



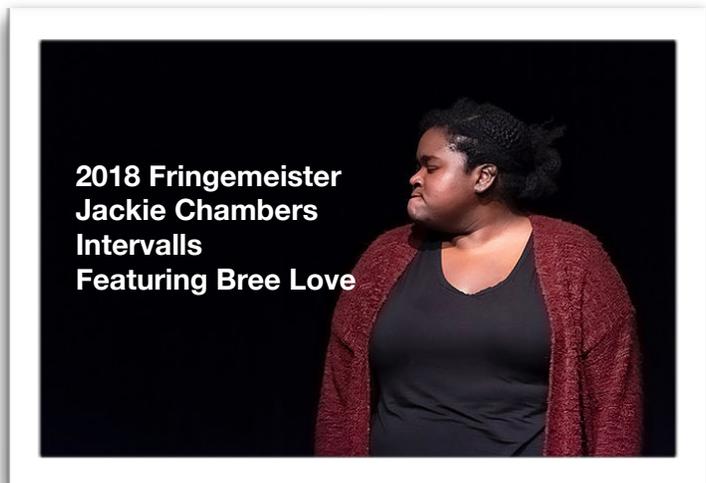
*Voices Unleashed!*

Website: [www.stloufringe.com](http://www.stloufringe.com)  
Facebook: <https://www.facebook.com/stloufringe/>  
Twitter: @StLouFringe

#StLouFringe  
#StLouisFringe  
#StIFringe  
#MyFringeLife  
#VoicesUnleashedSTL

The St Lou Fringe Festival is a multi-venue, multi-stage, multi-genre festival that invites and empowers artists to produce original work over ten days in August. The mission of the organization and the festival continues to remain focused on our “Voices Unleashed” philosophy: reaching out to under-represented community members; supporting, producing, and sharing art that represents the diversity of our region, its people, and their values; and actively seeking curious, diverse audiences.

St Lou Fringe cannot continue without the considerable support we receive from our sponsors and we sincerely thank you for your continued investment in our organization and festival. The following Annual Report includes our financial statement, programming information, and highlights from our 2018 season. Please do not hesitate to reach out if you have any questions. We wouldn't be here without you – Thank You for your continued support!



St. Lou Fringe was incorporated as a non-profit in the state of Missouri in November 2011 and is a 501(c) 3 tax-exempt nonprofit organization. © 2018 St Lou Fringe



**Mission**

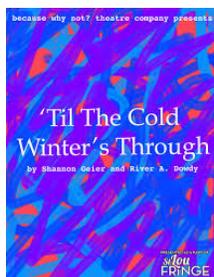
St Lou Fringe builds community by connecting uncensored, unjuried performing arts with accessible and affordable performances for audiences.

**Affiliations**

Member of the United States Association of Fringe Festivals  
Member of the World Fringe Church Member of the Kranzberg Arts Foundation

**Network**

Sister festival of Fringe Italia in Rome, Italy





**Tony Marr, Jr.'s  
PAIN**

**Community and Media Reach**

2018 Fringe Festival Attendance  
2000+ unique visitors  
200+ young audience members

**2018 Artist Participation**

28 Producers  
164 performers and technicians

**2018 Media Reach**

500,000+ Total Reach  
Television – 30-50,000 est. reach  
KTVI Fox2 morning show  
HEC-TV community television  
Print – 300,000 est. readers  
Feature spread in The Riverfront Times  
Included in: The St. Louis Post-Dispatch; Riverfront Times; St. Louis Magazine; Alive Magazine; and Feast St. Louis  
Radio – 500,000+ Listeners Reached  
Features & reviews on 90.7 KWMU (NPR) and 88.1 KDHX

**Diversity Reach \***

10-12% avg. audience diversity  
18% approx. artist diversity

Strong LGBTQ artist

representation

Multiple acts addressing social and political issues of community concern 1 show addressing immigration and refugee issues

**All age demographics represented**

60% avg. ages 23-60  
10% under age 18

**2018 Audience & Artist Demographic Snapshot Artist Identity**

Caucasian	79%
African American	14%
Asian	1.2%
Native American/Pacific Islander	4%
Mixed Race Background	2.9%
Hispanic/Latino	2.5%
Male	33%
Female	62%
Transgender or Gender Neutral/Fluid	3%
<b>Audience Identity</b>	
Caucasian	79%
African American	14%
Asian	1.2%
Native American/Pacific Islander	0.4%
Male	33%
Female	63%
Transgender or Gender Neutral/Fluid	3%

*\*Diversity numbers are based on self-reported information from Festival patrons and information collected from the artists, which may change without notice due to cast and crew availability.*

## A Recap of the 2018 St Lou Fringe Year in Review

(What is the Festival like? The only way to really get it is to witness it in person)

### Multi-Day, Multi-Genre Festival of Art & Performance

Held at these locations in the Grand Center Arts District August 15 – 25, 2018:

.....

27 Fringe Support Staff

30 Shows (including Fringe Family Day) 106 Scheduled Performances

164 Artists

2,000+ Patrons

2400+ Tickets Exchanged

Artist Representation – geographic, diverse St Louis Region artists:

### 2018 St Lou Fringe Festival Acts

#### Outstate Missouri Artists:

Race Card & Romance-The Cruxory Group, New York, New York  
Pollack; A Frequency Parable- Matt Marcum, Los Angeles California  
The Depths- Clayton Smith, Chicago, Illinois  
Aphrodite's Regugees- ManTra Performance, Boulder, Colorado  
Political Snarkasm: Sandi and Richard Ricardi, Petaluma, California  
Empathy for Sale: Krish Mohan, Philadelphia, Pennsylvania  
The Vicious Hillbilly Show- Dawn Larsen Music, North Carolina

#### Bi-State Missouri Local Artists:

Intervals- Millhill Productions St. Louis City  
The Gringo- Fly North Music, St. Louis City  
As We Stumble Along- Zachary Allan Lee, St. Louis City  
The Devil's Passion-Bankside Repertory Theatre, Alton, Illinois  
The Darkness, Rogue Theatre Company, Edwardsville, Illinois  
Ectopic, Tesseract Theatre Company, St. Louis City  
Until You Walk In Her Shoes, #MeToo- Michelle Dillard, St. Louis City  
Until the Cold Winter's End- Because Why Not? Theatre Company, St. Charles  
PAIN- Tony Marr, Jr., St. Louis City  
Generations- Declaration Theatre Company, Florissant, Missouri  
Tales from the Darkness- Spooky Scary Productions, St. Louis City

#### Fringe Family

Musical Theatre Cabaret-Debut Theatre Company, O'Fallon, Missouri  
Campfire- Wing and a Prayer Productions, St. Charles, Missouri  
Compass Improv- Kidprov Series, St. Louis City  
*All-ages interactive series with special programming, during Festival*

### St Lou Fringe "Voices Unleashed" Blog Series (website, social channels)

#### FringeMeister Reprise Performance

Millhill Productions, Intervals by Jackie Chambers

#### St Lou Fringe Launch Party

The Grandel Theater  
The Kranzberg Arts Center  
The Big Top

**St Lou Fringe MONTHLY SERIES**  
**St Lou Fringe Lottery Fundraiser**  
**St Lou Fringe Pride Series: Letters to Harvey**  
**Act Your Pants Off**

The 2018 St Lou Fringe Festival saw a consistent audience this past year's festival as we attracted more than 2,000+ patrons, each of whom saw an average of three original festival productions. Shows were produced in six venues throughout the Grand Center Arts District and audience members heard our curtain speech, which thanked our generous sponsors, and encouraged audiences to see additional shows.

Following is the text to our pre-show Curtain Speech at the Grandel Theatre; each location had a similar speech with slight, venue-specific variations as needed:

**2018 Curtain Speech**

Thank you so much for attending the 2018 ST LOU FRINGE FESTIVAL presented by the Kranzberg Arts Foundation and welcome to the <Schlafly MainStage at the Grandel Theatre>. We would also like to thank our additional sponsors The Regional Arts Commission, The Missouri Arts Council, The St Louis Community Foundation, The Boeing Employee Community Fund, TREX, BJC Health Systems, St Louis Gateway Burners and our friends at Schlafly. Please give them a round of applause at this time.

We are so excited to have each and every one of you here in the beautiful GRAND CENTER ARTS DISTRICT and we are deeply grateful to our generous sponsors that make St Lou Fringe possible. Please give them a round of applause at this time.

Did you know that if you show your FRINGE ticket stub (electronic or paper) to our friends at SCHLAFLY 's TAP ROOM you will get free pint of beer? This kind offer is only good at the TAP ROOM during the days of the 2018 festival.

Talk backs for this production and all others will be held at Miss M's Candy at 500 North Grand Blvd. Please see the schedule on the website at [www.stlfringe.com](http://www.stlfringe.com) to attend.

Fringe's Closing Night Celebration kicks off August 25th at 9pm and is open to the public.

Come join us as we announce the 2017 FRINGEMEISTER.

Fringe is working hard to grow our endowment for the organization and is graciously asking everyone to consider giving a ten-dollar donation. This very important fund guarantees that StIFringe will be entertaining audiences for years to come.

Our MainStage Series this year comes with a second ticket to see one of the many shows throughout the festival, keeping StIFringe's commitment to help grow our audiences for all of our artists. Today's show will also allow you to see the following shows at the festival: <FILL IN SHOW(S) ACCORDING TO GRID>. Please pick up your ticket from the box office at the Grandel after the performance.

Finally, welcome again to StIFringe. Please turn off cell phones, pagers (Do people still have those things?) and electrical devices at this time, thank you again and enjoy this show! St. Lou Fringe was incorporated as a non-profit in the state of Missouri in November 2011 and is a 501(c) 3 tax-exempt nonprofit organization.

**RiverFront Times Cover Story**  
**St Lou Fringe 2018 Local Headline Act**  
**The Gringo**

*Choreographer Christopher Page-Sanders leads The Gringo cast in rehearsal.*



Choreographer Christopher Page-Sanders just wants all the dancers in the room to be chill.

"With your arms you can do whatever you want, but it has to be really chill. Chill and relaxed. Chill and relaxed. Yes? Clear? Has anybody ever been to Miami?" he asks the group of auditionees lining the basement dance studio in University City's Center of Creative Arts, or COCA. One says no. "There's a certain atmosphere in Miami that we are looking for," Page-Sanders continues. "Chill, relaxed, cool, clean."

It's not Miami; it's St. Louis in February, and it's dark outside, and freezing cold. Inside, under the fluorescent lights, everyone is wearing shorts, sweatpants or leggings along with their dance shoes. But when Page-Sanders turns the music on, from the rhythm pulsing through the room, you'd think you were at a party in Little Havana.

The concentration is fierce as Page-Sanders shouts counts over the music. The dancers move across the wood floor, working to match the hip-hop-influenced choreography to the beats. You can tell it's not what they are used to performing at a typical musical-theater audition.

And it's not supposed to be. These local performers aren't auditioning for a traditional, Golden Age Broadway musical like you've seen at the Muny or the Fabulous Fox. They're instead trying out for the new musical serving as the local headliner for St. Lou Fringe this month. The festival, which takes place in Grand Center each summer, doesn't produce your grandma's idea of the arts: We're talking new work, uncensored, unjuried performance and exposure for semi-professional performers.

That makes St. Lou Fringe a perfect fit for this particular musical, simply titled *The Gringo*, which is set to premiere at .ZACK August 16 to 19. Written, directed and music-directed by 28-year-old St. Louisan Colin Healy, *The Gringo* takes place between two graffiti-covered Miami neighborhoods — Overtown, which is historic but rundown, and Wynwood, which Healy describes as "graffiti and gentrification central."



**Samantha Madison**  
rehearses the song "On the Internet," which takes place on

The script follows a young street artist named Ishmael who arrives in town shortly after a beloved local street artist known as El Fantasma is shot to death by police. The story follows Ishmael as he confronts his white privilege in unfamiliar territory and reveals the stories of others he meets along the way, leading to the musical's ultimate question: If your home is hell and you have the privilege to leave, do you? Or do you stay and fight for it?

If any of this storyline seems familiar, well, it should. While *The Gringo* takes place in Miami, it deals with themes that would be recognizable anywhere in 2018, such as

internet fame, hook-up culture and police brutality — and offers particularly uncomfortable parallels for St. Louis. But from the look of the audition turnout, St. Louis is here for it. And if this production team's hopes come true, this year's St. Lou Fringe festival won't be the last stop for *The Gringo*: It will instead be the one that helps launch it.

**To trace the beginnings of *The Gringo***, you have to back up to 2013, a time when tragedy struck in Miami — a trauma not so different from the shooting of Michael Brown, which galvanized St. Louis the following year.

On August 6, 2013, Miami Beach Police found local graffiti artist Israel Hernandez-Llach, also known as "Reefa," tagging an abandoned McDonald's that was already covered in graffiti. The eighteen-year-old ran, beginning a chase involving more than half a dozen officers, according to *Miami New Times*. The chase ultimately concluded with Officer Jorge Mercado tasing Hernandez-Llach in the chest. The Colombian immigrant later died at Mount Sinai Medical Center.

Six months later, the medical examiner would call Hernandez-Llach's passing a "sudden cardiac death" and declare the incident an accident, according to the *Miami Herald*. Hernandez-Llach's death led to his parents filing a lawsuit against the city of Miami Beach and its police department for using excessive force. It also cued protests against the police and debate about the use of Tasers.

At the time, Healy was studying theater education and acting at Florida International University in Miami. Having grown up in the suburbs of Miami, he found that Hernandez-Llach's death struck close to home — literally.

As night fell a day or two after the teen's death, Healy wrote down two little words that served as the title for a story idea: "The Gringo." As he sat in his 350-square-foot West Miami apartment, Healy began exploring the characters that now make up the story. It wasn't long after that he realized that Hernandez-Llach, who was only a few years younger, had gone to his high school. "I thought to myself, 'Wow, that could've been me,'" Healy remembers. But that mindset wouldn't last.

"Once I started digging into the story a little more, I'm like, 'No, it was never going to be me,'" Healy says. "It really started this whole journey of privilege awakening in a way for me, like realizing despite anything — despite anything that's not whiteness and straightness and maleness, it doesn't matter. I still have that privilege, regardless if I'm financially and socially equal to someone else ... I didn't ever see that growing up, and it was this event that was the turning point for me."

Often sporting a baseball cap with his beard and glasses, Healy today has a demeanor that's more low-key composer than Broadway diva. But while he'd likely blend in with the twentysomethings at your favorite Cherokee Street bar, there's a big difference: Few people his age have had a project like *The Gringo* consuming their thoughts for five-plus years — or put the same kind of passion and drive into bringing it to fruition.

It was after his wakeup call while researching Hernandez-Llach's story, Healy says, that he truly dove into writing the show. Thinking back on it now, he thinks he might have been aware of his privilege at a much younger age had he grown up in St. Louis and not Miami. South Florida's melting-pot makeup can be deceptive.

But time passed. Healy went on tour with the Republik, the band he was a part of at the time, and *The Gringo* fell to the wayside. That is, until a year later, when Michael Brown was shot.

That year, Healy moved to St. Louis, where he had family and had accepted a job teaching and music-directing in the vocal department at COCA. He came to town about a month after prosecutors announced Officer Darren Wilson would face no criminal charges for the fatal shooting. And it was then that he realized that *The Gringo* needed to be told.

"That was the moment where I remembered what I was writing before, and I was like, 'Well, this is relevant,'" Healy says. "And obviously I was paying attention to Michael Brown and all that when it happened, and it was in the back of my mind. But once I moved up here I was like, 'Yep, this is the story that I need to resurrect now,' because I think what happened down there is pretty similar."



The result may be a musical that stars a white kid, but it is not about a white kid — rather, Ishmael is what Healy calls a "backseat protagonist" who tries and fails to drive the story. Instead, *The Gringo* spotlights the stories of the people Ishmael comes in contact with, many of whom are people of color with complex lives and experiences much different than his own.

The story deals with modern issues — and is filled with elements that plant it solidly in the 21st century. Dialogue only makes up about five to ten minutes of the show; the rest of the play is told via music and choreography influenced by the people and cultures depicted on stage. The score includes many forms of Latin music, including salsa, merengue and bossanova, with rap also making the occasional cameo.

The dancing, too, is inspired by the various music styles and physicalizes the themes of the show. Case in point: One of the songs, "On the Internet," takes places on Tinder, with the characters on their phones — and yes, Page-Sanders cleverly ties a swiping motion into the dancing. And upon a second viewing, you'll notice the way his choreography in the opening number, "The Streets Are Still Grey in Miami," uses dance to refer to the various themes and relationships you learn about later in the show.

In its simplest terms, *The Gringo* is a love triangle between characters of varying levels of privilege. But unlike many musicals, it takes the thin archetypes you're accustomed to seeing on stage — the ingenue, the jealous boyfriend, the best friend — and completely breaks them down by the second act, showing how much more there is to each one, just like in real life.

"I think what Ishmael learns in the show is to view those who we don't think about because they're not on our radar, to view those people when we're thrust into their world, to view them complexly. And I think the more we don't put others in little boxes, the less we'll hate each other," Healy says.

It's an idea worth listening to in St. Louis.

"Despite the screaming and yelling we do, we don't see each other complexly a lot in this city and in the county and the metro area at large," Healy says. "The Delmar Divide is one of those many lines that we draw, and stories like *The Gringo* seek to blur those things and make people of different classes and colors see each other a little bit more complexly and understand that our lives are as complex as theirs."

### **Matthew R. Kerns, the executive director of St. Lou Fringe, definitely sees the potential in such a story.**

Kerns has come to the audition for *The Gringo* to scout talent for a different part of the festival, the national headlining act. Stepping out of the dance studio, Kerns explains that he connected with Healy during St. Lou Fringe last year, when he hired him to be the music director for that year's national headliner.

He picked a good person for the job — beyond Healy's obvious credentials at COCA and his work with the Republik, he has extensive training in both music and theater. He began with violin lessons at age five, later picking up both voice and a number of other instruments, including piano, guitar and drums. He also has experience performing, starting with a production of *Joseph and the Amazing Technicolor Dreamcoat* at age fourteen and eventually working with some semi-professional companies in Ft. Lauderdale.

Healy went to public performing-arts elementary and middle schools, both magnet schools that he says were formative in exposing him to music as well as a variety of people and cultures. After high school, Healy returned to his alma mater to music-direct competitive high school theater.

It didn't take long for Kerns to see Healy's potential.

"It was almost instantly where I was like, 'This kid is going places. This kid is going, like, all the way.' He's so talented, and I wanted to, and continue to want to, help him do exactly what the Fringe does, which is incubate new work and elevate it to the next place," Kerns recalls. "And so I wanted to give him an opportunity, because I really feel like *The Gringo* has some chops to it to go far."

In the summer of 2016, Healy held his first audition for *The Gringo*, presenting a reading of scenes from Act One that featured the three leading actors who have been with the project ever since. Additional actors were brought on board to perform a full staged reading and create a cast recording. After *The Gringo* was picked up by St. Lou Fringe, Healy also found himself in the producer's chair, cueing the creation of his theater production and education company, Fly North Music, to see *The Gringo* to the fringe festival.

The enthusiasm has been palpable. That cast recording? It had a goal of \$2,000 on fundraising site Indiegogo, and it ended up earning \$5,797. The funds needed to produce *The Gringo* at the fringe festival? They've all been secured thanks to a number of local fundraisers and 50-plus backers, who have ranged from friends to students' parents to strangers. And those staged readings that helped get all of this started? Well, we'll get to that in a moment.

If history is any indication, St. Lou Fringe could only increase the momentum. In 2016, for example, a show titled *Count Time!* that debuted at the festival. The play tells the story of a woman named Patricia Prewitt who was wrongfully incarcerated for her husband's murder. *Count Time!*, which received an award for best production at the fringe festival, went on to become a Missouri Arts Council touring show and now tours around the state. Some of the national headlining acts, too, head to the East Coast after incorporating the feedback they get at St. Lou Fringe.

But before *The Gringo* can reap any potential benefits from the festival, it needs a cast. Most of the principal roles will be played by the actors who originated the parts, but spots for a number of supporting characters and the ensemble have yet to be filled.

Kerns heads to a small music classroom at COCA, where auditionees are now lined up out in the hallway, music books in hand. The air is a mix of nervous energy and chilly February temperatures creeping through the windows behind the casting table as each performer enters to sing a chosen cut of music.

One by one, they give their sheet music to Healy, who is in his element accompanying at the piano. He sight-reads everything he's handed, from staples cut from *Chicago* and *Hamilton* to more obscure samples from lesser-known musicals. Sometimes he asks the singer to demonstrate an additional song. Sometimes he has them perform scales to assess their vocal range. Every time, the casting team discusses their options after the potential actor leaves the room. Ultimately, the cast ends up being made up entirely of St. Louis actors — a rarity for many productions, Page-Sanders muses later, but also one of Healy's goals for the St. Lou Fringe version.

Page-Sanders, a COCA-kid-turned-teaching-artist and professional dancer, is impressed with the number of actors that showed up to audition.

"I just think that when it comes to art, I think that people just want that opportunity to be a part of something new. And especially in St. Louis, I think artists of color are so underrepresented in the community," he says. "So to know that there is somebody who wants to tell one of the many stories of our community makes people want to be a part of that."

In the end, they land both a diverse and accomplished group. The majority of the cast is made up of people of color, including actors of African American, Latinx and Asian descent. There are a wide variety of backgrounds: an actor from rural Missouri, an activist, a single mom, a few college students. Some are prominent community theater actors with nine-to-five jobs; another is a dance instructor who attended the American Musical and Dramatic Academy; still another is a COCA grad with a number of Muny credits.

It's not until mid-July that the cast starts rehearsals for St. Lou Fringe. In a phone interview a few days before rehearsals begin, Kern explains that he thinks *The Gringo* has the essential ingredients to be a success: a story that is compelling and real, and music that is smart, innovative and unlike anything else out there.

"I see *The Gringo* being picked up by regional theaters across the country," he says of its potential following St. Lou Fringe, "and I really could seriously see *The Gringo* in an off-Broadway run."

### **On January 21, 2017, Healy wasn't thinking about St. Lou Fringe success, much less making it off-Broadway.**

That Saturday, the real question for *The Gringo* was simply how COCA could fit all the excited people who'd turned out for its staged reading into the facility's small blackbox theater.

While that evening offered the second staged reading, it was the first time the story would be performed in full. Theatergoers showed up in droves, forming a line that stretched through COCA's lobby and down the connecting hallway. Staffers had to add chairs along the walls and put the start time on hold as they worked to accommodate the crowd. By the time the theater reached capacity, a long line still waited outside. Healy had people put down their contact information, already mulling the idea of another reading to accommodate the demand.

St. Louis-based actor Jon Hey witnessed the incredible reaction.

"It seems so passe to say it was electric, but it just was kind of alive," Hey remembers. "The audience was excited and very supportive, the cast was in it and supportive and really excited — I just didn't get the feeling that anybody had been dragged to the theater that night."

The enthusiasm only continued after the show, as audience members chattered about their favorite songs, characters and parts of the story. Hey found himself swept up in similar feelings. "A couple of the songs we just thought were brilliant," he recalls, "not only in how it was staged but how it was written and what he was trying to depict and the story he was trying to tell." Original cast member Alicia Reve Like can't put her finger on what made that reading so successful — maybe it's because people know Healy is talented and want to see his work, she suggests, or because it was free, or simply because of the magic of theater. A professional singer and actor as well as a COCA teaching artist, she will be reprising her leading role, Kahlo, in the fringe festival production.

"The reason why I've stuck around besides just looking at the project and being like, 'This is so cool!' is it's one of the few times where as an artist I get to use my art as activism. It doesn't come along often," says Like. "So it's not often that as an actor you get a script, you look at it and you're like, 'Whoa, this has to be done.'"

The crowd at the January 2017 reading only affirmed her feeling that *The Gringo* is something special.

"That also solidified for me, like, 'We have a gem on our hands. Like, maybe we have the next hot thing in the country.' Because everything has a starting point. Like, you don't get *Hamilton* overnight. You don't get *Hamilton* in a year. You get *Hamilton* over years. And Colin has already put in years of writing and composing."

Since that reading, *The Gringo* has seen its fair share of changes. Healy has made the show a collaborative effort, looking to his cast and team members such as Page-Sanders for their thoughts and ideas on the work. Page-Sanders stresses the need for honesty and authenticity in the process, rather than simply trying to create a good book.

"Because we are dealing with heavy social issues — police brutality, violence, the struggle of people of color in this country right now — we have to be completely honest. We have to be completely open," he says. "The question is, what message are we trying to say? What message are we trying to send out to the world, and how do we do that? Especially emotional moments, because there are many emotional moments in *The Gringo*. How do we create an emotional moment with a message and not whitewash the message?"

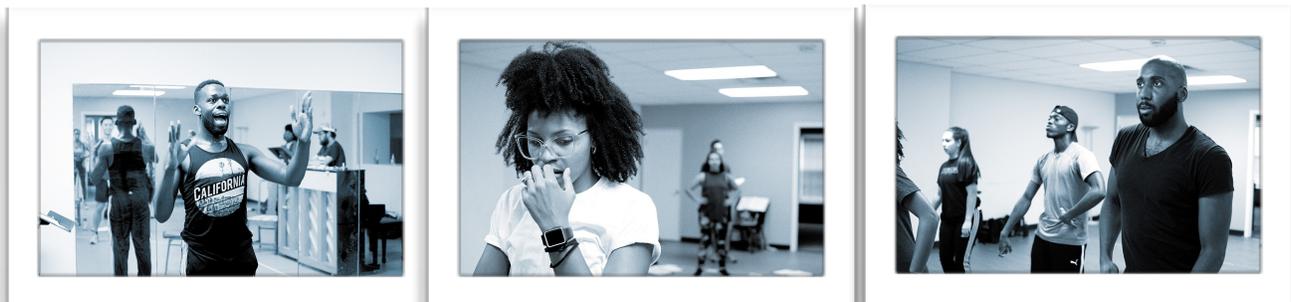
Now as the show sees its final edits and rehearsals, the next question is whether *The Gringo* can draw the kind of crowd it saw at that staged reading to its performance at St. Lou Fringe — and see life beyond the festival.

"Where I want it to go, of course Broadway," Healy says with a small laugh. "I want it to be a licensable product that's accessible for casts of any color, creed or financial ability to put on, as simple or as complicated as you want it to be."

And if that's all *The Gringo* ever does, Healy says, it will be victory in his book. But of course, he'd like it to have a life of its own before becoming a licensable product, and Broadway is always the dream.

He's not the only one with such a vision. Both Page-Sanders and Like express similar hopes about *The Gringo*, and many others have bought into its message along the way. After all, it's not every day you find a story that resonates with so many people — and amplifies the voices of people who too often go unheard.

"I believe so much in this project that it legit is like, 'Oh, this is a Tony winner,'" Like says. "And I want to be on the fricking train when it's a Tony winner."



*Photos for the Riverfront Times Story are by Andy Pualissen*

**Fringe 2018 Fiscal Year Budget and Adjustments:**

<b>St Lou Fringe September 1, 2017 thru August 31, 2018</b>				
<b>Includes post Fiscal Year Adjustments</b>				
<b>Racecars and Romance Season</b>				
				Sep '17 - Dec 18
Ordinary Income/Expense				
Income				
		Donation	10.00	10.00
		Events Revenue		
		Fringe Artist Participant Fees	24,459.09	24,459.09
		Fringe Monthly	1,236.27	1,236.27
		Fringe Festival	39,839.58	20,891.67
		Giving Tuesday	175.00	175.00
		AYPO	1,479.75	1,479.75
		<b>Total Events Revenue</b>	<b>67,189.69</b>	<b>46,308.02</b>
		Contributed Revenue		
		Board Contributions	999.00	999.00
		Direct Public Support		
		Event Donors	1,635.94	413.94
		Major Donors	12,259.50	500.00
		Corporate Sponsorship and Gifts in Kind - Goods	5,000.00	5,000.00
		Advertisement	10,000.00	10,000.00
		Professional Services	5,000.00	5,000.00
		Other	6,000.00	6,000.00
		Office Space - T Rex	17,000.00	17,000.00
		Accounting Services	10,000.00	10,000.00
		Venue Facilities	55,000.00	55,000.00
		Supplies	5,000.00	5,000.00
		<b>Total Gifts in Kind - Goods</b>	<b>108,000.00</b>	<b>108,000.00</b>
		<b>Total Direct Public Support</b>	<b>126,895.44</b>	<b>125,981.50</b>
		<b>Total Contributed Revenue</b>	<b>127,894.44</b>	<b>126,980.50</b>
		Sales Income		
		Non-Button Merchandise		
		T-Shirts Sales	462.55	462.55
		<b>Total Non-Button Merchandise</b>	<b>462.55</b>	<b>462.55</b>
		<b>Total Sales Income</b>	<b>462.55</b>	<b>462.55</b>

Total Expense

249,099.15    36,148.89    212,950.26

		Indirect Public Support			
		Grants/Foundational Giving			
		St Louis Community Founda	1,500.00		1,500.00
		RAC Grant	17,500.00	7,000.00	10,500.00
		MAC Grant	19,939.00		19,939.00
		Total Grants/Foundational Givi	38,939.00		31,939.00
		Total Indirect Public Support	38,939.00		31,939.00
		Other Types of Income			-
		Miscellaneous Revenue	18.97		18.97
		Total Other Types of Income	18.97		18.97
		Total Income		7,000.00	
		Gross Profit			
		Expense			
		Fundraising expenses	134.43	8.04	126.39
		Festival Production Fees	100.00		100.00
		Festival Production Expense	600.00	500.00	100.00
		Donor Development	28.67	-	28.67
		Special Events accounts			
		Special Event Costs			
		Fringe Monthly	50.00	50.00	-
		AYPO	500.00		500.00
		5/5ths Costs	623.26		623.26
		Total Special Event Costs	1,173.26		1,478.32
		Total Special Events accounts	1,173.26		1,478.32
		Production Expenses			-
		Venue Rental	5,000.00		5,000.00
		Total Production Expenses	5,000.00		5,000.00
		Festival Expenses			
		Cast Transportation	478.96		478.96
		Cast Housing Rental	575.00		575.00
		Advertisement	800.00		800.00
		Festival Production Expenses	9,170.17		9,170.17
		Artist Payout 2018	23,695.00	8,449.30	15,245.70
		Production Stipends 2013	50.00		50.00
		Seasonal Staff	7,838.00		7,838.00
		Grounds Maint. Equipment	200.00		200.00
		Insurance	1,499.00		1,499.00
		Artist Payout Present Year	8,235.00		8,235.00
		Production Stipends	200.00		200.00
		Total Festival Expenses	52,741.13		44,291.83
		Marketing expenses			
		T-Shirt Printing	420.59		420.59
		Website	811.76	228.85	582.91
		Print Design	2,500.00	1,000.00	1,500.00

				Total Marketing expenses			
				General & Administrative			
				Food - Staff and Volunteers	283.36		283.36
				Bank Fees	101.95	18.00	83.95
				Office Equipment	7,000.00		7,000.00
				Registration and Fees	1,144.50		1,144.50
				Staff Stipends			
				Payroll Taxes	9,814.53		9,814.53
				Year-Round Staff	27,404.68	5,000.00	22,404.68
				Staff Stipends - Other	7,620.00	7,620.00	-
				Total Staff Stipends	44,839.21		32,219.21
				miscellaneous expense	42.80		42.80
				Postage, Mailing Service	68.20	25.50	42.70
				General & Administrative - Oth	115.49		115.49
				Total General & Administrative	53,595.51		40,932.01
				Payroll Expenses	41,445.80	13,249.20	28,196.60
				Other Types of Expenses			
				In-Kind Expenses			
				Advertisement	10,000.00		10,000.00
				Professional Services	5,000.00		5,000.00
				Equipment	-7,000.00		(7,000.00)
				Office Rent T-Rex	17,000.00		17,000.00
				Supplies	5,000.00		5,000.00
				Accounting	10,000.00		10,000.00
				Venues	50,000.00		50,000.00
				Total In-Kind Expenses	90,000.00		90,000.00
				Other Costs	548.00		548.00
				Total Other Types of Expenses	90,548.00		90,548.00
				Total Expense		25,912.70	
				Net Ordinary Income			
				Net Income			

Net Ordinary Income	-14,584.50	(7,241.22)
Net Income	-14,584.50	(7,241.22)

St. Louis Fringe Festival			
Statement of Financial Position			
Fiscal Year			
August 31, 2018			
<b>Assets</b>			
Cash and Cash Equivalent	28,114.57		
Total Assets		28,114.57	
<b>Liabilities and New Assets</b>			
<b>Liabilities</b>			
Total Liabilities	-		
<b>Net Assets</b>			
Unrestricted	28,114.57		
Total Net Assets	28,114.57		
Total Liabilities and Net Assets		28,114.57	

## **Embracing our region by creating a festival where everyone is truly welcome**

Emphasizing accessibility and opportunity, the festival also offered a number of interactive events. Once again in 2018, the festival included a day of family-oriented activities and storytelling in Strauss Park. This outdoor event featured face painting, dance, and hands-on art activities in addition to short performances. The event was presented at no charge, though freewill donation was encouraged and gratefully accepted, and neither tickets nor reservations were required to attend.

During Fringe Family Day, children of all ages and abilities, as well as impaired adults, were able to build totems, color, make art, play games, and participate in a number of hands-on activities as well as watch performances. Select times during the day were performance free, allowing those with stimulation sensitivities a better opportunity to participate in communal art making. The St Lou Fringe Family Day was presented with help from the Story Stitchers, the School of Rock, the St. Louis Public Library, the ACTivist Project from the Missouri History Museum, ARTica, and other artists and performers.

Accessibility was also ensured for physically impaired audience members; all performing spaces were wheelchair accessible and listening devices and signed performances were offered for almost every show produced. Finally, as part of a commitment to promoting art and community in St. Louis, the festival offered a wide variety of ticket packages, enabling patrons to see as many or as few shows as they can fit in their schedule and budget.

Our audiences are predominantly but not exclusively from the St. Louis metropolitan region, an area that spans a dozen counties in eastern Missouri and western Illinois. St. Lou Fringe is also followed by and attracts artists and audience members from across the United States and Canada; approximately 25% of our performing artists traveled more than 100 miles to participate in the festival, as did approximately 15% of our audience. As the festival grows, we expect to see this number increase and these attendees, as well as those from the farther reaches of our region, genuinely appreciate the hospitality provided by and actively seek to support our sponsor businesses.

Voices Unleashed brings our commitment to serving under- represented voices and the complexity of the region through our Festival and other programming.

Statement on Oppression

Considering the reality of institutional oppression, we hereby commit to:

••••  
••

### **Commitment to Diversity**

Exciting innovation and a commitment to diversity lead to a boost in quality

The 2018 festival featured innovative changes designed to attract a broader audience and encourage patrons to see multiple shows. Three headline acts were featured on the newly renovated Stage at the Grandel Theatre, which was renamed the Schlafly Stage during the festival run. “A Song for Vanya,” from Northern California, is a musical take on Anton Chekov’s tragicomedy “Uncle Vanya” that featured a St. Louis-based cast. Local headliner ERA re-imagined “Snow White” in a fresh take on the fairy tale. As director Lucy Cashion explained in her notes, the production is “a play about identity, not so much who we are, but what we reflect.” Finally, late-night headliner the Ashleyiane Dance Company, a Fringe favorite and regular participant, created a dance show highlighting contemporary jazz movements.

The St Lou Fringe Festival creates an opportunity for theatergoers to get the first look at new and developing shows and to provide immediate feedback for the company. Part of our mission includes a commitment to increasing diversity – in terms of performers and staff, audience members, and the themes and topics presented at the festival.

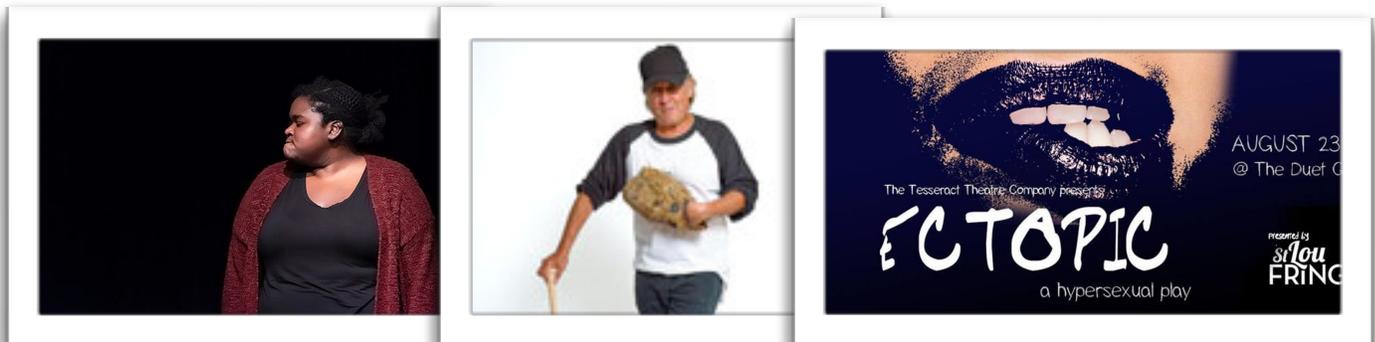
To ensure we were proactively inclusive, this year also saw the introduction of curated shows, where previous Fringe artists or producers with projects targeted to underrepresented voices in our community were invited to participate in the festival. Through this approach, the 2017 festival was able to touch on many relevant themes, including: a black man's perspective on the history of racism in the United States, gun violence, the rehabilitation of sex offenders, our refugee immigrant population, and a touching story of a gay man looking for love while preparing spaghetti and meatballs just like his mother taught him.

- **Reaffirm a culture of openness.**
- **Continue proactive engagement.**
- **Embrace challenging conversations.**
- **Continually examine our institutional structure and how it either reflects negative conditions or contributes to healing societal wounds.**
- **Acknowledge and address the reality of institutional oppression.**
- **Work actively toward addressing and eventually overcoming that oppression.**
- **We know that the experience of otherness and oppression that has been present in the social and cultural fabric of our country since its founding will not be overcome by our solitary actions.**
- **We pledge to acknowledge the reality of oppression, and to work toward accountability in all the ways that fall within our power and to strive toward truly ethical and conscientious organizational practices.**

#### **Invited returning performers**

The sponsorships and donations provided by our partners and supporters enable us to be more proactive in identifying and reaching out to the entire region, and we commit to continuing and increasing these efforts with your support.

Jackie Chambers, who transfixed audiences with a story about homelessness. Tesseract Theatre and 2017 FringeMeister Taylor Gruenloh, and Joe Hanrahan, who debuted an original work of delightful speculation.



*Bre Love in Intervals, Joe Hanrahan in Now Playing Third Base and Ectopic by Taylor Gruenloh*

## St. Lou Fringe Key Personnel, Supporting & Productions Staff, & Board

### **Executive Director**

Matthew R. Kerns

### **Director of Production**

Kevin J Bowman

### **Director of Marketing**

Tina Farmer

### **Director of Artist**

#### **Services**

Elaine Laws

### **Director of Fringe**

#### **Family Day**

Tracy Busalacchi Bono

### **Director of Audience**

#### **Services**

Lowell Daniels

### **Director of Volunteer**

#### **Services**

Orevia Vongsa

### **Art Director**

Brooke Graczyk

### **Photographer**

Robert Crowe

### **Board of Directors**

Joseph Robertson, President

Katie Kappel

Amy Ziegler

Jess Zimmerman

Ania Colvin

Lowell Daniels

Bob Crowe

Larry Rizzello

### **Advisory Board**

Lola van Ella, Travis Howser, Ken Jones, Tom Martin, Ed Reggi, Ben Senturia, Ellie Schwetye, Ron Stevens, Randy Vines, Darian Wigfall, and the late Mark Wilson

**St Lou Fringe would not be possible without the support of our donors:**

### **\$1-\$30**



BryanBarrett Judith Benton Daniel Blackwell\* Deirdre Bridge Darlene Breeze Michelle Caito Joseph Carney Adrienne Celt\* Rita Childers Jeremy Crop Tara Daniels\* Liz Deichmann Joel Doty Emily DuBois Tony Erker Debbie Faulkner Cristina Flagg John Foughty Eileen G'Sell Karen Getz Robin Gilette Darcy Glidewell Shawn Gorden Jennifer Heim Andrew Herbig Dakota F Huey Steve Isom\* Christine Johnson Greg Johnston RyanKohl MaryannKohl Kip Kohnz Emma Klues Margaret & Luke Lamming Sandy LaRouche John Lee Aimee Levitt Andy Magnis Barbara Matthews Jeff McCatty Brianna McGuire Roxane McWilliams Rosie & Bill Martin Lorrie Morey Charlie Mueller Langen Neubacher Elizabeth Pajares Dave Pape Kris Parks Ryan Phillips Jennifer Pruehsner Nina Puricelli Shahnawaz Qalbani Thomas R. Jessie Sarber Pat & Karen Sater Victor & Mitzie Schroeder Michele Siler John Skaggs Coty Smercina Brian & Jane Smith Mags Smith Marydelle Thomadies Dianna Thomas Rachel Tibbetts Cala Vera Eric Vosmeier Sherre Waggoner Mary Weber Steve Wissinger Kaylen Wissinger Laura Wood Philip Zebrowan, Fourworlds, St Louis Songwriters Anonymous The Moses Center The Acolyte Rediscover Theatre Evangelist Nebula Coworking fourworlds

### \$31 - \$99

Eeyore Ass Judith Benton\* Stephanie Co Paiie Davidson Deena & Bryan Davidson Bree DeGraw Dylan Duke Erica Freeman Lauren Garvey Lance & Tina Georgeson\* Shannon & John Grass\* Joe Hanrahan\* Mary Kappel\* Rebecca & Ken Kerwin Lynn Maupin Carrie McGrath James Moran Carol North Joseph Novak Linda Reimann Jennifer Shirar Elisa Sugar Cait Van De Wiele Corner Film Productions

### \$100 - \$499

Sabina Aftab Ryan Albritton\* Jef Awada Brynne Bannister Mark Barnett\* John Corona Kelly Crandall Billy Croghan Rhonda Croghan\* John Dalton Rick Dildine David Drebes Robert Fishbone Maia Goodman Tom & Sue Ann Greco\* Taylor Gruenloh Ken Haller Greg Johnson James Kappel\* Rob Kelch Eric Ketzer JM Lett\* Steven Ley\* Jovanna Longo SusanMintz\* Katherine Palmer\* Frank Popper Yolanda Riley Ben Senturia\* Shaun Simms Fred Smith David Stiffler Vyas and Sarah Suresh\* Richard Tao\* Bonnie Taylor\* Nancy Tonkins Paul & Suzanne Schoomer Kara Vaninger Jared M. Vandergriff Bob Vandergriff, Peggy and Mark Holly, Cynthia A. Prost, Jed Coffin

### \$500 - \$999

Bev & Rocky Piro\* Virginia Schafer\* Leslie Schultz John Renforth & Valerie Shields\* Elissa Schauman & James Wyrsh\* Amy Ziegler\* Schlafly Beer\* The Fountain on Locust OnSTL

### \$1000+

Ken & Jane Jones\* Kathleen Kappel\* Ken & Nancy Kranzberg\* Joseph Robertson\* John Skaggs\* Metropolitan Artist Lofts



### They like us, they really like us!

This year, the St Lou Fringe Festival received broad local media coverage and garnered considerable positive reviews from area critics. The festival was featured on the KTVI Fox2

morning show's "City Corner" and included in numerous "what to do in St. Louis this summer" articles, including the St. Louis Post-Dispatch's annual round up. St. Louis Magazine, the Riverfront Times, the St. Louis Post-Dispatch, and the Ladue News also included the festival in their print editions.

### St Lou Fringe critical reviews and previews for the 2018 Festival:



#### KDHX.org

<http://kdhx.org/articles/15-fine-arts/theatre-reviews/750-the-st-lou-fringe-festival-entertains-with-generally-high-quality-absolutely-heartfelt-shows>

<http://kdhx.org/articles/15-fine-arts/theatre-reviews/751-headline-acts-elevate-the-st-lou-fringe-experience-with-unexpected-retellings-creative-exploration-and-inspiring-moves>

<http://kdhx.org/articles/15-fine-arts/theatre-reviews/752-award-winning-performances-at-the-st-lou-fringe-festival-celebrate-art-and-exploration>

#### STLToday / St. Louis Post-Dispatch: preview article

[http://www.stltoday.com/entertainment/arts-and-theatre/burlesque-to-broadway-st-lou-fringe-festival-adds-mainstream-flair/article\\_efd8b252-bd4d-5afe-9470-f01f5fea9c5b.html](http://www.stltoday.com/entertainment/arts-and-theatre/burlesque-to-broadway-st-lou-fringe-festival-adds-mainstream-flair/article_efd8b252-bd4d-5afe-9470-f01f5fea9c5b.html)



#### Ladue News

[http://www.laduenews.com/arts-and-culture/features/offerings-from-the-sublime-to-the-silly-at-sixth-annual/article\\_a9aa616e-884c-11e7-80e6-2bc496a7dc25.html](http://www.laduenews.com/arts-and-culture/features/offerings-from-the-sublime-to-the-silly-at-sixth-annual/article_a9aa616e-884c-11e7-80e6-2bc496a7dc25.html)



#### Snoop's Theatre Thoughts (Reviewer Blog)

<https://snoopstheatrethoughts.com/2017/09/02/notes-from-the-fringe-2017-edition/>



#### Stage Door St. Louis (Reviewer Blog)

<https://stagedoorstl.com/2017/08/23/existential-snow-white-is-perfect-fit-for-quirky-st-louis-fringe-festival/>

#### St Louis Limelight Magazine

<https://stlimelight.com>



#### The Riverfront Times

<https://www.riverfronttimes.com/stlouis/the-gringo-colin-healy-st-lou-fringe/Content?oid=22642548>

The Fringe doesn't end when the curtain falls on the festival



The Fringe's small, year-round team never really stops working to grow the organization and fulfill our mission of building and supporting our community by connecting uncensored, unjuried performing arts with accessible and affordable performances for audiences. In addition to seeking grants, sponsorships, and donations, the Fringe holds a number of art themed fundraising activities throughout the year. These events raise money to keep the lights on while also keeping the festival and the philosophy of Fringe top-of-mind for patrons and performers.

Applications for the 2019 festival opened on on January 20, 2019, with the selection party to follow. Our popular events Lottery Kick Off Party and Act Your Pants Off will continue in 2019.

In 2019, the St Lou Fringe Festival will continue providing artists with a safe, supportive environment to perform their work and offering audiences exciting, engaging opportunities to experience high quality arts in St Louis. We exist to serve the creative professionals we risk losing to cities with more vibrant creative markets – artists who seek platforms to reflect the culture of our community, and their patrons – from suburban to urban. We couldn't have gotten this far without you and we sincerely hope you will continue to sponsor and support our work. The future of art is alive in St. Louis now!

