



thaddeus  phillips

# 17 BORDER CROSSINGS

# 17 BORDER CROSSINGS

created, designed & performed by:

**THADDEUS PHILLIPS**

directed by:

**TATIANA MALLARINO**

lights by:

**MARIA SHAPLIN**

Sound by:


**SPENCER SHERIDAN**

**Length:** 70 minutes



A seasoned world traveler and wildly inventive artist, Thaddeus Phillips embarks on new territory by stripping the stage bare to create a deceptively simple stage voyage that takes audiences to the frontiers of Tunisia, Bosnia, Cuba, Brazil, Colombia, Bali, Czech Republic, Israel, Jordan, Serbia, Slovenia and Mexico. The performance style uses the Spalding Gray platform as a launching pad to create 17 action based monologues that draw inspiration from stand-up comedy, the films of Kustarica, the floor shows of the Tropicana in Havana, musicals about Austria, cheap magic, Native myths of the Arizona desert and Chilli Relleno recipes.

Collected over 15 years of international travel, "17 Border Crossings" weaves together real adventures of international border crossings into a dramatic examination of imaginary lines, arbitrary passports and curious customs. It explores a world opened up by the fall of the Berlin Wall on 11/9/89, sealed off by the events of 9/11/01, and re-imagined after the protest of Mohamed Bouazizi, the Tunisian fruit vendor who on December 17, 2010, said 'enough is enough' and thus started the revolutions that became known as the 'Arab Spring'.

A man with a beard, wearing a dark pinstriped suit jacket, a white shirt, and light green mules, is sitting on a metal bench. He is looking to his left. The background is a stone wall with a window that has a drawing of a person on it. To the right, there is a metal truss structure and a sign that says 'SALIDA' with an arrow pointing right. A power cord is plugged into an outlet on the wall near the truss.

"I'm always elated when I leave one of Thaddeus Phillips's productions. It's something about the way he fuses intellect and feeling with an entirely original vision of the world."

**-WESTWORD**

**THADDEUS PHILLIPS** is the Artistic Director of **LUCIDITY SUITCASE INTERCONTINENTAL**, a theater team based in Philadelphia, USA & Bogota, **COLOMBIA**. Lucidity Suitcase develops original theater works using creative structures, objects, found and original texts and extensive travel. While LSI remains somewhat underground, the company tours extensively to theaters across the world. Phillips trained at DAMU in Prague and with Encho Avramov and the Czech director Josef Krofta. He began his career working as a writer and actor with Ex Machina under the direction of Robert Lepage and is currently a freelance theater director and designer. His work has been seen **OFF-BROADWAY** at the **BARROW STREET THEATRE** and at **NEW YORK THEATRE WORKSHOP**, and in Seattle, Albuquerque, New Haven, Chicago, Denver, Philadelphia, Tampa and internationally in Spain, México, Holland, Czech Republic, Italy, Slovenia, Ireland, England, Scotland and Serbia.

# THE BORDERS

1. HUNGRY//SERBIA (in TRAIN 1999)
2. ITALY//CROATIA (in FERRY, 1993)
3. MOSTAR //MOSTAR (SOUND, Present Day)
4. ISRAEL//JORDAN (by FOOT, 1999)
5. SINGAPORE//INDONESIA (in PLANE, 1999)
6. HOLLAND//FRANCE (in AUTOBUS, 1994)
7. MOROCCO//COLOMBIA (in PLANE, 2002)
8. AUSTRIA//GERMANY (by CHAIRLIFT, 2005)
9. SIDI BOUZID, TUNISIA (by FIRE, 2010)
10. CANADA//CUBA (by PLANE, 2000)
11. CUBA//CUBA (in 1957 CHEVY, 2000)
12. CUBA (in COCO-MOTO, 2000)
13. CUBA (in TRAIN, 2000)
14. CUBA (in OPEL, 2000)
15. COLOMBIA//BRASIL//PERU (2009)
16. ANYWHERE//USA (in PLANE, 2002)
17. USA//MÉXICO (in FORD EXPLORER, 2011)



# "CROSSING BORDERS"

Thaddeus Phillips is multifaceted director and actor, Phillips and the motor of the Lucidity Suitcase Intercontinental theater company. He is also a traveller. A constant and relentless traveller who has passed the last decades exploring countries in Europe, the Middle East, Africa, the Caribbean and Latin America, to end up living between Colombia and the United States.

This is the primal material for the construction of '17 BORDER CROSSINGS', a tale of frontier crossings structured on the base of a sequence of short monologues about Border Guards, Henry V from Shakespeare, the Arizona Desert, Chilean recipes, customs agents, backpackers, shamans, smugglers, the war in the Balkans; and Mohammed Bouazizi, the Tunisian fruit vendor who set himself on fire and lit the movement that extended to Egypt, Libya, Syria, Bahrain . . .

The scene design is stripped of almost every element and bets on simple elegant ideas using only light and space. A bar with fluorescent lights descends and ascends invents the space to become a row train compartments, a ferry, a chairlift, and various borders - pieces of white chalk create a map of the Amazon River on the stage floor.

Phillips is a great communicator and maintains freshness and theatricality. Once you catch on to his code, the work grabs you with its intelligence, humor, sarcasm, political critique, all the way until its moving finale.

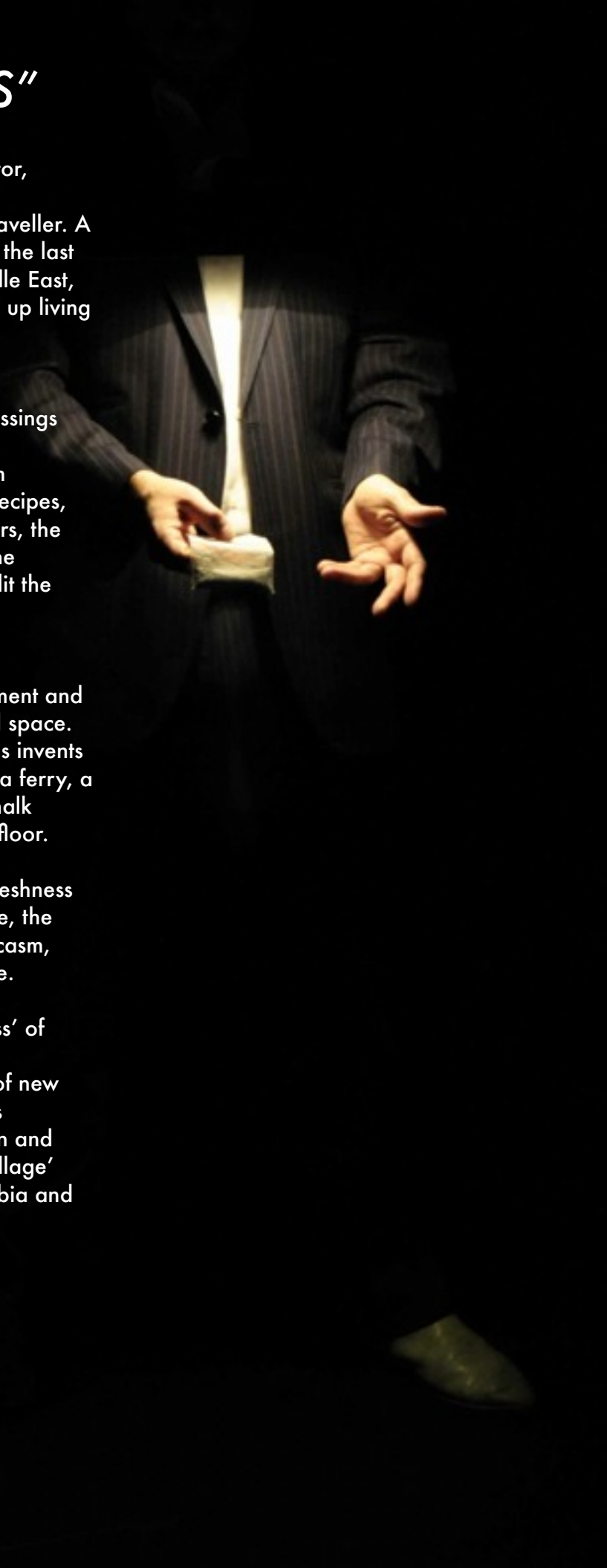
From the fall of the Berlin Wall and the 'openness' of globalization, that has actually created 26,000 kilometers of new borders with the construction of new walls (In Palestine and the Sahara), new barriers (between the USA and Mexico or between Spain and Morocco). We live in the epoch of the 'global village' and the Internet, but also in a world of xenophobia and borders.

-Joaquín Melguizo

**EL HERALDO**

**ZARAGOZA**

9 OCTUBRE 2011



# “Good Fences Make Good Neighbors”

Working with a very clever set, a hallmark of Phillips work and a testament to his design skills as he himself created the set along with the piece itself, Phillips combines a lecture style talk on the history of the passport (invented by Henry the 5th of England) and the nature of borders with 17 tales of 17 border crossings, acted out with Phillips playing border guards and frightened travelers, backpackers and customs officials and even a smuggler at one point, though of what we may never know. Spanning time as well as space, we aren't really sure if these are all experiences that Phillips has actually had or stories he has appropriated, and it honestly doesn't in any way matter either way. With his casual charm and piercing focus Phillips takes complete ownership of these stories, which is interesting considering he tells them as a Second Person narrative. The set design along with Maria Shaplin's well crafted lighting allows Phillips to continually re-invent the space, it's a row of train compartments, it's a ferry from Italy to Croatia, it's an American Customs Declaration queue, but it's always a line in the sand, chalked onto the ground by people in an effort to transform geography into something we can control, an artificial boundary that says this space isn't like that other space because if we aren't us and them then what can we possibly be?

Many of these stories are funny, because Phillips is funny, and because the terror of being held and questioned and yelled at in a language that is not your own is very funny once you are safe at home. And many of these stories are tinged with sadness, with the stupidity of humanity, with the foolish destruction our obsession with separation has caused. And many of these stories are both. When Phillips describes the town of Mostar, Bosnia, a town that has segregated it's Christians and it's Muslims and now the church bells war with the Islamic call to pray, creating an aural wall separating the two parts of the city, you can't help but chuckle at the imagery even as you wince at the implication. When he acts out being stuck in a town in Croatia or illegally entering Cuba we laugh both from the comedy and from the discomfort, the very real conflicts permeating these nations are drawn into harsh relief by the simple act of observation. And then we have the more difficult stories, the tale of Mohammed Bouazizi, a Tunisian fruit seller whose self-immolation in protest of his government's refusal to return the scales he used to weigh his fruit and, therefore, support himself, ignited a country into action and crossed the ultimate borders between self and collective, between inaction and action, and between life and death. they shift with the Amazon's currents, yes we can cross from Holland to France and, strip searches aside, make it to our destinations. But not everyone can. Not everyone gets to cross all the borders, which is what makes the last story, which chronicles both Phillips trip to Mexico and a Mexican attempt to ford the Rio Grande and escape into the hostile bosom of the land of the free all the more poignant.

-Leah Farqui  
**STAGED MAGAZINE**  
**PHILADELPHIA**  
**4 APRIL, 2011**



*"Watching Thaddeus Phillips at work is like being on a mind altering drug."*

**-PHILADELPHIA INQUIRER**



*"The very idea of boundaries ignites the artistry of Thaddeus Phillips in 17 Border Crossings, his new one-man show of dramatic monologues. Phillips's inventive and mirthful theater has often riffed Shakespeare's "all the world's a stage": His work traverses foreign terrains and cultures, suggesting that the world contains far more dramatic subject matter than makes it onto our stages"*

**-BROAD STREET REVIEW**



17

*"He ramps his performances up with physical movement, acting, a plethora of authentic-sounding accents in any language he affects, and ingenious stagecraft that includes lighting, the latest high-tech gadgetry and the oldest low-tech slight-of-hand"*

**- JACKSON DANCE & THEATRE**



# 17 BORDER CROSSINGS on Tour:

JACO, COSTA RICA  
Teatro Jaco, January 2012

TAMPA BAY, USA  
NPN National Conference, Dec 2011

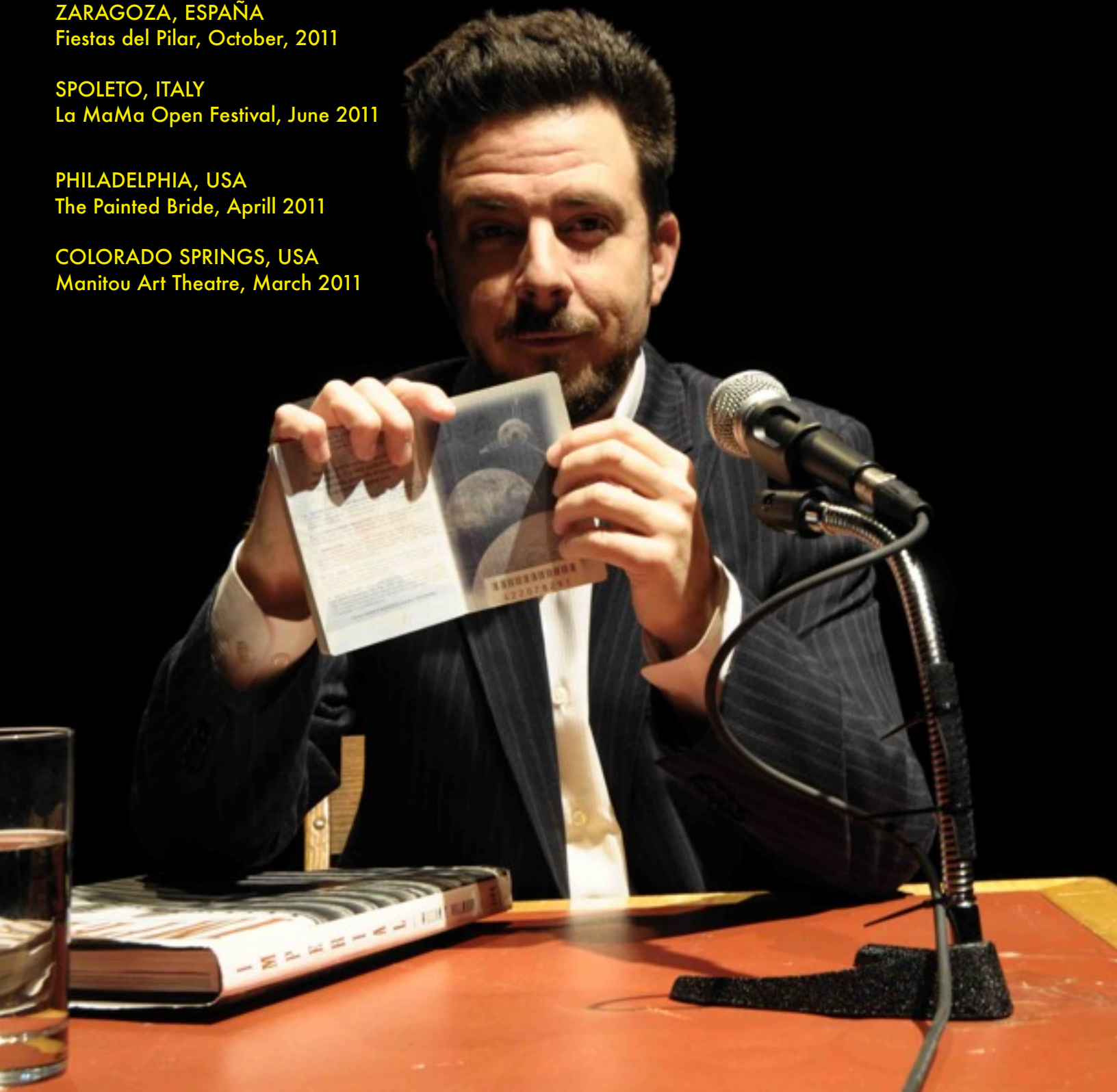
VITORIA-GASTEIZ, ESPAÑA  
Festival Internacional de Teatro, October, 2011

ZARAGOZA, ESPAÑA  
Fiestas del Pilar, October, 2011

SPOLETO, ITALY  
La MaMa Open Festival, June 2011

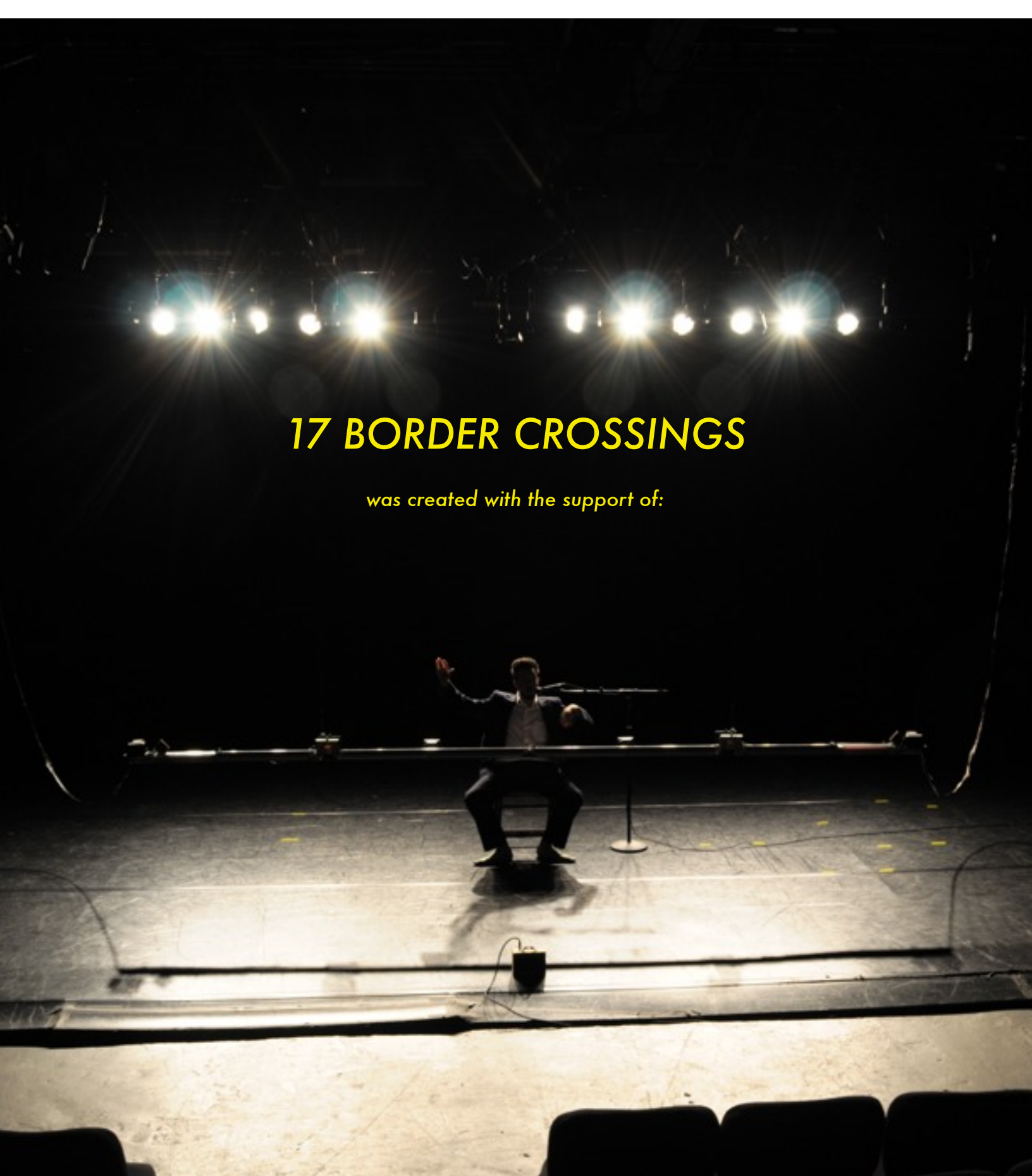
PHILADELPHIA, USA  
The Painted Bride, April 2011

COLORADO SPRINGS, USA  
Manitou Art Theatre, March 2011



# 17 BORDER CROSSINGS

*was created with the support of:*



# 17 BORDER CROSSINGS // TECH RIDER

## TOURING CREW

- 1 Performer
- 1 Technical Director/Production Manager
- 1 Light Designer
- 1 Sound Designer

## VENUE

17 BORDER CROSSINGS works in any venue, ideal size is 100 to 300 seats, but 50 seats to 500 can also work. Ideally the venue has the audience front on but the work is very flexible. The set rigging works off of a counterweight system which travels with the company, and can be rigged to any grid, from 10 feet tall to 30 feet tall.

## DURATION

17 BORDER CROSSINGS runs 70 minutes

## CARGO

The cargo travels with the Tech Staff on the airplane.

## LOAD-IN

3 local SET crew to help construct the light bar and rig it to the light grid, focus lights and set up the sound.

## DAY ONE

- 10am – 1pm: Set Construction, Rigging & Practical light hook up.
- 2pm – 6pm: Check practical lights & light focus. Sound & Mic set up.
- 7 to 10: Cue to Cue.

## DAY TWO

- 10am to 1pm – RUN THROUGH.
- 2pm to 5pm Notes & Adjustments & FINAL DRESS RUN.
- 8pm FIRST PERFORMANCE.

## STRIKE

Strike takes one hour and we will need 4 local crew to assist in breaking down the set. Local crew will be required to assist Lucidity Suitcase in striking their materials **BEFORE** they begin to restore venue's equipment.

## SET DESIGN

17 BORDER CROSSINGS set is a simple 16-foot long tube with lights attached to it. This contraption goes up and down using a counterweight system attached to the light grid with 4 pulleys. The counterweight is contained in a suitcase. Lucidity Suitcase will provide the materials to rig this system. **The Venue will need to provide stage weights to put in the suitcase.**

## LIGHTS

17 BORDER CROSSING's set contains many florescent and halogen practical lights, which means we will need 12 Edison to Stage Pin adaptors to rig the set's lights into the dinners. **THE VENUE SHOULD HANG THAT PLOT BEFORE THE FIRST LOAD IN DAY.**

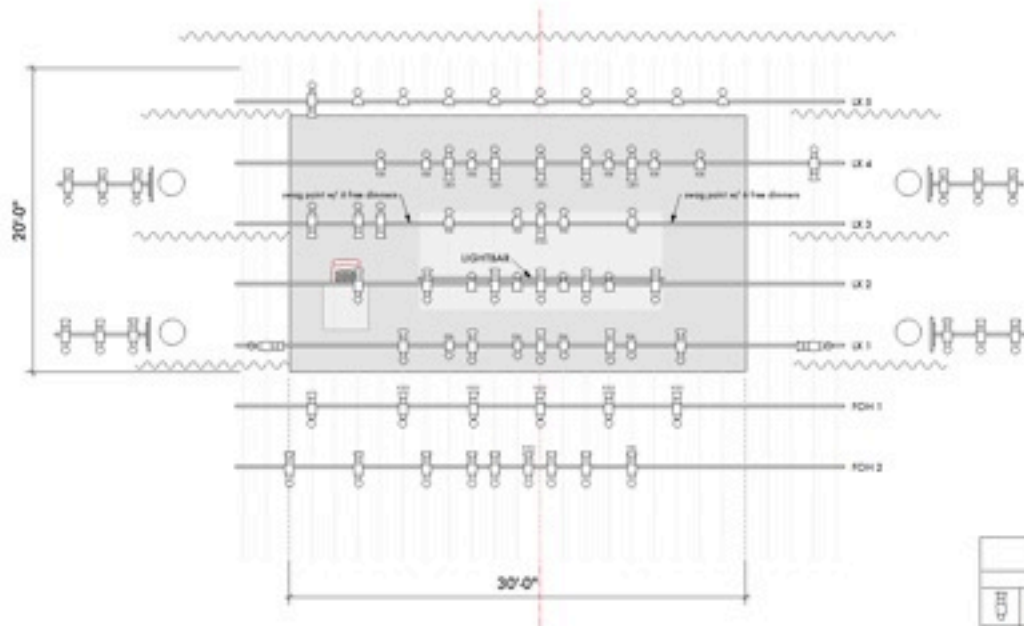
*LIGHT OPERATION: Our Tech Director/Light Designer will run the Lights for 17 BORDER CROSSINGS*

## SOUND

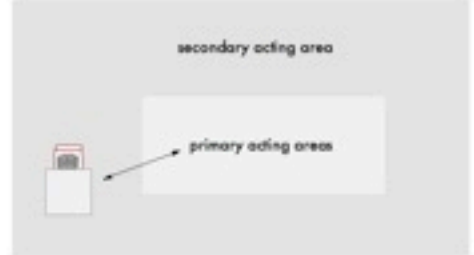
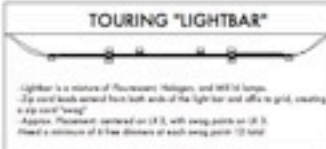
17 BORDER CROSSING uses 3 wired microphones that will be placed in various places on the stage. Music comes from some speakers contained in the set, and on an ipod that need to be connected into the soundboard. **Venue must provide 3 wired microphones and 3 microphone giraffe style stands**

*SOUND OPERATION: Our Sound Designer will run the sound for 17 BORDER CROSSINGS*

BASIC LIGHT PLOT. (Can be adapted to venue's rep plot & equipment list).



INSTRUMENT KEY		
	type	used
CH	S4 19 degree	3
CH	S4 26 degree	27
CH	S4 36 degree	19
CH	S4 50 degree	2
CH	S4 PAR MFL	9
CH	6" Fresnel	18



**NOTES:**

-THIS IS A TOURING PLOT, AND MAY BE CONSIDERED A WORKING REPRESENTATION OF THE SHOW'S LIGHTING NEEDS.

-ONE OF INSTRUMENTS MAY BE SUBSTITUTED OR SWAPPED BASED ON HOST VENUE INVENTORY.

-LIGHTING "SYSTEMS" MAY BE SIMPLIFIED, OR EXPANDED FOR DIFFERENT SIZE THEATRES AND INVENTORIES.

-IN ADDITION TO THE UNITS IN THE AIR, WE MUST HAVE 12 FREE DIMMERS OVERPAGE ALLOCATED TO "LIGHTBAR".

**17 BORDER CROSSINGS**

**LUCIDITY SUITCASE INTERCONTINENTAL**

Written and Directed by Thaddeus Phillips

Set Design by Thaddeus Phillips

Lighting Design by Marie Sheplin

SCALE: 1/4" = 1'-0"



## INFORMATION and BOOKING:

For the Americas, Europe & Asia Contact:  
TATIANA MALLARINO  
LUCIDITY SUITCASE INTERCONTINENTAL  
Bogotá, COLOMBIA y Philadelphia, USA  
[tatamallarino@gmail.com](mailto:tatamallarino@gmail.com)

for SPAIN contact:  
PILAR de YZAGUIRRE  
YSARCA ARTS PROMOTIONS  
Madrid, ESPAÑA  
[ysarca@ysarca.com](mailto:ysarca@ysarca.com)