



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

UPCOMING

THE FIRST WIVES CLUB

July 17 - Aug. 23, 2009
Old Globe Theatre



SAMMY

Sep. 19 - Nov. 1, 2009
Old Globe Theatre



**THE SAVANNAH
DISPUTATION**

Sep. 26 - Nov. 1, 2009
The Old Globe Arena Stage at
the James S. Copley
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San Diego Museum of Art



**DR. SEUSS'
HOW THE GRINCH STOLE
CHRISTMAS!**

Nov. 21 - Dec. 27, 2009
Old Globe Theatre



Dear Friends,

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

P R E S E N T S

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 UnderwoodJeffrey M. Bender *

Lady Enid Hillcrest.....Jeffrey M. Bender

Lord Edgar HillcrestJohn Cariani

An IntruderJohn Cariani

AlcazarJeffrey M. Bender

Pev Amri.....Jeffrey M. Bender

Irma Vep?????

The Third ManChris 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.



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.

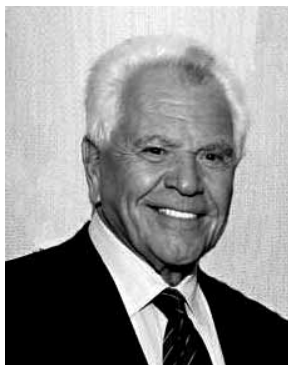


This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.

Board of Directors



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.

Season Sponsors

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.

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The Mystery of Irma Vep - Production Sponsors

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The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic projects, endowment and facilities, and help The Old Globe remain one of our country's great theatre institutions.

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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) 231-1941 x2309
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 Brontë'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.



CHARLES LUDLAM

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*. BROADWAY: *Cymbeline*, Lincoln Center Theater. OFF BROADWAY: *Jane Eyre*, The Acting Company. RE-

REGIONAL: *The Three Musketeers*, Seattle Repertory Theatre; *Complete Works of William Shakespeare* (abridged), *The Rivals*, *Life of Galileo*, *The Tempest*, *Twelfth Night*, *Enrico IV*, *Antony and Cleopatra*, *As You Like It*, *Measure for Measure*, *Camino Real*, Shakespeare Theatre of NJ; *The Nerd*, Delaware Theatre Company; *Rounding Third and Fuddy Meers*, Capital Repertory Theatre; *The Comedy of Errors*, Shakespeare on the Sound. EDUCATION: University of Michigan.

John Cariani

(*Lord Edgar Hillcrest/Jane Twisden/An Intruder*)



THE OLD GLOBE: Debut. BROADWAY: *Fiddler on the Roof* (Tony Award® nomination; Outer Critics Circle Award). OFF BROAD-

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.

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)

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.

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.

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; *Heddatron 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*, Elevation 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)

THE OLD GLOBE: *Since Africa*. OLD GLOBE MFA: *Richard III*, *An Absolute Turkey*, *Marat/Sade*, *Uncle Vanya*. ELSEWHERE: *Cowboy Versus Samurai* (2007 Patté Award), *Permanent Collection*, *Night Sky* (2008 Patté Award), Mo'olelo Performing Arts Company; *Sweet 15 Quinceñera*, 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)

THE OLD GLOBE: Over 70 productions, including: *Cornelia*, *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Back Back Back*, *Sight Unseen*, *The Pleasure of His Company*, *The American Plan*, *Sea of Tranquility*, *Dr. Seuss' How The Grinch Stole Christmas!*, *Hay Fever*, *Bell, Book and Candle*, *Edward Albee's Who's Afraid*

of Virginia Woolf?, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *The Four of Us*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight and Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*. ELSEWHERE: Centerstage, Milwaukee Repertory Theater, San Jose Repertory Theatre, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, LA Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance & Company, The University of San Diego, San Diego State University, and the Freud Theatre at UCLA. 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 theGlobe, 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; *Vinci*, Manitoba Theatre Centre/National Arts Centre/CanStage; *The Dresser*, Manitoba Theatre Centre; *The Four Lives of Marie*, *Emphysema*, *Motel Hélène*, *Sunlight*, *The Designated Mourner*, Tarragon Theatre; *Phèdre*, Soulepepper 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*.

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.

Darko Tresnjak

(Resident Artistic Director)

THE OLD GLOBE: *Cyrano de Bergerac*, *Coriolanus*, *The Women*, *The Pleasure of His Company*, *All's Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Pericles*,

The Two Noble Kinsmen, *Antony and Cleopatra*, *The Winter's Tale*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Titus Andronicus*. ELSWHERE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well That Ends Well*, *Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot*, *Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Under Milk Wood*, *Moving Picture*, *The Blue Demon*, *Princess Turandot*, *The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House*, *What the Butler Saw*, *Amphitryon*, *The Blue Demon*, Huntington Theatre Company; *Hay Fever*, *Princess Turandot*, Westport County Playhouse; *A Little Night Music*, *Amour*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; and *The Two Noble Kinsmen*, Chicago Shakespeare Theatre. OPERA: *Der zerbrochene Krug*, *Der Zwerg* and *Die Voegel*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's *May Night*, Sarasota Opera.

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*, *Hapgood* (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

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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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 **Representatives**

Brian Abraham, Elizabeth Brown, Sarah Ditzes,
 Tony Dixon, Merri Fitzpatrick, Michael Knudsen,
 Alicia Lerner, Cassie Lopez, Caryn Morgan, Jensen
 Olaya, Michael Pousson, Carlos Quezada, Molly
 Whittaker **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway **Theatre Manager**
 David Carson, Rob Novak **House Managers**
 Kristen Cairns **Front of House Assistant**
 Dana Juhl **Food and Beverage Manager**
 Haydee Aldas **Food and Beverage**
 **Assistant Manager**

Michelle Elliott, Brock Roser, Anne-Marie Shafer,
 Tess Thompson **Pub Staff**
 Rose Espiritu, Stephanie Rakowski,
 Stephanie Reed **Gift Shop Supervisors**
Security/Parking Services

Rachel "Behr" Garcia **Security/**
 **Parking Services Supervisor**
 Irene Herrig **Associate Supervisor of Security**
 Dallas Chang, Sherisa Eselin, Mark Florez, Janet
 Larson, Jeffrey Neitzel **Security Officers**
 Mark Anguiano, Patricia Ceja, Deborah Elliott,
 Nicole Hagemeyer,
 Michael Watts **Parking Lot Attendants**
 Andrew Ashton, Taylor Schmeling **V.I.P. Valet**
 **Attendants**

Jack O'Brien **Artistic Director Emeritus**
 Craig Noel **Founding Director**