

performances

MAGAZINE

THE  LD GLOBE

JULY – AUGUST 2024



Duel Reality

THE **7**Fingers

A LES 7 DOIGTS DE LA MAIN PRODUCTION
ORIGINALLY PRODUCED AND CREATED WITH





CLAIRE MULLOCH

*Welcome to The Old Globe and this production of *Duel Reality*. 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 waterways 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.

THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.

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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.

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Robert Foxworth	Katherine McGrath*	Richard Seer	

^{*}In memoriam

FROM BARRY

It's a very special delight to welcome The 7 Fingers back to The Old Globe with *Duel Reality*, a show that's even more spectacular and higher-octane than last year's hit, *Passengers*.

When we programmed that show in our 2023 lineup, we knew that we were asking our audience to open their hearts and minds to something we hadn't offered before. The 7 Fingers makes a unique, hybrid form of entertainment that's very much theatre, but also something more. It fuses circus with story, music with movement, emotion with physicality, and comedy with daredevilry. We wondered whether an audience used to narrative drama and musical theatre would welcome it. The answer we received was one word: "Wow!" In my decade in San Diego, I don't think I ever heard that word as frequently as I did last summer. I loved it! Soon I started sneaking into the back of the house during performances, just to hear those wows live and in the moment. And while I stood there I heard more: gasps, shrieks of delight, yelps of laughter, and even more than a few shouts of "Oh my God!"

When *Passengers* closed, Shana Carrol, the show's director, who also happens to be one finger out of the seven, invited me to the company's headquarters in Montreal to see what they were working on next. What I found there knocked me out. The 7 Fingers complex on the edge of Montreal's theatre district is a marvel. At desks and in studios, on computers and on tightrope wires, artists and technicians vibrate with creativity and imagination. Projects big and small, longterm and near, are in development, and behind every door I passed I heard whoops of joy and sighs of wonder. The place is a cross between a circus Big Top, Willy Wonka's candy factory, and the underground bunker where Q makes outlandish new inventions for James Bond. I described it to friends as "The 007 Fingers." I've never seen any place like it.

Shana sat me down in the company's largest studio, where a few dozen others had gathered for a preview of *Duel Reality*. I was just a few feet from the acrobats in the show. People flew from silks directly over my head. I could hear the buzz of the juggling pins as they pierced the air. And then I heard something that truly stunned me: lines from *Romeo and Juliet*. Shana and her wizardly collaborators had managed to find inspiration in, of all places, the plays of Shakespeare. Reimagining the conflict between the Capulets and Montagues as a circus competition, the show worked a magic trick all its own, and gave dramatic weight to circus even as it gave extraordinary fizz to iambic pentameter. The second the performance ended, I said to Shana: "Sign us up!" Actually, that was the second second. The first second I said, "Wow!"

I look forward to deepening our relationship with this powerful and innovative company, and to learning more about this ancient and yet somehow modern art form from the expert group of international performers who have come to San Diego to bless us with their talents. And I look forward to the whoops and hollers of our audience, as they boggle at a show that's as fresh and singular as any we've had on our stage.

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

DUEL REALITY

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

ORIGINALLY PRODUCED
AND CREATED WITH
VIRGIN VOYAGES

COMMISSIONING PARTNER
ARTSEMERSON

DIRECTED BY
SHANA CARROLL

CAST
Daniela Corradi
Andreas De Ryck
Aerial Emery
Soen Geirnaert
Gerardo Gutiérrez
Michelle Hernandez
Marco Ingaramo
Kalani June
Einar Kling-Odenkrants
Santiago Rivera Laugerud
Arata Urawa
Danny Vrijssen

MUSICAL DIRECTOR AND COMPOSERColin Gagné
LIGHTING DESIGNERAlexander Nichols
COSTUMES DESIGNERCamille Thibault-Bédard
PRODUCTION DIRECTORMaude St-Pierre
TECHNICAL DIRECTORSimon Carrière
TECHNICAL COORDINATORAudrey Belzile
ASSISTANT TO THE ARTISTIC DIRECTORAnna Kichtchenko
ACROBATIC COACHFrancisco Cruz

SPECIAL THANKS
Gypsy Snider, Héloïse Bourgeois

TOUR MANAGERChristelle Vitupier
TECHNICAL DIRECTOR
AND SOUND ENGINEERDelphine Quenneville
LIGHT OPERATORAlejandro Ahumada
RIGGERPascal Lacas

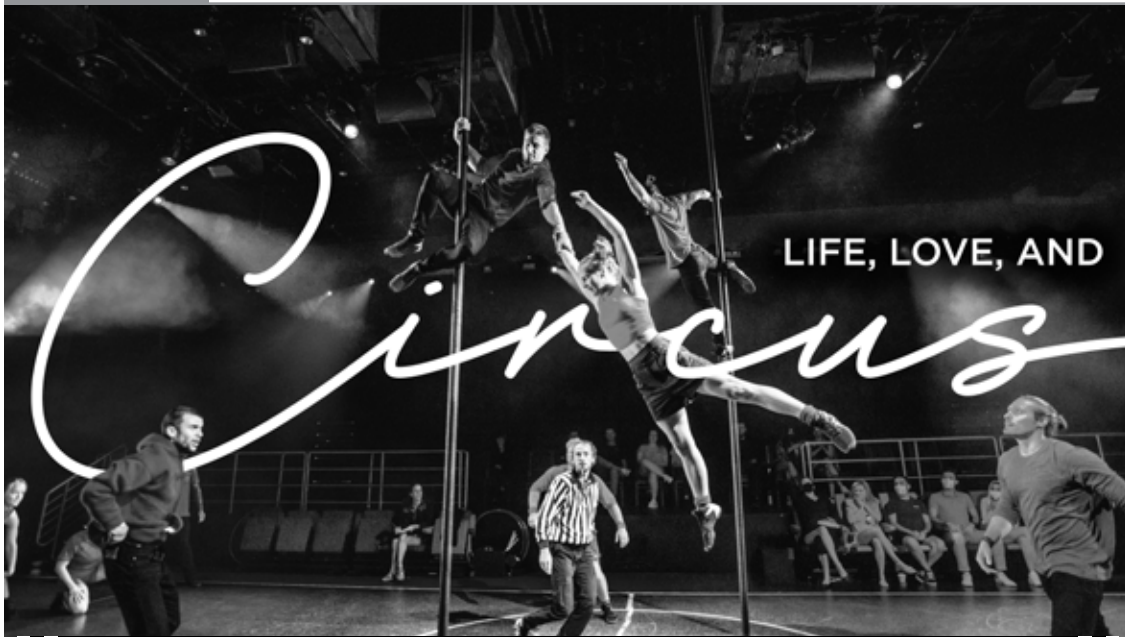
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*Bruno Archambault, Pascale Bassani, Erwann Bernard, Jonathan Bicari,
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Old Globe Theatre
Conrad Prebys Theatre Center

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.



Director Shana Carroll discusses how her deep personal history with performance led to this production of *Duel Reality*.

Interview by Sonia Desai

We're so happy to have *The 7 Fingers* return to The Old Globe. Our audiences loved *Passengers* last year. What should they expect with *Duel Reality*?

Duel Reality is based on Shakespeare's *Romeo and Juliet*, so of course it has those bones in terms of the story that's well known. With a show like *Passengers*, it is more variations on a theme, it's a little bit more abstract. *Duel Reality* is kind of based on *Romeo and Juliet*, but it's also told like a sporting event. It definitely has a more high-octane vibe to it, especially to start out.

It's very intentional in that we're trying to bring out that team spirit competitiveness, so when it turns into something sour, the audience realizes they were kind of complicit. Suddenly you realize, "Oh shoot, I'm maybe part of the problem," and putting a magnifying glass on how tempting that is, how easy it is to get carried away. And I think this is way more of an emotional roller coaster. The audience is constantly being pulled from one emotion to the next. With *Passengers*, it was more playing on our imagination and imagery. There was much more of a visual language, I would say, whereas *Duel Reality* is a more energetic storytelling in a lot of ways.

It's fascinating to hear you talk about how you're playing with the themes of *Romeo and Juliet*. Was it that idea of the two feuding houses that brought you to the story, or was it the love story?

It was really the sense of how things become so polarized that nothing can move forward. So the first idea was just doing a show underlining the polarity and what that means. There is something about the fact that these two children loving each other is enough to destroy the lives of everyone around them just based on which team people are on.

People think they know the story. People think of it as the ultimate love story, but I think of it as the ultimate war story in so many ways. And using circus allows us to show that in the storytelling. I often talk about how when there's high emotional stakes, we can mirror that with high physical stakes in circus. The audience is genuinely scared for the characters. So there's a lot of playing with that to highlight the emotional storytelling.

Could you talk a little bit about the process of choreographing and putting together a circus show? It seems very different from the process of rehearsing a traditional play.

It's different for different shows. When I'm working on a Cirque du Soleil show, it's not as collaborative with the performers, and I need to come in and be more prescriptive. When I'm doing a *7 Fingers* show, I really want to work with the performers and find their natural vocabulary and physical expression.

I work a lot with improv. With *Passengers*, I didn't have a script when I started, I was still writing it, and I got to say, "Let's improv about saying goodbye," and that inspired the story. *Duel Reality* was more intentional because we were working off a specific story, so we took the first scene, which is a huge battle, and played with how to use acrobatics to tell it. Our Romeo and Juliet, they are a duo in real life and have a lot of vocabulary, so it was a question of me sculpting that, and changing the intention or the details. But I'm doing less of the pure physical research because they've done so much of it, and more the nuances and structure.

Also people have specific tricks in their wheelhouse, but sometimes I'm making up the tricks with them. I think that's also something that's very different in circus. In dance it's rare that you try a whole new pirouette that's never been done. Here, we're quite often trying to find a new trick. There's a lot of trying to find how to tell the right aspect of the story through the acrobatics.

How did you get into circus?

When I was a teenager, I was into theatre. I did high school productions, and camps, and youth theatre, and all that stuff. I wanted to try to work as an actress. Then there was a weird series of events where I was getting disillusioned by auditioning for commercials and that whole world. At the same time, my father, who was a columnist in San Francisco, fell in love with the Pickle Family Circus. It was very small and intimate with no animals and very theatrical. I had never really been interested in circus and wasn't athletic, but because I needed a day job, my dad suggested I work at Pickles in the office. And a week into it, I fell in love with trapeze and just said, "Okay, that's what I'm doing. I'm going to change my whole life and become a trapeze artist and work at Pickles." And, no one really thought it would last, but I fell more and more deeply in love with it. I realized I wanted to do my art through my trapeze. After two and a half years at Pickles, I decided to go to Montreal for the circus school, and suddenly I was in a whole other domain where this was considered an art form. It was just one thing after another.

What's funny for me is I felt like I was leaving theatre, but now it's like it's all looping back so I can merge my work with my original love of theatre. Recently doing *Water for Elephants* on Broadway, it was fun to be able to incorporate these two things. Theatre was my original passion, but of course circus has been my passion for 35 years now, so I feel fortunate. ■

(left and above) The cast of *Duel Reality*. Photos by Ekopics and Arata Urawa.



DIRECTOR

Shana Carroll

OLIVIER TÊTREAU

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. Their shows tour the globe and bring audiences to their feet wherever they go.



In 2016, The 7 Fingers created their own foundation to support their creative activities and the community through open training sessions, professional workshops, and creative residencies.

In 2018, The 7 Fingers opened their 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.

In 2021, The 7 Fingers reopened the famous Club Fugazi in San Francisco through its subsidiary Full Circle LLC, where they notably present their permanent show *Dear San Francisco*.

In 2022, the sister company of The 7 Fingers, Supply + Demand, established itself in the Montreal creation center. At the intersection of art, science, and technology, this multimedia creation studio offers creation, production, and consulting services for the design of shows and multimedia experiences.

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



DANIELA CORRADI

Born in Buenos Aires, Argentina, Daniela is a circus artist specialized in juggling. She started developing her skills in the year 2014 while traveling through South America, studying with numerous artists from Argentina and Brazil. She has performed in multiple Festivals and Circus Conventions, winning an accolade in 2018 for her act in the IJA (International Jugglers Association) Regional South American Competition. She has also been an active member of groups that have an inclusive and independent focus like the "Centro Cultural Ocupação Ouvidor 63" and circus collective "6/12 Circus," as a performer, as well as involved in events production and technical teams. The company focused on alternative theater productions and social benefit activities. From 2022 on she started to work with the company The 7 Fingers in the show "Duel Reality."



ANDREAS DE RYCK

Andreas is a 27-year-old circus artist from Belgium, formed at the Dance & Circus University in Stockholm, Sweden. Starting as a juggler, he gradually delved into acrobatics, specializing in Teeterboard, floor acrobatics, and handbalancing. Blending his acrobatic vocabulary with his juggling roots, he strives to create magical moments that captivate audiences and spread joy through his performances.



AERIAL EMERY

Born into a circus family, Aerial started performing when she was 7. For nine years she trained at Xelias Aerial Arts in Minnesota and performed all over the United States. Aerial also trained and competed as a rhythmic gymnast, always most passionate about the hoop. She toured three summers with Circus Smirkus, the international award-winning youth circus. Aerial graduated in 2013 from École de Cirque de Québec, specializing in hula hoops and cyr wheel. Since then she has toured with the Midnight Circus, Broadway's "Pippin the Musical," The 7 Fingers, cabarets across Europe, and in Australia with Strut and Fret. When she's not wiggling on stage with her hula hoops, you can find Aerial knitting sweaters and snuggling with her rescue dog, Bean.



SOEN GEIRNAERT

Hi, my name is Soen Geirnaert, 31 years old, Belgian flyer. I started acrobatic gymnastics at a young age. After competing for the Belgian team during European and world championships, I decided to change my lifestyle. Without dreaming or thinking of a circus life I got contacted about 12 years ago to be part of my first show, "Varekai" by Cirque du Soleil, a beautiful first experience. Since then I performed for many different companies like Compagnie XY, The 7 Fingers, Cirque Eloize, Gravity, and Other Myths. The fact of being part of different companies is that they all work differently, and I got to learn many new skills, and disciplines, and I grew and I am still growing as an acrobat/artist/performer. I love the challenge to adapt and work with many different talented and awesome people. I am blessed and a very lucky woman to be able to perform and entertain thousands of people in all different places of the world. To get to learn new cultures, travel, languages, and so much more. So happy to be able to say that performing circus is not my job but my love and biggest passion. So grateful!



GERARDO GUTIÉRREZ

Gerardo Gutiérrez was born and raised in Mexico City. He began his passion for the circus at the age of 15, practicing juggling and floor acrobatics in a self-taught way. At the age of 22 he entered the Cirko de mente diploma program, graduating in floor acrobatics and hoop diving. Shortly after, he and his partner, Michelle Hernandez, began their hand-to-hand training with Professor Vladimir Lissovky at Cirko de Mente in Mexico City. After 4 years of arduous training Gerardo and Michelle began working in circuses, companies, television shows and festivals in their country. They had their first work experience abroad traveling to Canada, then to Germany and Austria. In 2022 they had the privilege to be part of the beautiful cruise show "Duel Reality" of The 7 Fingers and Virgin Voyages in the main roles of Romeo and Juliet.



MICHELLE HERNANDEZ

Michelle Hernandez was born and raised in Mexico City. Since childhood, she has been passionate about the world of dance. She graduated in ballet from Mexico City's National

Institute of Fine Arts in 2012. At the age of 20, she felt drawn to the circus arts. She began her training with aerial apparatus such as canvas and ribbons. A year later, she and her partner, Gerardo Gutiérrez, began hand-to-hand training with teacher Vladimir Lissovky at Cirko de Mente in Mexico City. After four years of arduous training, Michelle and Gerardo began to work in cique companies, TV shows and festivals in their country. Their first professional experience abroad was in Canada, followed by Germany and Austria. In 2022, they had the privilege of being part of The 7 Fingers and Virgin Voyages' magnificent cruise show "Duel Reality" in the lead roles of Romeo and Juliet.



MARCO INGARAMO

Marco Ingaramo was born in Buenos Aires, Argentina in 1988, a sports enthusiast 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 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.



KALANI JUNE

Kalani June was born and raised on the Big Island of Hawaii. Her journey began at 6 years old with HICCUP Circus. Passionate about dance, she trained in various styles on scholarship at Center Stage in Hilo during high school. At 19, she ventured to San Francisco's Circus Center to pursue her circus career, taking her across the country to study at NECCA in Vermont and eventually to ESAC in Brussels, where she specialized in Chinese Pole. After graduating in 2020, Kalani has performed around the world with companies such as The Midnight Circus and The 7 Fingers in their shows "Dear San Francisco" (original cast member) and "Duel Reality."



EINAR KLING-ODENCRANTS

Einar is a Swedish teeterboard jumper. He studied at the University of Dance and Circus in Stockholm. After graduating, Einar flipped his way around the world, performing and competing internationally. He has a gold medal from Cirque de Demain, Gold Elephant from Moscow International Circus Festival, and Bronze Clown from Monaco International Circus Festival. He is also an accomplished circus designer and photographer. @ekopics.



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 had 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 Guatecirco, 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.



ARATA URAWA

Arata Urawa is a diabolist. He was born and grew up in Japan. He is a former Japan juggling champion and Asian diabolo champion, therefore circus festivals started to invite him. He decided to get into the professional circus world and studied in Montreal National Circus School after he graduated from Tokyo University of Science. He got the Bronze prize in 39e Cirque de demain. Being a part of The 7 Fingers was a dream too far away from him. However, he is now in his dream.



DANNY VRIJZEN

Danny Vrijzen is a talented acrobat and performer from Belgium. With a background in gymnastics, Danny's passion for acrobatics led him to pursue a degree at ESAC in Brussels, where he created his own teeterboard trio Trio DAC and where he graduated in 2011. With this Trio Danny has won top prizes at various circus festivals such as SolyCirco, European Youth Circus Festival, Monte Carlo, and more. Throughout his career, he has had the privilege of collaborating with renowned companies such as Cirque du Soleil, The 7 Fingers, Circa, Roncalli, Circus Monti, Balagans, and more. Danny's expertise lies in captivating audiences with breathtaking acrobatic acts involving banquine, hand to hand, teeterboard and Chinese pole. His dedication to the craft and artistic finesse make him a standout in the world of circus arts. Beyond the spotlight, Danny finds joy in exploring the world, constantly pushing himself to improve his skills, and most importantly, inspiring and motivating those around him.



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 Globe for All, and he oversees the Classical Directing Fellowship. In addition, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company and *The Tempest* with LA Philharmonic. As Director of the Shakespeare Initiative at The Public Theater (2008–12), he oversaw the company's Shakespearean productions and its education, outreach, and artist-training programs. At The Public, he staged *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and *WASP and Other Plays* and was Associate Producer of the 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 was a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. He currently serves as a board member of San Diego Regional Chamber of Commerce's LEAD

program; an advisory board member of San Diego Downtown Partnership; and Vice President of Balboa Park Cultural Partnership. He was Managing Director of 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, Denver Center Theatre Company, and McCarter Theatre Center. 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.

ACTORS EQUITY ASSOCIATION 1913
 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.

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

122
 This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.

USA 829
 The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

LET'S ALL DO OUR PART!
 We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

PATRON INFORMATION
 For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

UPCOMING AXIS EVENTS

Join us for our upcoming **AXIS** events! These free happenings on our plaza are perfect for the family and give you a chance to engage with theatre arts in a fun and safe environment.



Mexican Independence Day Celebration

Saturday, September 14, 2024
 11:00 a.m. – 1:30 p.m.

Enjoy an exciting lineup of binational artists and cultural offerings such as live music, folklórico dance performances, and arts and crafts. Plus, a special guest of the Mexican Consulate in San Diego will join us as we commemorate this historic event by reciting "El Grito," followed by a sing-along of the National Anthem.



Día de los Muertos/Day of the Dead Celebration

Sunday, October 27, 2024
 11:00 a.m. – 1:30 p.m.

Celebrate the distinctive and colorful traditions of Día de los Muertos/Day of the Dead! A festive opportunity to learn the history of this beautiful holiday, featuring live music performances, a new coLAB play in collaboration with our community of City Heights, arts and crafts for kids, a puppet show, workshops, and more.



Grinch Sensory-Friendly AXIS Event

Saturday, December 14, 2024,
 8:00 a.m. – 10:00 a.m.

Our sixth annual sensory-friendly will feature live music from neurodiverse artists, crafts station with expressive arts therapists, and a whole lot of dancing!

(clockwise from top) Mexican Independence Day Celebration, 2023. Photo by Stephanie Ochoa. Día de los Muertos/Day of the Dead Celebration, 2023. Sensory-Friendly Grinch AXIS Event, 2022. Photos by Rich Soublet II.

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NEWSLETTER

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



The cast of *Passengers*.
Photo by Kevin Berne.

See how our work ——— lives beyond the stage.



Participants in School in the Park. Photo by Jeffrey Weiser.

Beyond the stage is where our work begins.

When a fire burned The Old Globe to the ground in 1978, it sparked something else: a passion in our city. Children donated money from their paper routes. Strangers held fundraisers. And together, we rebuilt.

That spark still lights our way today. It drives us to do more than put on shows. It inspires us to enrich our community beyond our four walls.

One world-class production at a time, we entertain San Diegans and fuel the local economy. We tell stories that spark new perspectives, and we train the artists who will stage them. We represent cultures and listen to voices that reflect our vibrant and diverse city.

And we don't just act. We interact. We create theatre in places where it's seldom seen: community centers, shelters, correctional facilities, and beyond, making theatre accessible to all. We serve the public through theatre.

Our programming touches lives and lifts spirits—so that we might all find joy, beauty, and vulnerability within ourselves, each other, and the world around us.

We make theatre matter, to more people and in more places.

Join us in *theatre that lives beyond the stage.*

THE  OLD GLOBE

theoldglobe.org/beyond

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Please join The Old Globe's generous family of donors and help create theatre that lives beyond the stage.

For more information on how to get involved with the Friends of The Old Globe, contact Dillon Hoban at (619) 684-4142 or dhoban@TheOldGlobe.org. To get involved as a Circle Patron with a gift of \$3,000 or above, contact Bridget Cantu Wear at (619) 684-4144 or CirclePatrons@TheOldGlobe.org. Make a gift at any level online at www.TheOldGlobe.org/Donate. All donors receive special benefits and behind-the-scenes experiences that bring you closer to the theatre you love.

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Thank you to Members of The Arts Engagement Giving Circle for ensuring the continued vibrancy and accessibility of the arts by supporting programs that engage, inspire, and make a lasting impact on youth, young adults, and families throughout San Diego and beyond.

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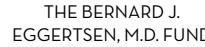
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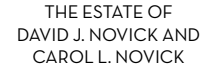
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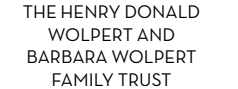
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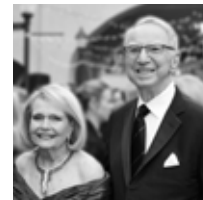
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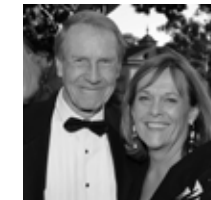
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Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create productions on our three stages and our programs in the community.

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*In memoriam

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Erna Finci Viterbi Artistic Director

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Kim Heil · Artistic Producer and Head of Casting
Aleksej Aarsaether, Becks Redman · Associate Producers

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Erika Phillips · Senior Programs Manager
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Robert Drake · Senior Producer
Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
David McMaines · Assistant Company Manager
Kevin Sakrekkoff · Production Office Coordinator

TECHNICAL

Joe Powell · Technical Director
Todd Piedad, Lucas Skoug · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Dianna Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohon · Charge Carpenter, SHW
Payton Balsbaugh, Chris Bridges, Keri Ciesielski, Evan Gove, Eddie Hernandez, Sloan Holly, Chad Labourdette, Marcus Laskey, Michael Lovett, Hugo Mazariegos, Frank Munoz, Michael Przybylek, James Reisdorfer, Albert Rubidoux, James Seiveno, Blake Shoemaker, William Slaybaugh, Jazen Sveum, Molly Whittaker, Matthew Worden · Carpenters
W. Adam Bernard · Lead Scenic Artist
Jessica Amador, Sami Leon, Hannah Murdock, Archi Rozas, Brenda Salamone · Scenic Artists

Timothy J. Shields

Audrey S. Geisel Managing Director

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Charlotte Devaux · Resident Design Associate
Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshaw · Design Assistant
Erin Cass, Kathie Taylor · Drapers
Allison McCann, Abigail Zielke · Assistant Cutters
Ashley Bowen-Piscopo, Nunzia Pecoraro, Heather Premo · Stitches
Kristin Womble · Craft Supervisor/Dyer/Painter
Christian Woods · Lead Craft Artisan
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Jazmine Choi, Colin Grice · Wig Assistants
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Lead, OGT
Maggie Allen · Wardrobe Swing, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Rue Jarrett · Wig/Wardrobe Run Crew, SHW
Grace Wong · Wardrobe Run Crew, SHW
Maggie Allen · Wardrobe Swing, SHW
Debbie Callahan · Wardrobe Crew Lead, LDF
Stephanie Castro, Teresa Jove · Wig Run Crew, LDF
Max Callahan, Terrie Cassidy, Jacob Cooper, Natalia Darwish, Lisa Fang, Samuel Joon Fernandez, Keola Nii, Caprice Shirley · Wardrobe Run Crew, LDF
Anna Campbell · Wardrobe Swing, LDF

PROPERTIES

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Kayleb Kirby, Carolina Lopez · Assistant Properties Directors
Jeff Rockey · Supervising Lead Properties Artisan
Kevin Hoffman · Lead Properties Artisan
Ryan Grant, Stephanie Kwik, Trish Rutter · Properties Artisans
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philyaw · Properties Head, LDF
Kevin Orloff · Automation Operator
Cain Hause, Isabella Horie, Ryan Main-Luu, Marie Mateo · Properties Run Crew
Kendell Northrop · Properties Run Crew Swing

LIGHTING

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Stephanie Lasater · Assistant Lighting Director
Deanna Threthewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, LDF
Brycen Deters, James Doe, Jasmin Guldner, Aaron Pavlica · Electricians

SOUND

Erin Paige-Bhamrah · Sound Director
Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, OGT
Matt Lescault-Wood · Head Sound Technician, SHW
Brandon Ali Boomizad · Head Sound Technician, LDF
Marilynn Do · Deck Audio, OGT
Chloe Lias, Aiko Whitmore · Deck Audio, LDF
Camille Houze · Audio Swing
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OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre; LDF = Lowell Davies Festival Theatre