include *Trouble in Mind*, (RMTC and the Citadel Theatre), *The Rez Sisters* (RMTC), and BET+ and CBC's award-winning television series, *The Porter*. He has also coached for such companies as PTE, Theatre Projects Manitoba, and Rainbow Stage. For the past twelve years, he has taught performance and voice for the Department of Theatre and Film at the University of Winnipeg. Tom also works as an actor in film and on the stage. Thanks, Erin and Aedan for the continued support!



Shannon Guile (she/her) Fight Director

Shannon Guile is an actor, stunt performer, fight director, comedian and creator. She is one-fourth of the sketch comedy troupe Hot Thespian Action, which has toured North America and appeared in national radio & tv specials. Shannon has appeared in over 30 film & television productions including *Burden of Truth*, *Percy vs. Goliath*, *Silent Night*, *Curse of Chucky* and that Hallmark movie you loved. Her recent stage appearances include *The Three Musketeers* (MTC) and *PLÉ*, a trilingual production (English, French, ASL) that she co-wrote and performed for MTYP. Shannon is passionate about fostering artistic practice in the Deaf community. In 2013 she established the Deaf mime troupe 100 Decibels, which has toured internationally and become an integral part of the Winnipeg arts community.



Heather Russell-Smith (she/her) Volunteer Cast Consultant

Heather is a Manitoba-grown theatre artist, living on Treaty 1 Territory. She works as the Drama Outreach Coordinator at Manitoba Theatre for Young People, where she is inspired by the creativity and kindness of students and staff alike. Theatre credits as an actor include: *Hamlet*, *Romeo and Juliet* (SIR); *Sense and Sensibility*, *The Humans*, *A Christmas Carol*, *Unnecessary Farce*, *Armstrong's War* (RMTC); *Iceland* (TPM); *Expressions Vives* (CM); *Night Light*, *Dying To Be Thin* (MTYP); *Magical Mystery Munsch* (PTE). These days, her favourite role is being mama to her two-year old son, Wade. A huge thank you to the cast and crew of *Twelfth Night* for letting me hang out!



Production & Technical

Steven Vande Vyvere (he/him)

Production Manager & Running Crew

Another spring, another show out at the Ruins! Steven is very excited to be back out at the Ruins one more time with *Twelfth Night*. This show marks Steven's 20th production with SIR since 2012, and the first time being on the beautiful Trappist Monastery Park Reserve without the signature black tent. During the regular theatre season, Steven's work can be seen on the stage at Prairie Theatre Exchange where he works as Head Carpenter. Steven would like to acknowledge the support of his wife, Robin as well as the spark that SIR has ignited in his daughter Charlotte who has begun her own acting career through MTYP and Grant Park High School. Steven dreams of the day when he and Charlotte will work together out at the Ruins.



Cari Simpson (she/her) Technical Director & Running Crew

Cari is so happy to be outside again for another amazing year at the Ruins, and hopes you enjoy the show!



Katie Hoppa (she/her) Stage Manager

Katie Hoppa is thrilled to be back with her 5th season with Shakespeare in the Ruins. Raised and trained on Treaty 1 Territory, Katie is a Winnipeg based stage manager. Select credits include: *Bad Parent* (PTE & vAct), *Narrow Bridge*, *Summer of Semitism* (WJT), *Wizard of Oz*, (Rainbow Stage), *Charlie Brown Double Bill*, *Midwinter Mosey* (MTYP), *Much Ado About Nothing* (SIR). When not stage managing Katie can be found hiking, paddling and on rare occasions, sleeping.



Ridge Romanishen (he/him) Supplemental Stage Manager

Ridge is a CAEA Stage Manager and graduate from the U of W's Theatre and Film Department with Honors in Stage Management. Ridge loves to be involved in all forms of performing arts and happy to be in the realm of Shakespeare again! In recent years Ridge has Stage Managed: *Shakespeare's Will* (SIR), *TRIGGER WARNING: Cassandra* (Sick + Twisted Theatre), *In Time* (TPM/End of the West Collective), *Dance Spectrum* (RWB School), *The Marriage of Figaro* (MUO), *The Velveteen Rabbit* (MTYP) & *Retuning* (WCD). Ridge has also Apprentice Stage Managed on *Calpurnia*, *The Three Musketeers* and *Sexual Misconduct of the Middle Classes* (RMTC). Ridge would like to thank his Lovey and everyone at SIR for letting him be a small part of this journey!



Production & Technical

Sarah Lamoureux (they/them) Apprentice Stage Manager

Sarah Lamoureux is an emerging stage manager from Winnipeg, Manitoba. As a queer artist and creator, they're excited to help bring *Twelfth Night* to the stage. Recent apprentice SM and stage management credits include *Summer of Semitism* (WJT), *Narrow Bridge* (WJT), *The Velveteen Rabbit* (MTYP), *A Gentleman's Guide to Love and Murder* (DryCold Productions), *Avec ou Sans Filtre, un temps suspendu* (Théâtre Cercle Molière). Sarah would like to thank their partner Juel and their family for all of their love and support!



Rachel Baziuk (she/her) Props Coordinator

Rachel is a recent graduate of the University of Winnipeg's honours production program. Prior to working on *Twelfth Night*, she was recently working in the props department at Royal Manitoba Theatre Centre through CITT's assistantship program for three months. Shows worked on during her time at RMTC include *Into the Woods*, *Trouble in Mind*, *Sexual Misconduct*, *The Secret to Good Tea*, and *Yaga*. Rachel is passionate about creating art in any form she can. In her spare time, she likes to paint and sculpt using bright colours, inspiration from the 60s/70s/80s, and pop culture. Rachel is ecstatic to be making her Shakespeare in the Ruins debut as set and props coordinator for *Twelfth Night* and hopes you enjoy the show!



Kate George (she/her) Wardrobe Coordinator

Kate is a multidisciplinary artist based in Winnipeg, Manitoba. A graduate from the University of Winnipeg's Design Program, Kate has worked in theatrical design, costume production and stage management. Previous theatre credits include *Trouble in Mind*, *Orlando*, *The World Goes 'Round* (RMTC); *Alunsina's Love*, *Blink*, *365 Plays/365 Days*, *People, Places and Things* (UW); *Innocence Lost*, *Urinetown* (MTYP YoCo) and *Bloodsuckers! The Musical* (RS/ADM). Kate is excited to be back with Shakespeare in the Ruins again this year. Enjoy the show!



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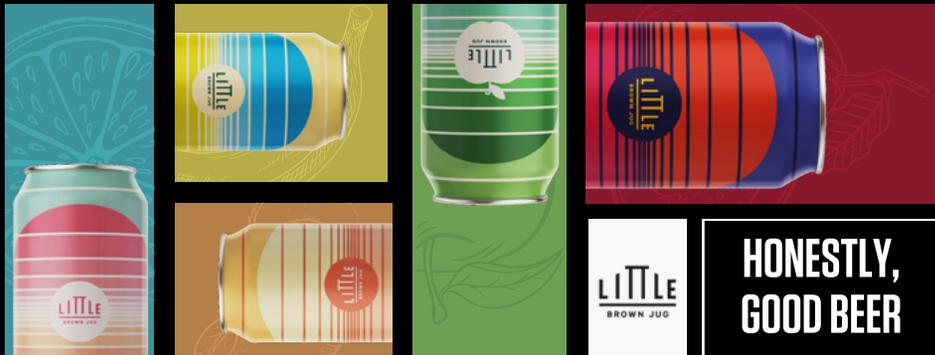


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