THE OLD GLOBE
performances
at the OLD GLOBE ARENA STAGE
AT THE JAMES S. COPLEY AUDITORIUM, SAN DIEGO MUSEUM OF ART
AUGUST 2009

THE MYSTERY OF IRMA VEP
Welcome to an outrageous evening of murder and mayhem on the moors! The Mystery of Irma Vep is a loving tribute to Victorian and gothic mystery, and a tour-de-force for our outrageously talented actors, Jeffrey M. Bender and John Cariani. Charles Ludlam’s enduring masterpiece has had audiences rolling in the aisles for nearly three decades and I know this will be no exception.

It is certainly the busiest time of the year for The Old Globe. We are presenting a total of five plays on our three stages. The Broadway-bound world premiere of The First Wives Club is currently playing in the Old Globe Theatre. Music legends Brian Holland, Lamont Dozier and Eddie Holland (Stop! In The Name of Love) have fashioned an infectious score for this musical based on the popular film and book. Get your tickets soon so you can say, “I saw it here first!”

The centerpiece of our summer season, as it has been for 75 years, is our Shakespeare Festival – currently in full swing with Twelfth Night, Cyrano de Bergerac and Coriolanus in repertory in the outdoor Festival Theatre. These evenings of great classical theatre under the stars runs through September 27th.

I hope you will join us again this summer, or during our “winter” season. For more information on any and all of our productions, visit us online at www.TheOldGlobe.org, or call us at (619) 23-GLOBE for more details.

As always, thanks for joining us tonight – and get ready for a raucous romp!

Louis G. Spisto
Executive Producer
THE OLD GLOBE

PRESENTS

THE MYSTERY OF IRMA VEP

BY

Charles Ludlam

SCENIC DESIGN
Robin Vest

COSTUME DESIGN
Jenny Mannis

LIGHTING DESIGN
Jason Bieber

SOUND DESIGN
Paul Peterson

FIGHT DIRECTOR
Steve Rankin

STAGE MANAGER
Kathryn Davies

DIRECTED BY

Henry Wishcamper

Casting by Samantha Barrie, CSA

The Mystery of Irma Vep is presented by special arrangement with Samuel French, Inc.
Cast of Characters

(in order of appearance)

Jane Twisden............................................................................................................................................................John Cariani *
Nicodemus Underwood ...........................................................................................................................Jeffrey M. Bender *
Lady Enid Hillcrest......................................................................................................................................Jeffrey M. Bender
Lord Edgar Hillcrest ..............................................................................................................................................John Cariani
An Intruder ...............................................................................................................................................................John Cariani
Alcazar .............................................................................................................................................................Jeffrey M. Bender
Pev Amri..........................................................................................................................................................Jeffrey M. Bender
Irma Vep ...................................................................................................................................................................................?????
The Third Man .....................................................................................................................................................Chris Wollman

Stage Manager....................................................................................................................................................Kathryn Davies *

* Members of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Setting

Act One: The library drawing room of Mandacrest, the Hillcrest estate near Hampstead Heath, between the war
Act Two: Egypt
Act Three: Mandacrest

There will be one 15-minute intermission

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.
Dear Friends,

As our country continues to deal with a difficult economic climate, good news is especially welcome – and I am pleased to be the bearer of absolutely great news about The Old Globe! Charity Navigator, the premier evaluator of non-profits in the United States, has, for the fifth consecutive year, awarded the coveted 4-star rating for sound fiscal management to The Old Globe. This places the Globe in the distinguished company of only 4% of all non-profits in the country.

To achieve this honor, all departments at the Globe have worked together at the highest caliber to ensure that our organizational efficiency leads to responsible management of your dollars – whether through your subscription purchases or charitable contributions. As a result, the Globe spends as little as possible on overhead and administrative costs and focuses its budgetary expenses on artistic and educational programming. We are extremely proud to be nationally recognized for the work of our administrative staff, as well as for the work on our three stages.

I would like to conclude by sharing a direct quote from our award letter: “This ‘exceptional’ designation from Charity Navigator differentiates the Globe from its peers and demonstrates to the public it is worthy of their trust.”

We need that trust more than ever. Thank you for continuing to support us.

Enjoy tonight’s performance!

Donald Cohn,
Chair
Board of Directors

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Major funding provided by the City of San Diego Commission for Arts and Culture.
The Old Globe is supported in part by grants from Vice-Chairwoman Pam Slater-Price, Supervisor Bill Horn and The County of San Diego Board of Supervisors.
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Theatre's high quality of artistic programming and award-winning work in the community.

To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
**Globe Ambassadors**

The Globe Ambassadors are Circle Patrons with a special mission. In addition to generously contributing gifts of $2,500 or more annually and enjoying all the benefits accorded Circle Patrons, Globe Ambassadors have demonstrated dedicated interest in the Theatre's artistic projects and its educational and community programming. Through the Ambassadors program, members attend special “insider” luncheon meetings with Globe leadership to stay current with the issues affecting the organization throughout the year. We are grateful to our Ambassadors for their advocacy in the community on behalf of The Old Globe.

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*In Memoriam

For more information please contact Marilyn McAvoy, Major Gifts Director at (619) 231-1942, x2309 or mmcavoy@TheOldGlobe.org.

**Union Bank**

As part of its pledge to reinvest in the communities it serves, Union Bank supports The Old Globe in many ways. Bank employees volunteer at Seussabration, a special education event as part of the annual production of Dr. Seuss’ *How the Grinch Stole Christmas!*, and Joseph Benoit, Union Bank’s Small Business Banking Executive, serves on the Globe’s Board of Directors. Union Bank’s previous production support includes *The Glass Menagerie*, *The Two Gentlemen of Verona*, *Othello*, *The Comedy of Errors*, *A Midsummer Night’s Dream*, *Rough Crossing*, *Imaginary Friends* and *As You Like It*. The Old Globe salutes Union Bank for its long-time support.

**Mandell Weiss Charitable Trust**

The Old Globe is grateful to the late Mandell Weiss for sharing his love of theatre with future generations. He died in 1992 at age 102, but his generous spirit has since remained a vital force throughout San Diego. Mandell Weiss, who emigrated from Romania with his family in 1898, loved acting and wanted to pursue a career in theatre. Instead he became a successful entrepreneur and philanthropist in San Diego. When he financially contributed to the building of the Mandell Weiss Theatre and the Mandell Weiss Forum on the campus of the University of California, San Diego, he said, “I get a kick out of giving. I have one heck of a time doing it, and I wish more people would do the same.” The Mandell Weiss Charitable Trust preserves his legacy by continuing to support the city’s vibrant, nationally renowned theatre community. Grants awarded to the Globe include support for the new Conrad Prebys Theatre Center as well as annual production sponsorships, including the current season’s *The Mystery of Irma Vep*. 
Behind the Mysteries of Irma Vep

The prolific playwright Charles Ludlam plundered many literary and cinematic sources when he wrote, The Mystery of Irma Vep. The subtitle, A Penny Dreadful, points to the medium through which he sifted his inspirational sources from theatre, films and novels. Penny dreadfuls were English magazines for working class adolescents that contained serial installments of sensational stories that contained lurid stories of murder, madness and mayhem. Sweeney Todd: The Demon Barber of Fleet Street was one such story. (The American versions were the dime novels Harold Hill warns against in The Music Man.)

The penny stories began in the 1830s, originally as a cheaper alternative to mainstream fictional serialized stories like those by Charles Dickens (each installment cost a shilling (twelve pennies) for working class adults. By the 1850s, the penny serial stories were aimed exclusively at teenagers. The stories themselves were reprints or sometimes rewrites of Gothic thrillers such as The Monk or The Castle of Otranto, as well as new stories about famous criminals. Some of the most famous of these penny part stories were The String of Pearls: A Romance, The Mysteries of London (inspired by the French serial, The Mysteries of Paris) and Varney the Vampire. Highwaymen were popular heroes. Black Bess or the Knight of the Road, outlining the largely imaginary exploits of real-life highwayman Dick Turpin, continued for 254 episodes. Working class boys who could not afford a penny a week often formed clubs that would share the cost, passing the flimsy booklets from reader to reader. Other enterprising youngsters would collect a number of consecutive parts, and then rent the volume out to friends.

Ludlam used the essence of the printed penny dreadfuls and the form of their theatrical counterpart, the Victorian stage melodrama, to create the world of Mandacrest, the estate of Lord Edgar and Lady Enid Hillcrest. The Victorian stage melodrama featured a limited number of stock characters: the hero, the villain, the heroine, an old man, an old woman, a comic man and a comic woman engaged in a sensational plot featuring themes of love and murder. Often the good but not very clever hero is duped by a scheming villain, who has eyes on the damsel in distress until fate intervenes at the end to ensure the triumph of good over evil. All these characters appear in Irma Vep with the added fillip that they are played by just two actors. By reducing the cast size, the theatricality of Irma is more than doubled. It’s quadrupled.

For content Ludlam borrowed everything from Wuthering Heights (more the William Wyler film than Emily Bronte’s novel) to Curse of the Werewolf (more the Lon Chaney version than the later versions from Hammer Studios). There are elements of Gaslight, in which a man tries to drive his wife mad to find the jewels of her aunt whom he murdered. Also The Mummy, in which an archeologist accidentally reads a life giving scroll and brings the ancient Egyptian high priest, Imhotep back to life to wreak havoc as he searches for the reincarnation of his lost love. But it isn’t all low and middle brow sources for Ludlam. He even snatches bits from Ibsen. In fact Irma Vep and Ibsen’s Ghosts have the same opening lines.

Ludlam wrote, as quoted in Ridiculous Theater: Scourge of Human Folly, The Essays and Opinions of Charles Ludlam, “Our slant was actually to take things very seriously, especially focusing on those things held in low esteem by society and revaluing them, giving them new meaning, new worth, by changing their context.”

Irma Vep does exactly that – and also insanely entertains us.
Jeffrey M. Bender  
(Lady Enid Hillcrest/Nicodemus Underwood/Alcazar/Pev Amri)  

THE OLD GLOBE: Opus.  

Charles Ludlam  
(Playwright)  
(1943-87)  

Ludlam was a multi-talented, off the wall and out of the closet actor, playwright, director, and producer whose Ridiculous Theatrical Company broke boundaries and helped define the avant-garde Off-Off-Broadway movement. He was born in Floral Park, New York, and educated at Hofstra University. He first acted professionally in New York in 1967 with the Playhouse of the Ridiculous where some of his plays were performed. But later that year he founded his own troupe and was busy for the next twenty years, the company going from obscurity, to campy cult interest, to citywide admiration. Ludlam usually played the leading role (male or female) in his outrageous spoofs, although as time went by he employed less camp and more of a highly theatrical style. Perhaps his Marguerite Gautier in Camille (1974) was the role most identified with Ludlam and his play The Mystery of Irma Vep (1984) is his most revived in theatres across the country. (Bio from Answers.com)

John Cariani  
(Lord Edgar Hillcrest/Jane Twisden/An Intruder)  

WAY: The Two Gentlemen of Verona, The Public/NYSF; Modern Orthodox; It's My Party… REGIONAL: Ahmanson Theatre, Williamstown Theatre Festival, Hudson Valley Shakespeare Festival. FILM: Scotland, PA; Showtime; Kissing Jessica Stein; Robot Stories. TV: Law & Order (Beck, the forensics tech, 2002-2007), Six Degrees; Ed. EDUCATION: Amherst College.

Robin Vest  
(Scenic Design)  

NEW YORK: Hoodoo Love, The Cherry Lane; A Very Common Procedure, MCC; Pen, Playwrights Horizons; Geometry of Fire, Acts of Mercy; passion-play and God Hates the Irish, Rattlestick; Black Snow, The New School; Mario and the Magician, Center for Contemporary Opera; Get What You Need, Atlantic 453. REGIONAL: Animal Crackers, Goodman Theatre; Hansel and Gretel, Washington National Opera; Ariadne Auf Naxos, Utah Opera, Vancouver Opera; Brevard Music Center, Triad Stage, Playmaker’s Rep, Williamstown Theatre Festival, Yale Repertory Theatre. Robin is on the design faculty at Rutgers University.

Henry Wishcamper  
(Director)  

Conor McPherson’s Port Authority, Atlantic Theater Company; The Seafarer, Hartford TheaterWorks; The Good Thief, Portland Stage; Horton Foote’s Talking Pictures, Goodman Theatre; Lanford Wilson’s The Mound Builders, Juilliard; Jane Martin’s Flags, 59E59; Doug Grissom’s Elvis People, New World Stages; his own play The Polish Play, A Conflation of Macbeth by William Shakespeare and Ubu Roi by Alfred Jarry, Katharsis Theater Company; Thornton Wilder’s Pullman Car Hiawatha (Drama Desk nomination for Outstanding Revival of a Play), Keen Company. He served as the assistant director on the Broadway productions of August: Osage County (directed by Anna D. Shapiro) and Shining City (directed by Robert Falls). Henry is the Artistic Director of Katharsis Theater Company. He is a Drama League Directing Fellow and a graduate of Yale University. UPCOMING: The Marx Brothers’ Animal Crackers at the Goodman.

Jenny Mannis  
(Costume Design)  

THE OLD GLOBE: Pig Farm. NEW YORK: 10 Things To Do Before I Die, Swimming in the Shallows, Second Stage; Port Authority, The Intelligent Design of Jenny Chow, Atlantic Theater Company; The Drunken City (Lucille Lortel Award nomination), Pen, Manic Flight Reaction, Playwrights Horizons; Something You Did, The Right Kind of People, Primary Stages; Spain, In a Dark Dark House, MCC; Dog Sees God, Century Center; The Polish Play, Katharsis Theater Company; Hedda Lettuce and Boozy, Les Freres Corbusier; Stay and Where We’re Born, Rattlestick; Animal Farm (Drama Desk Award nomination) Synapse Productions. REGIONAL: Two Rivers Theater, Studio Theatre, Huntington Theatre, Williamstown Theatre Festival, Bay Street Theatre, Yale Repertory Theatre. FILM: Beloved, Elevated Filmworks; All
Saints Day, Washington Square Films.
EDUCATION: MFA, Yale School of Drama (awarded the Leo Lerman Fellowship in Design).
UPCOMING: Animal Crackers, Goodman Theatre; Whisper House, The Old Globe.

Jason Bieber
(Lighting Design)
ELSEWHERE: Cowboy Versus Samurai (2007 Patté Award), Permanent Collection, Night Sky (2008 Patté Award), Moolelo Performing Arts Company; Sweet 15 Queñeziera, San Diego Repertory Theatre; Nine, My Fair Lady, Starlight Theatre; Bluebonnet Court, No Exit, Scrooge in Rouge, Diversionary Theatre; Bleeding Kansas, Moxie Theatre; Charlie’s Aunt, A Christmas Carol, North Coast Repertory Theatre; A Midsummer Night’s Dream, Orphans, Prelude to a Kiss, New Village Arts; Picasso at the Lapin Agile, Muertos, The Crucible, Songs for a New World, American Song, Einstein’s Dreams, University of San Diego; Young Playwrights Project: Plays by Young Writers 2002, 2004, 2005, and 2007; Henry and Ramona, Suds, Seussical the Musical, J-Company; Once on this Island, Macbeth, Carnegie Mellon University; Blood Wedding, You Can’t Take It With You, LA County High School for the Arts. AWARDS: Has received two Patté Awards for lighting design.
EDUCATION: BFA, Carnegie Mellon University School of Drama.

Paul Peterson
(Sound Design)
EDUCATION: BFA in Drama with an emphasis in Technical Design from San Diego State University.

Steve Rankin
ASSOCIATE ARTIST
(Fight Director)
THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. This is his 23rd season staging fights for the Globe, including the 2004-2009 Summer Shakespeare Festivals, Cyrano de Bergerac, Coriolanus, Cornelia, In This Corner, Pig Farm, Pentecost, Compleat Female Stage Beauty, Twelfth Night, Cymbeline, Romeo and Juliet, As You Like it, The Two Noble Kinsmen, Antony and Cleopatra, Othello, The Taming of the Shrew, King Lear, Hamlet, White Linen, Julius Caesar, Henry V and Richard II. BROADWAY: Henry IV, Parts 1 & 2 (directed by Jack O’Brien), Jersey Boys, Guys and Dolls, Twelfth Night, Getting Away with Murder, Dracula the Musical, The Who’s Tommy, Anna Christie, The Real Inspector Hound, Two Shakespearean Actors. OFF BROADWAY: The Third Story, Pig Farm, The Night Hank Williams Died and Richard Dresser’s Below the Belt. REGIONAL: La Jolla Playhouse, Mark Taper Forum, Ahmanson, Geffen Playhouse, CENTERSTAGE, Geva Theatre Center, Asolo Repertory Theatre, Philadelphia Drama Guild, Virginia Stage Company and the Actors Theatre of Louisville. FILM: Renaissance Man, Human Error, Tumbleweeds. INTERNATIONAL: The Stratford Shakespeare Festival. OPERA: Seattle Opera, San Diego Opera and the Metropolitan Opera.

Kathryn Davies
(Stage Manager)
THE OLD GLOBE: Debut. REGIONAL: Our Mother’s Brief Affair, The Injured Party, South Coast Repertory; La Bohème, Hansel and Gretel, Tulsa Opera. REGIONAL CANADA: Of Mice and Men, Theatre Calgary/CanStage/Neptune Theatre/National Arts Centre; To Kill A Mockingbird, Citadel Theatre/Manitoba Theatre Centre; The Four Lives of Marie, Emphysema, Motel Hélène, Sunlight, The Designated Mourner, Tarragon Theatre; Phèdre, Soulpepper Theatre Company; Romeo and Juliet, The Taming of the Shrew, Closer, CanStage; Oleanna, The Anger in Ernest and Ernestine, Neptune Theatre; The Wizard of Oz, The Grand Theatre; Don Pasquale, La Bohème, La Traviata, Les Pêcheurs de Perles, Roméo et Juliette, Tosca, Otello, La Fille du Régiment, Opera Ontario. FILM: Ms. Davies has worked as a Head Theatre Representative and Team Leader for the Toronto International Film Festival, Dubai International Film Festival and Sundance Film Festival.

Chris Wollman
(The Third Man)
THE OLD GLOBE: Debut. Chris is currently double-majoring in Theatre Performance and English at San Diego State University, where he has appeared in productions including Urinetown the Musical, Desire Under the Elms and The Good Person of Szechwan.

THE OLD GLOBE: Mr. Rankin is an Associate Artist of The Old Globe as an actor and fight director. This is his 23rd season staging fights for the Globe, including the 2004-2009 Summer Shakespeare Festivals, Cyrano de Bergerac, Coriolanus, Cornelia, In This Corner, Pig Farm, Pentecost, Compleat Female Stage Beauty, Twelfth Night, Cymbeline, Romeo and Juliet, As You Like it, The Two Noble Kinsmen, Antony and Cleopatra, Othello, The Taming of the Shrew, King Lear, Hamlet, White Linen, Julius Caesar, Henry V and Richard II. BROADWAY: Henry IV, Parts 1 & 2 (directed by Jack O’Brien), Jersey Boys, Guys and Dolls, Twelfth Night, Getting Away with Murder, Dracula the Musical, The Who’s Tommy, Anna Christie, The Real Inspector Hound, Two Shakespearean Actors. OFF BROADWAY: The Third Story, Pig Farm, The Night Hank Williams Died and Richard Dresser’s Below the Belt. REGIONAL: La Jolla Playhouse, Mark Taper Forum, Ahmanson, Geffen Playhouse, CENTERSTAGE, Geva Theatre Center, Asolo Repertory Theatre, Philadelphia Drama Guild, Virginia Stage Company and the Actors Theatre of Louisville. FILM: Renaissance Man, Human Error, Tumbleweeds. INTERNATIONAL: The Stratford Shakespeare Festival. OPERA: Seattle Opera, San Diego Opera and the Metropolitan Opera.
Profiles continued

Louis G. Spisto
(CEO/Executive Producer)
Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed A Catered Affair, the launch of the national tour of the Tony Award-winning Avenue Q and the Broadway transfers of Chita Rivera: The Dancer’s Life and the Twyla Tharp/Bob Dylan musical, The Times They Are A-Changin’. He has produced over 75 plays and musicals, including Dirty Rotten Scoundrels, the west coast premiere of the Tony-winning play Take Me Out and the annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas! Spisto has managed the Globe’s Capital Campaign to raise $75 million by the Theatre’s 75th anniversary in 2010. Launched in March 2006, the campaign has reached 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe’s productions. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and acted, directed, produced plays and musicals throughout his early years through college and graduate school. Mr. Spisto has served as chief executive for the Pacific Symphony, Detroit Symphony, and American Ballet Theatre.

Jack O’Brien
(Artistic Director Emeritus)
Mr. O’Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss’ How the Grinch Stole Christmas! WEST END: Love Never Dies (sequel to Andrew Lloyd Webber’s Phantom, Fall 2009), Hairspray (Olivier Award for Best Musical, Best Director nomination). BROADWAY: Impressionism (March 2009) Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia (2007 Tony Award® for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award), The Invention of Love (Tony nominations: Best Director and Play), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Happgood (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott” Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan’s 2008 International Achievement Award. Mr. O’Brien is a member of the College of Fellows of the American Theatre.

FOR THIS PRODUCTION
Additional Staff
Asst. Director .............................Nathan Wheeler
Asst. Scenic Designer ...............Sean Fanning
Asst. Costume Designer ..........Shelly Williams
Production Asst. ......................Deirdre Holland
Dialect Coach ............................Ursula Meyer
Dulcimer Teacher ....................Connie Allen

SPECIAL THANKS
Lisa Stevens
The Old Globe’s ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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