

performances

MAGAZINE

THE  LD GLOBE

JULY 2023



THE **7**Finger_s

PASSENGERS



Welcome to The Old Globe and this production of Passengers. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

OUR MISSION

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

OUR VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman-Cochimi language family. The Kumeyaay have stewarded through generations the lands and waters of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.

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ASSOCIATE ARTISTS

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Ralph Funicello	John McLain	David F. Segal
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Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
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Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

^{*}In memoriam

FROM BARRY

I suppose it's appropriate that a show about train journeys represents a kind of departure for The Old Globe.

For a while now, even before the pandemic, we've been thinking about the best way to program our indoor spaces during the period when our outdoor theatre is in operation. We've looked at family-friendly programming, at musical theatre, at comedy, and, last summer, at limited runs of special theatrical events. This last has revealed to us a real appetite in San Diego for work that's unique and that's different in certain ways from the playwright-driven, highly narrative fare of the rest of our subscription season. We've always known that the Globe audience is smart and curious; we've learned that it's hungry too, for experiences that harness all the elements of theatre to transport us to places we've never before imagined.

That's why we're so happy to bring *Passengers* to our city. A creation of the extraordinary Montreal-based company *Les 7 doigts de la main*, The 7 Fingers, it's a piece that defies easy categorization, just as its creators do. Drawing on the long and rich history of the European circus tradition, The 7 Fingers makes theatre by fusing acrobatics, dance, movement, song, text, and spectacle. Their work is thematic more than it is narrative, and yet it tells stories by putting human beings into complex and charged situations and watching them navigate their way through. Their company members perform remarkable acts of physical control and precision and gobsmacking feats of aerial

daredevilry. But deployed in the context of the theatre, these circus-derived techniques rise to the level of metaphor. Flying on silks becomes an expression of love. Walking a tightrope, an image of how to transcend loss. Juggling, a demonstration of control in the face of chaos. This is theatrical sleight-of-hand, this is the conjuration of wonder.

Passengers considers what happens when we travel on a train. We say goodbye to loved ones as we leave the station, or reunite with them when we get to our destination. We watch the landscape out the window and imagine the lives of the people in the towns we speed through. We meet an intriguing stranger and maybe we fall in love. For the length of the journey, we're in community with the others on the train, and then we return to our separate lives.

This is the stuff of theatre: characters, relationships, emotions. And this is also the stuff of spectacle, of joy, and of marvel. I find this show deeply engaging, really provocative, and thoroughly delightful. It represents another step in our commitment to bring the widest variety of excellent theatre to San Diego, and I hope it is the beginning of a long relationship with this great company.

In that sense it's less a departure than an arrival.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.
Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

PASSENGERS

A PRODUCTION BY
LES 7 DOIGTS DE LA MAIN (THE 7 FINGERS)

DIRECTED, WRITTEN, AND
CHOREOGRAPHED BY
SHANA CARROLL

ASSISTANT TO THE DIRECTOR
ISABELLE CHASSÉ

CO-PRODUCERS
TOHU (MONTREAL, CANADA)
ARTSEMERSON (BOSTON, U.S.)

COMMISSIONING PARTNERS
MOSCOW MUSICAL
THEATRE (MOSCOW, RUSSIA)

CAST
Eduardo De Azevedo Grillo, Kaisha D-W, Beto Freitas, Marco Ingaramo, Nella Niva,
Mandi Orozco, Santiago Rivera Laugerud, Andrew Sumner, Méliejade T. Bouchard

SCENOGRAPHY Ana Cappelluto
MUSICAL DIRECTOR Colin Gagné
VIDEO DESIGNER Johnny Ranger
LIGHTING DESIGNER Éric Champoux
COSTUME DESIGNER Camille Thibault-Bédard
HEAD COACH Francisco Cruz
TEXTS Shana Carroll
TEXT, EINSTEIN'TRAIN Conor Wild

ORIGINAL CAST
Serenio Aguilar Izzo, Louis Joyal, Maude Parent, Samuel Renaud, Sabine Van Rensburg,
Brin Schoellkopf, Freyja Wild, Conor Wild

PROJECT MANAGER Sabrina Gilbert
PRODUCTION COORDINATOR Yagub Allahverdiyev
TECHNICAL DIRECTOR Simon Lachance and Michel Bisson
STAGE MANAGER Charlotte Legault and Karine Perron

ASSISTANT TO THE TECHNICAL DIRECTOR Marie-Hélène Grisé
VIDEO COORDINATOR Dominique Hawry
VIDEO PROGRAMMATION Laura-Rose R. Grenier
DOP - SHOOTING Mark Ó Fearghail and Harley Francis
VIDEO ANIMATION Yannick Doucet and Remi Borgeal
SOUND ENGINEER Jérôme Guillaume
LIGHT PROGRAMMATION Stéphane Lecavalier
ELECTRIC CHIEF Gabriel Fournier-El Ayachi
TRAPEZE COACH Véronique Thibault
CREATION RIGGER Stéphane Beauchet and Nicolas Lemieux
SET DESIGN ASSISTANT Dominique Coughlin
COSTUME ASSISTANT Catherine Veri
RIGGING INTERN Joanie Audet

MUSIC, LYRICS, SOUND DESIGN, AND ARRANGEMENTS
Colin Gagné

IN COLLABORATION WITH
Jean-Sébastien Leblanc (Arrangements Contorsion, Hulahoop, and Trapeze),
Boogát (Lyrics Juggling), Jérôme Guillaume (Arrangements Juggling)

OPENING, TIGHT WIRE, AND EPILOGUE MUSIC
IS BASED ON A THEME COMPOSED BY
Raphael Cruz

VOICE AND INSTRUMENTS
Boogát, Maude Brochu, Alexandre Désilets, Guido Del Fabbro, Jérôme Dupuis-Cloutier,
Jonathan Gagné, Gabriel Godbout-Castonguay, Dominiq Hamel, Sheila Hannigan, Olivier
Hébert, Frannie Holder, Anna Kichtchenko, Jean-Sébastien Leblanc, Jeffrey Moseley, Maude
Parent, Pablo Pramparo, Mathieu Roberge, Guillaume St-Laurent, William Underwood

TOURING TEAM 2022-2023

TOUR MANAGER Guillaume Biron
TECHNICAL DIRECTOR Simon Carrière-Legrès
RIGGER Max Jouanneau
LIGHT OPERATOR Loriane Foisy
SOUND AND VIDEO OPERATOR Michael Amstadt

This show is dedicated to Raphael Cruz.

THANKS
*ACMÉ Décors (Mario Bonenfant and Étienne Boucher-Cazabon), Lionel Arnould, Concept
ParaDesign, Emilie Bonnavaud, Nicolas Belle-Isle, Manuel Chantre, CRITAC (Patrice Aubertin,
Marion Cossin, Jean Thibault), Antoine Grenier, Mathieu Grégoire, Patrick Handfield, Camille
Labelle, Cédric Lord, LSM (Michel Baron and Julien Perron), Ovarions Atelier (René Ross), XYZ
Technologies (Camille St-Germain)*

July 1 – July 30, 2023

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

THREE QUESTIONS FOR DIRECTOR SHANA CARROLL

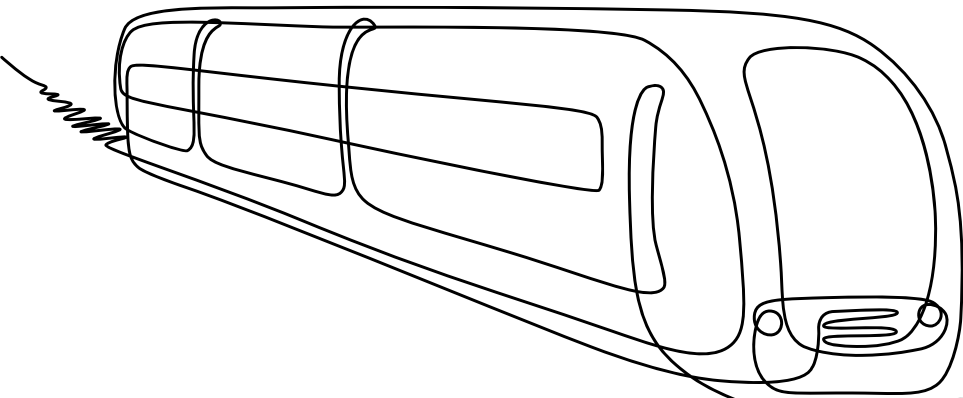
Director, writer, and choreographer Shana Carroll discusses her creative process for the complex and magical show *Passengers*.



Where did you get the idea to work with the world of trains?

The creative process involves a lot of mechanisms. I've always been attracted to trains because they are a reminder of past times and lands, but also a step toward the future, since they lead us to countries we have not yet visited. I've always been interested in the symbol of the train. When I was young, there was a train that ran about 10 kilometers from my home. Every time it went by, it was like a call, something deeply powerful. You couldn't hear anything else. And when I was in my 20s, I did a lot of shows in Europe, so I spent a lot of time on trains. Many pivotal moments of my life happened there.

I was fascinated by the different contradictions that train travel involves: the feeling of not moving at all, of being stuck in a box while moving at a crazy speed, and the juxtaposition of the landscape and the reflection of one's own face in the window. There is also the element of chance: we take the decision to get on a train, but at the same time we are stuck in it, without knowing the people who accompany us, and we have no control over the sequence of events. I have so many incredible stories in trains, talking for hours with strangers of all ages, geographical origins, and social backgrounds.



(right) Andrew Sumner and Beto Freitas with the cast of *Passengers*. Photo by Kevin Berne.

How did you apply these ideas on stage in *Passengers*?

There are always different layers in a creation. What I do is that I let the idea simmer slowly, to get to its essence, which can be summed up in one sentence. In this case, the death of my friend and collaborator Raphael Cruz in January 2018 was determinant. I had started writing a few months before, with the intention of making a more narrative show, like *Murder on the Orient Express*, with different narrative arcs for each character. Then Raphael died, and I was in mourning, I was in pain. I had the feeling of having lost my accomplice, my compass. And I believe that creation is the antidote for getting through the darkest matters. Only this time, I said to myself that nothing made sense: this young man had died so early. There was no possible antidote, no solution.

Then one day, a few weeks after Raphael's death, I told Sébastien Soldevila, another co-founder of The 7 Fingers, that I wanted the world to be a magical place again, not a place where young men who are dear to me die. He answered me with this decisive sentence: "The world is both at once." And that's it, for me it was the sentence that would summarize my project. Suddenly all the contradictions implied by trains came back to me.

So yes, sometimes people die, but sometimes there is magic too. There is no path that is necessarily happy or unhappy; we are on two parallel tracks, and we try to follow both at the same time. This is how the train became a metaphor for this notion, a reflection on this dichotomy.

Then I wanted to apply chapters: departure, transit, and arrival, in all their forms, whether pleasant or unpleasant. Hearty farewells, happy departures, a trip stuck in the middle of perfect strangers, sleeping on a train (there is something magical about sleeping on a train). For music, we added a song that Raphael wrote five years ago that we had never used. There is a passage where he plays the piano, so in a way, he is part of the show.

How do you choose the artists you want to see in your show?

I choose artists I know and really want to work with. I met some at the National Circus School of Montreal. I was in contact with others after having worked with them before. I particularly appreciate when an artist has multiple talents, when she or he knows how to move and play comedy well. I also want an artist who is a good person, with a good soul. I like working with these artists for who they are as people as well as artists. ■



THE 7 FINGERS

The 7 Fingers is an arts collective unlike any other. In 2002, the seven founders set out to redefine circus by stripping down the spectacle to its thrilling essence.

The contemporary company tells stories using death-defying acrobatics with a life-affirming theatricality that is unique to The 7 Fingers. Since its inception, the company has expanded from its own signature touring shows to creating theatrical experiences as diverse as the very artistic directors themselves: original productions varying from intimate one-man shows to large-scale arena performances, Broadway musicals, artistic collaborations with renowned international artists and companies, production design and direction, special events, Olympic ceremonies, televised performances, fashion, art and music events, immersive experiences, and much more.

Every one of these projects carries The 7 Fingers's unequivocal mark. The company has consistently spread its horizons by mixing genres and exploring new ways to tell stories. Fascinated by the human condition, The 7 Fingers creates performances that celebrate our world, our time, and our humanity. Its shows tour the globe and bring audiences to their feet wherever it goes.

In 2018, The 7 Fingers opened its very own Centre of Creation and Production. Situated in the heart of Montreal's downtown theatre district, the new center houses all of the company's activities, departments, and dreams under one roof.



The 7 Fingers has multiple projects around the world. Since 2021, it has been presenting an intimate and immersive production at the Club Fugazi in San Francisco:

Dear San Francisco, a love letter to the wondrous city by the bay.

Duel Reality and *Ships in the Night*, two original productions, are being presented on three Virgin Voyages cruise ships. *Duel Reality*, directed by Shana Carroll, is being adapted for touring and will open in Edinburgh this summer at the famous Fringe Festival.

The 7 Fingers is also working on the creation of a musical, based on the famous French Canadian folk-rock band Les Cowboys Fringants, that will premiere in Quebec this fall.

Shana Carroll, director of *Passengers*, is currently working as co-choreographer and circus designer for the musical *Water for Elephants* with PigPen Theatre Co. The show premiered at Atlanta's Alliance Theatre in June.

(above) Kaisha D-W in *Passengers*. Photo by Kevin Berne.

SHANA CARROLL

Shana Carroll is co-founding artistic director of the Montreal-based contemporary circus company Les 7 doigts de la main (The 7 Fingers). Since its founding in 2002, Shana first performed and created (alongside the collective) their shows Loft and La Vie, then went on to direct, write and choreograph (often in partnership with fellow "Fingers") their shows *Traces*, *Psy*, *Sequence 8*, *Feriamuse*, *Le Murmure du Coquelicot*, *Cuisine & Confessions*, *Passengers*, *Duel Reality* (for Virgin Voyages), *Dear San Francisco*, and *Mon Ile Mon Cœur*. Outside of The 7 Fingers, Shana directed Cirque du Soleil's first-ever ice show *Crystal*, in addition to their performance at the Academy Awards in 2012. Also for Cirque du Soleil, Shana was acrobatic designer and choreographer for their shows *Iris* (Los Angeles) and *Paramour* (Broadway). Other collaborations include: *Queen of the Night* (World Wide Variety); *Soul of the Ocean* (Moment Factory); *Temporel* (Lemieux-Pilon); *Cité Mémoire* (Lemieux-Pilon); and the Sochi Winter Olympics Opening Ceremonies. Shana is currently working as co-choreographer and circus designer for *Water For Elephants* the Musical with Pigpen Theatre Co., premiering at Atlanta's Alliance Theatre spring of 2023. Shana has also created many world-renown circus acts, her work receiving 6 gold medals at international circus festivals through the years. In 2023, Shana became a member of the Ordre des arts et des lettres du Québec in tribute to her remarkable contribution to development and reputation for excellence of Quebec's arts and letters here and abroad. Born and raised in Berkeley, California, and daughter of beloved San Francisco Chronicle columnist Jon Carroll, Shana began her career as a trapeze artist with San Francisco's Pickle Family Circus. She went on to a 20-year career in the air, including 7 years as original solo trapeze artist for Cirque du Soleil's *Saltimbanco*. She currently lives in Montreal, Canada.



EDUARDO DE AZEVEDO GRILLO

Eduardo chose the National Circus School to go beyond his limits and get out of his comfort zone. The school allowed him to develop his art on a technical level, but also to open up to the world and learn from different cultures. Eduardo graduated in 2022, he emphasises the friendships made along the way which are very dear to him.

KAISHA D-W



From England in the UK, Kaisha D.W is a hand-to-hand base, acrobat, and aerialist, who just freshly graduated from the National Circus School of Montreal this year. Kaisha

started out competing competitively in sports acrobatics as a flyer and a porter nationally and internationally for over 15 years, including 5 years of dance training, before she finally decided to continue her training in London in 2016. After graduating in 2019, Kaisha made the decision to study at the National Circus School in Montreal, to study her dream discipline, hand-to-hand, as well as training Dance Trapeze as her graduating discipline. Throughout her training, she has trained in many other disciplines such as acrobatic movement, contortion, banquine, and other aerials. Kaisha has worked for companies such as the British all-female circus company, Mimbres Acrobats, and Cirque Eloize. Kaisha enjoys traveling, singing, learning piano, and learning about different languages and cultures, hoping she picks up new hobbies along with her travels.



BETO FREITAS

Born in the south of Brazil in a country town and involved in sports since childhood. Beto discovered Circus and Gymnastics at the age of 17 as part of a professional group called

Grupo Tholl. He grew up and became the group's technical director and his desire to grow artistically was always greater. So he went in search of new horizons and graduated from the Escola Nacional de Circus do Brasil, the largest circus school in Latin America. Upon leaving school he entered the world of musical theater acting in Ayrton Senna the Musical and then expanding his boat to the world by going to Cirque du Soleil in Germany with the musical directed by Shana Carol, called *Paramour*. From then on he was part of a series of works with television programs such as *Tu Si que Vales* (Italy), *Germans for Talent* and *France got talent*, working with bankine and hand to hand, with a group created by himself and two other great world-class acrobats. We create eclectic bankine. Until he received a job offer from 7 fingers and Virgin Voyages and now he is part of *Passengers* with this amazing and family company. Creating collectively is his passion, being surrounded by people and mixing our characteristics to achieve a collective

work. It makes him fall in love and moves him.



MARCO INGARAMO

Marco Ingaramo was born in Buenos Aires, Argentina in 1988. A sports enthusiastic since he was a kid and always looking for outdoors adventures. After high school, at the age of 22, he discovered the circus school La Arena where he took his first acrobatics class. Since then he knew that nothing would give him as much joy as circus did. In 2011 he auditioned for the circus formation from the University of San Martin directed by Gerardo Hochman, where he trained acrobatics, teeterboard, Trampowall, Chinese pole and cradle. He also started taking contemporary dance classes in different studios in Buenos Aires. He worked in Argentina in different kind of shows, from musicals to traditional circus and in 2017 he got his first job outside Argentina with the Hungarian company Recirquel. After this in 2018 he started working in *Mystere* by Cirque du Soleil where he performed Chinese poles and Teeterboard. By the end of 2019 he auditioned for the 7 Fingers in Las Vegas and he was selected to be a part of the inaugural cast of *Duel Reality*, directed by Shana Carroll, onboard of *Scarlet Lady* by Virgin Voyages. After the pandemic he did *Duel Reality* again and then went to Germany to perform his Chinese Pole solo act with Cirque Bouffon directed by Frederic Zipperlin. Besides being on stage, Marco also helped the 7 Fingers in two *Duel reality* remounts as a Line Director, teaching and coaching the new casts.



NELLA NIVA

Nella has had a passion for the acrobatics ever since she was just a kid. She grew up doing cartwheels and has been continuously hanging upside down for a couple decades now. In her career she has performed with a various bunch of shows, her favourites being the full length pieces, where you spend long time on stage and can form a connection with the audiences. She hopes circus brings them as much joy as it does to her. Nella performed in *Cuisine & Confessions* with The 7 Fingers.



MANDI OROZCO

Grew up in Orlando, Florida, where she appeared with Stevie Wonder in the opening of Animal Kingdom, and Disney Christmas specials in 1997 and 1998 including a duet with Tim

McGraw. Her formative training began in the dance studio, where she competed in jazz, ballet, hip-hop, and contemporary. In 2006, shortly before graduating high school, Mandi moved into circus and began touring with New Vision Cirque. As Mandi traveled along the eastern seaboard and into the Caribbean, she performed at numerous galas and special events, including charities and private parties hosted by celebrities such as John Travolta and Jenny McCarthy. Her training led her to The National Circus School in Montreal, where she graduated with specialties in aerial tissue, contortion, and duo trapeze. While still in school, Mandi was invited to participate in the 2010 Winter Olympics opening ceremonies in Vancouver, BC. Immediately following graduation, Mandi performed with Cirque du Soleil's *Dralion* as a principal character on a world tour, performing in a new city every week, for four years. She has collaborated with many of the other top companies of the industry including The 7 Fingers, Cirque Éloize, 45 Degrees, Palazzo, and GOP. The natural development of art and performance has led Mandi to pursue creative endeavours offstage, as well. Mandi has worked as an artistic consultant for both aspiring and established circus performers and as choreographer and assistant director for Palazzo. She is inspired by the challenges presented by pushing both physical and mental limits. Mandi has also completed a degree in Psychology from the University of Phoenix, speaks three languages, and dabbles in the world of triathlons.



SANTIAGO RIVERA LAUGERUD

Santiago Rivera Laugerud, born in Guatemala in 1997. Multidisciplinary Artist and owner of his own Circus "Cie. Zirconium". Dedicated to the arts

since an early age. Influenced by contemporary dance and physical theater. Specialized in juggling, he has got the chance to develop other disciplines such as hoop diving and Chinese pole. Santiago is the first Central American to be accepted into Montreal's National Circus School in Canada. Recognized as one of the best circus schools

in the world. Santiago was part of different art institutions in Guatemala which helped its international launch and recognition in the circus arts. Among them are the art ministry "En el arte producciones", Teatro Fantasia at IRTRA Petapa and the Batz circus school. His work has been recognized by multiple organizations such as Guatecirko, Montreal Completement Cirque, TOHU, and Cirque Éloize. Representing Guatemala internationally in the circus field is overly complicated and due to the lack of support for art from the Guatemalan government, much of this artist's work came from private and personal funding and the ability to create beautiful things out of simple materials. The support of each being that has influenced or promoted the development of circus art in this artist has been of great help and much benefit.



ANDREW SUMNER

Born in the UK and raised in Australia, circus artist Andrew Sumner began his gymnastics journey at age 4, going on to represent Australia internationally with elite level artistic and trampoline gymnastics. After many years of competition, Andrew discovered his love for Circus, making his onstage debut as a guest artist in multiple Fringe World Festival cabaret shows. His most recent and notable theatrical credits include: Guest Artist with Circa Contemporary Circus with their shows *PeepShow* and *Carnival Of The Animals* for the Australia & Singapore tours; Feature Ensemble Player in *Pippin The Musical Australia* by Les 7 Doigts De La Main; and an International residency in Dubai with 'La Perle' by Franco Dragone. Andrew spent 12 months as a member of the aquatic house troupe, in the show's most memorable Banquine, tumbling and high diving acts. Other key roles include: Acrobatic Dancer with Disney Cruise Lines featuring as "The Magic Carpet" in 'Aladdin'; and touring with Circus Joseph Ashton where Andrew created and developed his hand-balancing and hand-to-hand act for the touring show 'Infamous' under the traditional big top.



MÉLIEJADE T. BOUCHARD

Born in Quebec City, Méliejade was first exposed to the arts at the Quebec Circus School during a summer camp at the age of five. Growing up she practiced

many different art forms such as gymnastics, singing and classical, contemporary and Irish dance. However, she decided to devote herself to circus because it allows her to utilize her diverse artistic background. Méliejade will be graduating from the Quebec Circus School in June of 2017. Her principal discipline is HulaHoop because it combines what she loves most: the rhythm of dance and the contortion of the body. She performed in *Duel Reality* with The 7 Fingers.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the

world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers Off Broadway* with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS (Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves

as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998-2009); and Geva Theatre Center in Rochester, New York (1992-1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the

Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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ART ACROSS BORDERS



Valeria Vega in Tijuana Hace Teatro and New Feet Productions's *The Frontera Project*. Photo by Christina Byrne.

By Valeria Vega, Arts Engagement Programs Associate and Teaching Artist

Yes, we all love being able to come back and forth, but we also acknowledge that for others it's an impossibility. At one moment in my life, I used to live in San Diego for six years and still crossed weekly to Tijuana to visit my family and friends, and now that I am back home because I needed it, I still cross almost every day to San Diego to go to work and to visit my siblings. Some days I wake up in Tijuana and sleep in San Diego, and some other days I wake up in San Diego and sleep in Tijuana... As you all know, there are people coming to Tijuana from all over the world, they come to either pursue a dream or just to survive. I am able to come back and forth almost every day of my life since I was born... That is my life and I really do wish that someday, everyone is able to do that as well.

This is an excerpt from my monologue I wrote for *The Frontera Project* (produced by Tijuana Hace Teatro and New Feet Production and seen recently in performances at The Old Globe). It's a play that has been traveling in various states across the United States since fall 2021. With this play we tell the story of our borderlands, of us as trans-border humans, and the dynamics that go way beyond these two great cities as neighbors. Yes, we live on the busiest border in the world, California being one of the most prominent states in the United States, and Baja California being that for Mexico, with reports of people coming back and forth of approximately 120,000 passenger vehicles, 63,000 pedestrians, and 6,000 trucks every day.



And in 2022, The Old Globe also crossed the border to Tijuana to further our mission through these borderlands, the mission of making theatre matter to more people and creating spaces for those who cannot reach us here at Balboa Park. We are reaching people who had never seen a play before or had never been a part of the art of theatre making or any such thing as being creative. Much of this enormous effort is thanks to our partners in Tijuana, and we couldn't have asked for better allies in this effort than the Centro Cultural Tijuana (CECUT), the only infrastructure of the Secretary of Culture outside the country's capital with access to local and national multidisciplinary artists and a department that focuses only on community work—as we do in Arts Engagement. We have reached shelters for LGBTQIA+ community members who are waiting for political asylum, and also rehabilitation centers that shelter people from across Mexico and Latin America as well as deportees. Yes, thanks to the support of a great group of humans who believe fervently in our mission, we have made this a reality and are in full strength to continue with more.

This Tijuana-born and -raised human, who crosses this border almost every day to pursue her dream, thanks you in your seat (who is for sure watching a great production) for making this possible. ■

(from left) Cultural Attaché of the Mexican Consulate in San Diego Gaspar Orozco, General Director of CECUT Vianka Robles Santana, The Old Globe Erna Finzi Viterbi Artistic Director Barry Edelstein, and The Old Globe Arts Engagement Programs Associate and Teaching Artist Valeria Vega. Photo by Lucia Serrano.

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(above) Kaisha D-W in *Passengers*. Photo by Kevin Berne.

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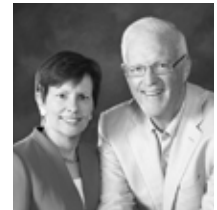
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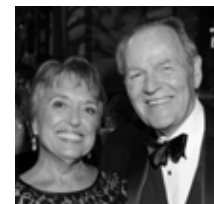
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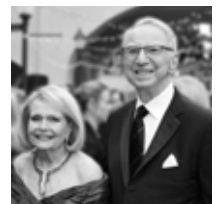
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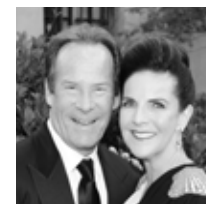
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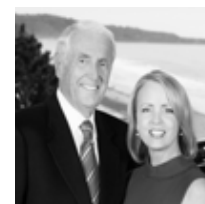
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