Dear Friends,

Thank you for joining us for tonight’s performance at The Old Globe. This current round of shows is nothing short of thrilling, with our own revival of August Wilson’s Two Trains Running, part of his brilliant 10-play cycle about the African-American experience throughout the 20th century, and Edward Albee’s riveting Who’s Afraid of Virginia Woolf, which launches our new “classics up close” series in the Carter.

Although we are well into the new year, we recently had a chance to look back on 2006 at the annual San Diego Critics Circle “Craig Noel” Awards ceremony, where the Globe took home the lion’s share of honors for our productions of A Body of Water, Lincolnesque, The Constant Wife, and the Shakespeare Festival.

The Globe is now gearing up for another blockbuster summer, with our acclaimed annual Shakespeare Festival, featuring Hamlet, The Two Gentlemen of Verona and Measure for Measure running in repertory in the Lowell Davies Festival Theatre, along with Noel Coward’s riotous Hay Fever in the Old Globe Theatre, and the magical comedy Bell, Book and Candle in the Cassius Carter Centre Stage. This year we also bring our audiences a special summer offering: the hit Broadway musical, Avenue Q, to be presented at the downtown Spreckels Theatre in a stunning West Coast premiere.

It’s an incredible time to be a Globe subscriber. The sheer scope of our season is unprecedented, and we couldn’t sustain this level of production without your support. With ticket sales covering only 55% of our operating costs, we rely on our subscribers and donors to help maintain the highest caliber and variety of work on our stages. Thank you for your continued endorsement of this Theatre and for helping to uphold its position as one of the most esteemed arts organizations in the country.

LOUIS G. SPISTO
Executive Director

JACK O’BRIEN
Artistic Director

JERRY PATCH
Resident Artistic Director
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.

The Lipinsky Family
Donald and Darlene Shiley
Sheryl and Harvey P. White
Karen and Donald Cohn
Conrad Prebys
Valerie and Harry Cooper
Audrey S. Geisel
Supervisor Pam Slater-Price
and the County of San Diego

Globe Guilders
Anonymous

To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.
THE OLD GLOBE

PRESENTS

TWO TRAINS RUNNING

BY

August Wilson

SCENIC DESIGN
Tony Fanning

COSTUME DESIGN
Karen Perry

LIGHTING DESIGN
Chris Rynne

SOUND DESIGN
Paul Peterson

STAGE MANAGER
Tracy Skoczelas

DIRECTED BY

Seret Scott+

Casting by Mele Nagler, C.S.A.

+Associate Artist of The Old Globe

Presented by special arrangement with Samuel French, Inc.
Cast of Characters

IN ORDER OF APPEARANCE

Wolf ................................................................. Montae Russell
Memphis ............................................................. Chuck Cooper
Risa ................................................................. Roslyn Ruff
Holloway ............................................................ James Avery
Hambone ............................................................. Willie C. Carpenter
Sterling .............................................................. Edi Gathegi
West ................................................................. Al White

Stage Manager ..................................................... Tracy Skoczelas
Assistant Stage Manager ....................................... Jami Talbott

There will be one 15-minute intermission.

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

Donors Get a Peek Behind the Scenes: Meet the Artist Series

Through the Globe’s "Meet the Artist" series, you can learn more about the lives and work of Globe artists, as they talk candidly about their careers, personal interests and lives in the theatre. These evenings begin with an hors d’oeuvre reception, followed by a presentation by an artist, who talks about his or her career and takes questions from the audience.

The "Meet the Artist" series includes artist interviews each year offered as complimentary events for annual donors of $500 or more. This series is just one of the many ways we can thank you for your support of this great theatre, and we hope you can attend these events in the future.

Globe artists who have participated in the “Meet the Artist” series include Sandy Duncan, Hershey Felder, Darko Tresnjak, Marion Ross, Paul Michael, Jerry Patch, Jack O’Brien, Robert Taylor and Richard Oberacker.

To learn more or to contribute, contact Courtney Quinn at (619) 231-1941 x2311 or CQuinn@TheOldGlobe.org.
Two Trains Running is supported, in part, by the following generous sponsors...

The Lipinsky Family

Elaine and Jeffrey Lipinsky, along with Jeff’s wife Sheila, continue the tradition of tremendous support to the Globe that their family began in 1978. The Lipinskys began attending The Old Globe in the 1950s and the family’s tradition of generous support established by the late Dorris and Bernard Lipinsky lives on. The family plays a major role in the success of The Old Globe through their generous donations of time and financial support. Sheila Lipinsky serves as a member of The Old Globe’s Board of Directors and its Executive Committee and is also the Chair of the Globe’s Education Committee. Jeffrey and Elaine also stay active with the Globe through their support of Theatre events and education endeavors.

Supervisor Pam Slater-Price and the County of San Diego

Through Supervisor Pam Slater-Price’s Community Projects Funds, the Globe has received support in 2007 toward producing quality theatrical productions like August Wilson’s Two Trains Running in San Diego. This grant also helps fund Globe education and outreach programs serving more than 45,000 students and adults. This includes reading initiatives for elementary schools, free student matinee performances and adult lectures featuring artists and performers. The County’s Community Projects program provides grants to non-profit community organizations for furtherance of public purposes, enhancing quality of life, performing arts, tourism and for the region’s economic benefit. Grants are awarded by Supervisor Pam Slater-Price at the regional and community levels throughout San Diego County.

Thanks to support from many generous contributors, The Old Globe is one of the leading theatres in the United States and a cultural icon in San Diego. Join these donors today by calling (619) 231-1941 ext. 2311 and contributing to the theatre’s annual fund in support of artistic and education programs.
Dear Friends,

Twenty years ago, The Old Globe’s Founding Director Craig Noel established a partnership with the University of San Diego, creating a professional actor training program to help ensure the next generation of classical stage actors.

Funded in part by a generous gift from Donald and Darlene Shiley, The Old Globe/USD’s Master of Fine Arts Program has become one of highest ranked in the country and is considered by many to be the nation’s best classical acting advanced degree. These talented graduate students have the opportunity to train with master teachers, work as understudies, and perform on the Globe’s stages, as you’ll see in Edward Albee’s Who’s Afraid of Virginia Woolf? and the Summer Shakespeare Festival.

Many graduates have performed, or are performing on Broadway; four students are running their own theatres; several are in national tours; others can be seen on television and feature films. Many students continue to perform in regional theatres across the country.

As the Globe celebrates the MFA program’s 20th anniversary, the Theatre is proud of its legacy of providing some of the best in America’s next generation of actors.

Kathryn Hattox, Chair,
Board of Directors
The Craig Noel League

The Importance of Endowment

Help Secure The Old Globe for Generations to Come

With an annual budget of $19 million, The Old Globe is one of the six or seven leading theatres, out of more than 2,000 in the United States. However, compared to other prominent arts organizations throughout the country, the Globe has a very small endowment – only $3 million! As part of the current campaign titled “Securing a San Diego Landmark,” The Old Globe seeks to address this need with your support.

The purpose of an endowment is to secure financial stability for the long term. As a rule, an institution like the Globe needs an endowment approximately two to three times the size of its annual budget, which is a minimum of $40 million for the Globe.

The interest earned from the endowment provides the Theatre with a reliable income stream to supplement annual ticket sales and contributions. Endowment gifts are typically made through estate plans and other giving options, and to this end, the Craig Noel League was created. This league is named in honor of the Globe’s Founding Director Craig Noel.

Members of the Craig Noel League simply notify the Globe of their intent to include the Globe in their estate plans. For the long-term stability of the Globe, these are some of the most important gifts the Theatre can receive.

Please contact Brad Ballard at (619) 231-1941 ext 2309 about including the Globe in your estate plans and joining the Craig Noel League today.
Profiles

James Avery
(Holloway)

THE OLD GLOBE: The Merchant of Venice (James’ first Shakespeare production). He is also a recipient of the Globe’s Atlas award. James Avery is a familiar face on television, film and stage. He guest starred on TNT’s The Closer and audiences adore him to this day as Phillip Banks on The Fresh Prince of Bel-Air. He starred in UPN’s Sparks and All of Us. He has had recurring roles on Showtime’s Soul Food, Lifetime’s The Division, TNT’s Bull and CBS’ Beauty and the Beast. He has played many a judge on TV, including Murder One, L.A. Law and Hill Street Blues, also Amen. Feature films include: Third Wish, Think Tank, Lethal Eviction, Dancing in September, The Brady Bunch Movie, Fletch Lethal Eviction, Dancing in September, The Brady Third Wish, Think Tank, Feature films include: L.A. Law.

Willie C. Carpenter
(Hambone)

THE OLD GLOBE: Debut. BROADWAY: Musical Comedy Murders of 1940. OFF-BROADWAY/REGIONAL: Blue, Paper Mill Playhouse; Mr. Rickey Calls a Meeting, A Cup of Coffee, Pasadena Playhouse; Sleep Deprivation Chamber, Signature Theatre; White People Christmas, Zephyr Theater; Up the Mountain, Theatre Geos; The Seagull, Rose Theatre; Two Trains Running, Doolittle Theatre; The Forbidden City, Public Theatre; The Task, Mark Taper Too; Two Gentlemen of Verona, Nameless Theatre. TV: The Unit, Capital Law (pilot), General Hospital, NCIS, Boston Legal, The Practice, The Big House, Gilmore Girls, The District, Kate Brusher, Spin City, Welcome to New York, C-16. FILM: The Underground, Hunter’s Moon, The Insider, The Best Man, Men in Black, White Man’s Burden, Mi Familia, Full Eclipse, The Followers, Hard Target, Little Giants, Amityville V, Grand Canyon, Twice As Hard. AWARDS: Drama-Logue Award, Best Actor; NAACP Award, Best Supporting Actor.

Chuck Cooper
(Memphis)


Edi Gathegi
(Sterling)

THE OLD GLOBE: Debut. ELSEWHERE: Macbeth (starring Harry Lennox), King Hedley II, Blues for an Alabama Sky, Golden Boy, As You Like It, Twelfth Night, The Crucible, Fade, A Maiden’s Prayer (Santa Barbara Independent Award), A Raisin in the Sun, Othello, A Midsummer Night’s Dream, Cyrano and Dutchman. TV: Recurring role on Lincoln Heights (ABC-Family), Veronica Mars. FILM: Death Sentence (November 11th, 2007), The Fifth Patient (CineVegas, 2007), Gone Baby Gone (October 5th, 2007), and Crime. EDUCATION: Edi is a graduate of NYU’s MFA program for Acting.

Montae Russell
(Wolf)

THE OLD GLOBE: Debut. ELSEWHERE: Gem of the Ocean, Ma Rainey’s Black Bottom, Joe Turner’s Come and Gone, Pittsburgh Public Theatre; Fences, St. Louis Rep; Jitney, Allegheny Repertory Theatre; The Glass Menagerie, Cleveland Playhouse; A Few Good Men, National Tour. FILM: The Player’s Club, Banged Out, Shangri La Cafe. CABLE FILMS: Lily in Winter, Laurel Avenue. NETWORK TV: The Riches, Numbers, ER, The Shield, Commander in Chief, Threshold, to name a few. SHORT FILMS DIRECTED: Something for Nothing, Ballad of a Thin Man. EDUCATION: MFA in Acting/Rutgers University’s Mason Gross School of the Arts, Certificate of Completion/LACC Cinema Dept.

Profiles
Roslyn Ruff  
(Risa)  

Al White  
(West)  
THE OLD GLOBE: Al is honored to revisit Two Trains Running for which he received the Theatre World Award for Outstanding New Talent on Broadway for his performance as Memphis Lee, the role he originated from its inception at Yale through its Broadway run. OTHER WILSON PLAYS: Gem of the Ocean, Mark Taper Forum (Ovation Award, NAACP Theatre Award); King Hedley II, Philadelphia Theatre Company (Barrymore Nomination); Joe Turner’s Come and Gone, Missouri Repertory Theatre; and The Piano Lesson, South Coast Repertory. OTHER THEATRE PRODUCTIONS: Peer Gynt, Street Scene, Richard III, The Taming of the Shrew, and Cyrano de Bergerac, American Conservatory Theater; The Matchmaker, Desire Under the Elms, ACT’s Bicentennial Tour of the Soviet Union. TELEVISION: CSI: Miami, JAG, Related, Clubhouse, and NYPD Blue. FILM: Real Scorpion, A Piece of My Heart, Back to the Future: Part II, and Airplane!, Airplane II: The Sequel, for which he is best remembered as Jive Dude #2.

August Wilson  
(Playwright)  
Please see Mr. Wilson’s bio on page 14.

Seret Scott  
ASSOCIATE ARTIST  
(Director)  
THE OLD GLOBE: The Constant Wife, I Just Stopped By to See the Man, Knowing Cairo, Faith Healer, Crumbs from the Table of Joy, The Trojan Women, Blues for an Alabama Sky, The Old Settler, Madame Mao’s Memories, From the Mississippi Delta. OFF-BROADWAY: Second Stage Company, New Victory Theatre, Young Playwright’s Festival. REGIONAL: Credits at McCarter Theatre Company, Long Wharf Theatre, Buffalo Studio Arena, South Coast Rep, Oregon Shakespeare Festival, Yale Rep, Philadelphia Theatre Company, Crossroads Theatre, Center Stage, Pan Asian Rep, Studio Theatre, ACT, Arena Stage, Woolly Mammoth Theatre, Hartford Stage Company, Actors Theatre of Louisville, New Mexico Rep, Alley Theatre, Naked Angels, UBU Rep, National Black Theatre, Ford’s Theatre, Sundance Institute Playwright’s Lab, Pacific Playwright’s Festival, NY Stage and Film, McCarter’s Playwright’s Retreat. As an actress, Ms. Scott won a Drama Desk Award on Broadway for her performance in My Sister, My Sister. She has been nominated for a Connecticut Critic’s Award, a Beverly Hills NAACP Directing Award, and D.C.’s Helen Hayes Award. She was also the recipient of a TCG/PEW National Artist Residency Grant at the Long Wharf Theatre.

Tony Fanning  
(Scenic Design)  

Karen Perry  
(Costume Design)  
Karen has long been considered a master in her profession. Within a three-decade career, she has built an incredible body of work on stage and screen and has garnered a winning reputation as both a tremendous talent and a sheer joy to work with. A native New Yorker, Karen Perry began designing for the stage in the 1970s. Some of Ms. Perry’s career highlights include Spike Lee’s Do the Right Thing, The Brother from Another Planet by director John Sales, Just Looking, directed by Jason Alexander, the celebrated Broadway musical Bring in Da’ Noise, Bring in Da’ Funk, as well as Saturday Night Live, The UPN Sitcom, Abby, the acclaimed CBS original movie One Day in Montgomery, and The Rosa Parks Story, for which Karen received a Costume Designers Guild Award and a Cable Ace nomination. In addition, Karen has worked as the personal wardrobe stylist to several premier artists, including internationally known performer Gregory Hines, collaborating with Hines on numerous commercials, marketing campaigns and theatrical projects such as The Tic Code, CBS’ The Gregory Hines Show, and Showtime’s original film, Bojangles. Karen recently designed costumes for the McCarter Theatre’s Gem of the Ocean. The project will continue on to San Francisco and the American Conservatory Theatre. Karen was the recipient of the Lifetime Achievement Award in Costume Design for American & Black Theatre, Film &
Profiles continued

Television, presented at the National Black Theatre Festival 2005. She is a 2006 Nominee for her costume design of St. Louis Black Rep’s “Woodie Awards” of King Hedley II and the Winner of the 2006 AUDELCO Award for the Signature Theatre’s production of Seven Guitars. Her recent designs at New Federal Theatre include Paul Robeson and The Taking of Miss Jane.

Chris Rynne
(Lighting Design)
THE OLD GLOBE: Lincolnesque (San Diego Critics Circle Award), Pig Farm, Trying, Vincent in Brixton (San Diego Critics Circle Award), The Lady with All the Answers, The Food Chain, Two Sisters and a Piano, Blue/orange, Time Flies, Knowing Cairo, Beyond Therapy, The SantaLand Diaries (’01); Assistant designer for over 30 productions on the Globe and Festival stages. With The Old Globe/USD Professional Actor Training Program: Much Ado About Nothing, Twelfth Night, All in the Timing, The Winter’s Tale, Two Gentlemen of Verona, Macbeth, Getting Married. ELSEWHERE: San Diego Opera, South Coast Rep, Madison Opera, Pasadena Playhouse, San Diego Rep, Cygnet Theatre, North Coast Rep, Diversionary Theatre, Starlight Theatre.

Paul Peterson
(Sound Design)

Tracy Skoczelas
(Stage Manager)
THE OLD GLOBE: The Four of Us, The Times They Are A-Changin’, Summer Shakespeare Festivals (’04 - ’06), Vincent in Brixton, I Just Stopped By to See the Man, Dirty Rotten Scoundrels, The Food Chain, Two Sisters and a Piano, Bus Stop, Rough Crossing, Much Ado About Nothing, Julius Caesar, Dirty Blonde, Pentecost, Loves & Hours, Oldest Living Confederate Widow Tells All, Splendour, Penciles, All My Sons, Complete Female Stage Beauty, Betrayal, Smash, Memoir, Dr. Seuss’ How the Grinch Stole Christmas! (’01-’06), Twelfth Night, A Midsummer Night’s Dream, Henry V, The Trojan Women.

Mele Nagler
(Casting)
Mele also serves as Casting Director for Roundabout Theatre Company. BROADWAY: The Little Dog Laughed. ROUNDABOUT: Prelude to a Kiss, Howard Katz, Heartbreak House, Pig Farm, Entertaining Mr. Sloane, Mr. Marmalade, A Naked Girl..., The Constant Wife, The Paris Letter, McCreele, The Foreigner, Twelve Angry Men (also National Tour), Fiction, After the Fall, Twentieth Century, Master Harold..., Intimate Apparel (also Mark Taper Forum). FILM: A Home At The End Of The World. TV: Brotherhood (Showtime original series). She is a member of the Casting Society of America.

Jami Talbott
(Asistant Stage Manager)
THE OLD GLOBE: Chita Rivera: The Dancer’s Life, The Lady with All the Answers. ELSEWHERE: Zhivago, Mother Courage and Her Children, La Jolla Playhouse; Academy of St. Martin in the Fields with Joshua Bell, Lang Lang, SummerFest 2006 with artists such as Wayne Shorter, Gil Shaman, Yefim Bronfman, Carter Brey, Steven Shick and Cho-Liang Lin, and several other concerts, La Jolla Music Society. EDUCATION: Jami is a recent graduate of UCSD’s MFA stage management program. Credits include: Man of Noodles, Blood Wedding, The Love of the Nightingale, As You Like It and the recent Roots and Rhizomes, an international percussion festival celebrating 75 years of percussion music.

ADDITIONAL STAFF FOR THIS PRODUCTION

Casting Associate ........ Kate Schwabe
Assistant Director .......... Desha Crownover
Stage Management Intern . . Anna Ashmore

SPECIAL THANK YOU

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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. These agreements provide a collective bargaining agreement for all the actors and stage managers employed at the theatre. The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union. The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE. This theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 829.
To you – and to thousands of other theatre lovers –
The Old Globe is an integral part of your lives,
providing some of the best Broadway musicals,
classics and new plays in the country.

Please consider supporting this great theatre with a
tax-deductible gift of $1,500 or more, and you’ll
not only add to the artistic quality of Globe productions
but you also can take advantage of the many benefits
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* Unlimited access to the Lipinsky Family Suite,
the Globe’s VIP Lounge
* VIP ticketing and personal service
* Invitations to Meet the Artist and
Opening Night events
* Backstage Tour opportunities
* And much, much more...

Open prior to and during each performance,
the Lipinsky Family Suite offers a fully-hosted bar
and private restrooms.

It’s our way of saying thank you for your support.

FOR MORE INFORMATION CALL
BRAD BALLARD, (619) 231-1941 x2309.
**AUGUST WILSON’S PITTSBURGH CYCLE: A CHRONICLE OF THE AFRICAN-AMERICAN EXPERIENCE IN THE 20TH CENTURY**

1910s — *Joe Turner’s Come and Gone* (1984)
1920s — *Ma Rainey’s Black Bottom* (1982)  
(set in Chicago)
1930s — *The Piano Lesson* (1989)  
Pulitzer Prize for Drama, 1990
1940s — *Seven Guitars* (1995)
1950s — *Fences* (1985)  
Pulitzer Prize for Drama, 1987
1960s — *Two Trains Running* (1990)
1980s — *King Hedley II* (2001)

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**TWO TRAINS RUNNING**

It is 1968 in Pittsburgh. The people of this play...have loud voices and big hearts. They search. They falter. They continue. In the end, they are not overwhelmed. For here there are warriors and saints. Here there is a drumbeat fueled by the blood of Africa. And through it all there are the lessons, the wounds of history. There are always and only two trains running. There is life and there is death. Each of us ride them both. To live life with dignity, to celebrate and accept responsibility for your presence in the world is all that can be asked of anyone.

Pittsburgh, 1968, the long line of forever stretches into the future and the last night of the universe is already suspect and falling.

*August Wilson’s forward to the publishing of Two Trains Running*

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**AUNT ESTER’S CHILDREN:**
by August Wilson

Before one can become an artist one must first be. It is being in all facets, its many definitions, that endows the artist with an immutable sense of himself that is necessary for the accomplishment of his task. Simply put, art is beholden to the kiln in which the artist was fired.

Before I am anything, a man or a playwright, I am an African American. The tributary streams of culture, history and experience have provided me with the materials out of which I make my art. As an African-American playwright, I have many forebears who have pioneered and hacked out of the underbrush an aesthetic that embraced and elevated the cultural values of black Americans to a level equal to those of their European counterparts...

The culture of black America, forged in the cotton fields of the South and tested by the hard pavements of the industrial North, has been the ladder by which we have climbed into the New World. The field of manners and rituals of social intercourse — the music, speech, rhythms, eating habits, religious beliefs, gestures, notions of common sense, attitudes toward sex, concepts of beauty and justice, and the responses to pleasure and pain — have enabled us to survive the loss of our political will and the disruption of our history. The culture’s moral codes and sanction of conduct offer clear instructions as to the value of community, and make clear that the preservation and promotion, the propagation and rehearsal of the value of one’s ancestors is the surest way to a full and productive life.

The cycle of plays I have been writing since 1979 is my attempt to represent that culture in dramatic art. From the beginning, I decided not to write about historical events or the pathologies of the black community...Instead, I wanted to present the unique particulars of black American culture as the transformation of impulse and sensibility into codes of conduct and response, into cultural rituals that defined and celebrated ourselves as men and women of high purpose. I wanted to place this culture on stage in all its richness and fullness and to demonstrate its ability to sustain us in all areas of human life and endeavor and through profound moments of our history in which the larger society has thought less of us than we have thought of ourselves...

The plays are peopled with characters whose ancestors have been in the United States since the early 17th century. They were brought across an ocean, chained in the hulls of 350-ton vessels. In the southern part of the United States, they were made to labor in the vast agricultural plantations. They made do without surnames and lived in dirt-floor cabins. They labored without pay. They were bought and sold and traded for money and gold and diamonds and molasses and horses and cows. They were fed the barest of sub-
A CENTURY ON STAGE

Memphis’ restaurant, the setting of Two Trains Running, sits on 1621 Wylie Avenue in Pittsburgh’s Hill District, the neighborhood where August Wilson spent most of his formative years, and the setting for nine of his ten plays in the Pittsburgh Cycle. (Ma Rainey’s Black Bottom is set in Chicago.)

During the 1940s and 50s the Hill District was a thriving center of black culture, entertainment and business. But in the late 1950s the district became crowded with laborers seeking work in the steel mills. That influx drove many families – mostly white but some black – to move to the more affluent suburbs, a trend that would eventually cripple the local economy.

In the 1960s, Pittsburgh’s Urban Redevelopment Authority seized multiple properties for the purpose of eminent domain, displacing thousands more people. In 1968 a wave of riots following the assassination of Martin Luther King Jr. tore through the neighborhood and the city. By the 1970s, the Hill District had deteriorated even further, becoming a hub for drug dealers and violence.

In spite of the Hill District’s troubled past, Wilson’s plays pay tribute to its vitality and its role in African American history. For generations to come, it stands as a crucible for the creation of his works and the preservation of African American culture.

— Kim Montelibano Heil

PHOTOS: (top right) Lou Myers in the Globe’s 1989 production of The Piano Lesson; (left) Delroy Lindo and Ed Hall in the Globe’s 1988 production of Joe Turner’s Come and Gone; photos by Will Gulleve.
AUGUST WILSON (1945 – 2005)

August Wilson was born Frederick August Kittel in the Hill District of Pittsburgh, Pennsylvania, in April of 1945. He was named after his father, a German immigrant, and was the fourth of six children. His mother, Daisy Wilson, was an African American cleaning woman from North Carolina.

Wilson’s father was estranged from the family, so his mother did much of the childrearing. His parents separated in the late 1950s, and Daisy married David Bedford shortly after. Wilson and his siblings then moved to Hazelwood, a predominantly white working class neighborhood. As the only black student in Central Catholic High School, he received much abuse from his classmates. Finally, after switching schools several times, he dropped out in 1960 when a teacher accused him of plagiarizing a 20-page paper on Napoleon.

He continued his education by reading authors such as Ralph Ellison, Langston Hughes, and Arna Bontemps at the public library. In 1965, the year Mr. Kittel passed, he changed his name to Wilson in honor of his mother. He also purchased his first typewriter that same year. After carrying the 30 lb. typewriter back to his apartment, he placed it on his kitchen table and said, “I am a writer.” He then realized he didn’t know how to type.

Initially, Wilson pursued poetry, but eventually found his muse in playwriting. He co-founded the Black Horizon Theater in the Hill District along with his friend and fellow playwright, Rob Penny, in 1968. Around that time Wilson had completed his first play, Recycle, which was performed in small theaters and public housing community centers.

In 1979 Wilson wrote Jitney, which won him more attention when it was produced by the Allegheny Repertory Theatre in Pittsburgh in 1982. That same year, his next play, Ma Rainey’s Black Bottom, was accepted by the Eugene O’Neill National Playwrights Conference in Connecticut. It was at the O’Neill that Wilson met esteemed director Lloyd Richards, who went on to direct Wilson’s first six plays on Broadway.

Wilson’s subsequent plays became part of what was soon known as his Pittsburgh Cycle: a 10-play chronicle of the African American experience through the 20th century. Each play, though not written in chronological order, represents the particulars of African American history within their respective decade. He received numerous awards for many of his plays, including the Pulitzer Prize for both Fences and The Piano Lesson. He also won the Tony Award for the Broadway production of Fences in 1987, which starred James Earl Jones.

Wilson’s life was not without controversy. He was famously known for his debate with noted educator and theatre critic Robert Brustein in 1998, where he blasted the practice of “colorblind casting” and called for an exclusively black theatre to both promote and preserve African American culture.

“There is nothing wrong with integration per se, as long as everyone has equal access to resources,” Wilson argued. “To assimilate is to adopt the values of another culture. I’m opposed to that idea, because blacks have something of value. To assimilate is to erase yourself, and I don’t think that’s what we want to do.”

In June 2005, shortly after the final play of his cycle, Radio Golf, premiered at Yale Repertory Theatre, Wilson was diagnosed with liver cancer. He died on October 2, 2005 in Seattle, Washington. He is survived by his third wife, costume designer Costanza Romero, and his two daughters, Sakina Ansari (from his first marriage to Brenda Burton) and Azula Carmen (daughter of Costanza). Two weeks after his death, the former Virginia Theater on West 52nd Street in New York was renamed the August Wilson Theatre, the first Broadway theatre to bear the name of an African American.

“He conveys the poetry, the natural rhythms, of his characters’ speech. Everything — emotion, movement, thought, intention — is inherent in that rhythm. Actors sometimes like to dissect, to analyze, to do all those things actors are taught to do. But those things don’t put me closer to this work’s heart. I have to surrender all that. Working in his plays requires a different kind of skill. It’s as if you would become a talking drum.”

— Actress Phylicia Rashad, as quoted in Playbill.com

“[August Wilson] was a giant figure in American theater. Heroic is not a word one uses often without embarrassment to describe a writer or playwright, but the diligence and ferocity of effort behind the creation of his body of work is really an epic story. The playwright’s voice in American culture is perceived as having been usurped by television and film, but he reasserted the power of drama to describe large social forces, to explore the meaning of an entire people’s experience in American history. For all the magic in his plays, he was writing in the grand tradition of Eugene O’Neill and Arthur Miller, the politically engaged, direct, social realist drama. He was reclaiming ground for the theater that most people thought had been abandoned.”

— Tony Kushner, as quoted in The New York Times
Corporate Leaders

An Onstage “Thank you” to our Corporate Leaders

On March 28, The Old Globe hosted a Corporate Appreciation Lunch on the stage of the Old Globe Theatre, and more than 60 business leaders from throughout the region attended.

As a not-for-profit organization, The Old Globe relies heavily on community gifts from individuals, foundations and corporations, and over the past several years the corporate community has significantly increased its support of the Globe, with generous underwriting of the Theatre's artistic and education programs.

Corporate annual gifts include cash in-kind donations and range from HM Electronics’ annual gift of state-of-the-art wireless sound equipment and QUALCOMM’s support of the Summer Shakespeare Festival to Wells Fargo’s significant grant for the Globe’s Education and Outreach Programs. This onstage lunch was catered by the Sheraton San Diego Hotel and Marina, which donated its services, and was underwritten by a cash gift from Fashion Valley Mall.

As the largest performing-arts organization in San Diego, The Old Globe offers sponsorship benefits that include prominent recognition, client entertainment opportunities and special VIP services. For further information about Globe Corporate Partnerships, please contact Director of Development Todd Schultz at (619) 231-1941 ext. 2310 or TSchultz@TheOldGlobe.org.

Leadership Gifts to The Old Globe

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we’ll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

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TWO TRAINS RUNNING Program 4/5/07 10:59 AM Page 23

Director Profiles

LOUIS G. SPISTO
Executive Director

Louis G. Spisto has served as Executive Director of The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Globe’s acclaimed Shakespeare Repertory Season and produced several world-premiere plays and musicals, including Dirty Rotten Scoundrels, China Rivera: The Dancer’s Life, and the Twyla Tharp/ Bob Dylan musical, The Times They Are A-Changin’, which transferred to Broadway in September, 2006, along with the Globe’s annual holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas!. In March, 2006, Spisto spearheaded the launch of the Globe’s Capital Campaign, “Securing a San Diego Landmark,” to raise $75 million by the Theatre’s 75th anniversary in 2010. The campaign is off to a hugely successful start, having reached 61% of its goal. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, countering a trend in the non-profit theatre industry, resulting in the highest level of attendance in over a decade. Prior to coming to the Globe, Spisto served as the Executive Director of American Ballet Theatre Company in New York City. While there, he increased ticket income and annual contributions for the organization by nearly 20 percent. He also tripled the Ballet’s touring weeks and the resources devoted to education and training programs. Spisto has also served as the President of the Detroit Symphony Orchestra, where he provided fundraising leadership and creative direction for the orchestra’s 160 million renovation project, and helped dramatically increase ticket sales while initiating several new series for the orchestra. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra’s annual budget, all while eliminating a prior deficit and successfully completing the orchestra’s first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. A strong advocate of arts education, Spisto built one of the largest and most respected music training and outreach efforts. During his career, Spisto has also served as Director of Marketing for the Pittsburgh Symphony Orchestra and Director of Operations and Development for the Performing Arts Center, UC Berkeley. 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 spent many years acting, directing and producing plays and musicals throughout his student days, as well as in professional summer theatre.

JERRY PATCH
Resident Artistic Director

Jerry Patch was appointed Resident Artistic Director of The Old Globe in February 2005. He most recently served as the Dramaturg and a member of the long standing artistic team at Southern California’s Tony Award®-winning South Coast Repertory (SCR), where he coordinated the development of 150 new plays, including two Pulitzer Prize winners and numerous other finalists. Patch became the top choice for this new role at the Globe due to his many years of artistic accomplishments, his exceptional relationships with the nation’s leading directors and playwrights, and his enthusiastic commitment to new work. While at SCR, Patch worked as Dramaturg on numerous new works, including Donald Margulies’ Sight Unseen and Brooklyn Boy, which opened to critical acclaim on Broadway; Margaret Edson’s Pulitzer Prize-winning Wit; Howard Korder’s Search and Destroy; Amy Freed’s The Board of Avon, Safe in hell and Freedomland; Lynn Nottage’s Intimate Apparel and nine world-premieres by Richard Greenberg, including Three Days of Rain. In addition, he co-conceived The Education of Randy Newman with Michael Roth and Mr. Newman. Patch also served as the project director of SCR’s renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the renowned Pacific Playwrights Festival, and the renowned Pacific Playwrights Festival, which annually introduces seven new plays to an audience of national theatre leaders. Typically, more than 75% of the plays presented receive multiple productions in theatres across the country. During his tenure at SCR, Patch also held the position of Artistic Director (1990-1997) of The Sundance Theatre Program, which included the Sundance Playwrights Laboratory, one of the nation’s leading new play development programs. Additionally, he ran the Sundance Summer Theatre, a repertory of 2-3 productions staged outdoors for Utah audiences and The Sundance Children’s Theatre, which is dedicated to the development and presentation of new works for family audiences by leading American playwrights. He also serves as Consulting Dramaturg for New York’s Roundabout Theatre Company.

JACK O’BRIEN
Artistic Director

Mr. O’Brien has been the Artistic Director of The Old Globe since 1982. 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!, the world premieres of Associate Artist A.R. Gurney’s Labor Day and Tina Howe’s Pride’s Crossing, as well as Time and Again, The Doctor Is Out (Getting Away With Murder) by Stephen Sondheim and George Firth, plus productions of Henry IV, Much Ado About Nothing, Oceanella, Damn Yankees, King Lear, Ghosts, Hamlet, Uncle Vanya, and world premieres of Terrence McNally’s Up in Saratoga, A.R. Gurney’s The Snow Ball and The Cocktail Hour, Tom Dula’s Breaking Legs, Stephen Metcalfe’s Emily.

BROADWAY: Creator/Supervisor, Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia, 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.

ELSEWHERE: The Magic Flute, San Francisco Opera; Tosca, Santa Fe Opera; Così fan Tutte and Aida, Houston Grand Opera; The Most Happy Fella, Michigan Opera and Broadway; TV: An Enemy of the People, All My Sons, I Never Sang for My Father, Painting Churches and The Skin of Our Teeth, all for PBS’s American Playhouse. RECENT AWARDS: 2004 Thomas Degaetani Award (USITT); 2001 “Mr. Abbott” Award (SCDF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SCDF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001, Member, College of Fellows of the American Theatre; Honorary Doctor of Humane Letters, University of San Diego. Mr. O’Brien is a member of the College of Fellows of the American Theatre.

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**Staff**

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**Properties**
- Neil A. Holmes: Properties Director
- Amy Reams: Properties Buyer
- Pat Cain: Property Master, Globe
- David Buer: Property Master, Carter
- M.H. Schrenkhausen: Shop Foreman
- Chris Runne: Lighting Director
- Megan Fonseca: Lighting Assistant
- Tony Ficken: Master Electrician, Globe
- Jim Dodd: Master Electrician, Carter
- Jason Bieber, Meghan Bourdeau, Bonnie Breckenridge, Sarah Cohen, Bonnie Dreibleis, Kristen Flores: Assistant Stage Manager
- Maureen Hanratty, Justin Hobson, Shwana Kyes, Andy Lowe, Mike Mackey, Leah Nellman, Michael Paolini, Ashley Roberts, Amanda Zieve: Electricians
- Paul Peterson: Sound Director
- Erick Carlsten: Master Sound Technician, Globe
- Rachel Eaves: Master Sound Technician, Carter

**ADMINISTRATION**
- Darla Lopez: Executive Assistant
- Brian Ulyer: Assistant to the General Manager

**Information Technology**
- Dean Yager: Information Technology Manager
- Thad Steffen: Information Technology Assistant

**Human Resources**
- Sandra Parde: Human Resources Administrator

**Maintenance**
- Chad Oakley: Facilities Manager
- Violanda Corona, Ismael Delgado, Miguel Gaspar, Roberto Gonzalez, Reyna Huerta, Margarita Meza, Jose Morales, Albert Rios, Maria Rios, Nicolas Torres: Building Staff

**PROFESSIONAL TRAINING**
- Liance Bower: Program Coordinator
- Maria Carrera, Cynthia Caywood, Sabin Epstein, Robert Barry Fleming, Gerhard Gessner, Jan Gist, Peter Kanelos, Fred Robinson, Liz Shipman: MFA Faculty
- Corry Johnson, Robin Sanford Roberts, Ben Siebert, George Yie: MFA Production Staff

**EDUCATION**
- Raúl Moncada: Education Associate
- Holly Ward: Tour Coordinator
- Carol Green: Speakers Bureau Coordinator
- Marisela De la Parra, Kimberly Green, Cara Greene, Janet Hayashashi, Dana Hooley, David Ternay: Teaching Artists

**FINANCE**
- Paula Nickodemus: Senior Accountant
- J. Adam Latham: Payroll Clerk/Accounting Assistant
- Tim Cole: Receptionist

**DEVELOPMENT**
- Brad Ballard: Associate Director, Major and Planned Gifts
- Annamarie Maricle: Associate Director, Institutional Grants

**MARKETING**
- Ed Hofmeister: Audience Development Manager
- Jackie Anderson: Publications Coordinator
- Claire Kennelly: Marketing Assistant
- Judy Zimmerman: Marketing/Events Assistant
- Erica Dei: Graphic Designer
- Craig Schwartz: Production Photographer

**PRODUCTION**
- Debra Pratt Ballard: Associate Director of Production
- Ellen Dieter: Company Manager
- Carol Donahue: Production Coordinator

**Technical**
- Benjamin Thoron: Technical Director
- Wendy Stymerski: Assistant Technical Director
- Eliza Korshin: Technical Assistant/Buyer
- Kacie Lyn Hulgren: Resident Design Assistant
- Christian Thorsen: Stage Carpenter/Flyman, Globe

**Costumes**
- Stacy Sutton: Costume Director
- Charlotte Devaux: Resident Design Assistant
- Maureen MacNiallais: Assistant to the Director
- Shelly Williams: Design Assistant/Shopper
- Gwen Dunham, Louise M. Herman: Drapers
- Gloria Bradford, Anne Glidgen Grace: Assistant Cutters
- Mary Miller: Costume Assistant
- Babs Behling, Nancy Liu: Stitchers
- Judith Craig: Lead Crafts Person-Painter/Dyer
- Molly O'Connor: Wig and Makeup Supervisor
- Kim Parker: Assistant to Wig and Makeup Supervisor

**Selections**
- Molly Yoder-Williams: Wardrobe Supervisor
- Jyothi Doughman: Crew, Chief, Globe
- Cassidy Lubben: Running Crew, Globe
- Jasmin dellado: Crew Chief, Carter
- Marie Zebera: Rental Agent

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**ARTISTIC**
- Samantha Barrie: Dramaturg Associate
- Diane Sinos: Literary Associate
- Kim Montebello: Head Voice and Speech Coach
- Bernadette Hobson: Assistant Stage Manager

**Stage Management**
- Lella Know: Production Stage Manager
- Tracy Szkoczela: Assistant Stage Manager

**DEVELOPMENT**
- Annamarie Maricle: Associate Director, Major and Planned Gifts
- Bobbi Brehm, Barbara Leker, Marjorie Van Nuis, Judy Zimmerman: Suite Concierges

**PATRON SERVICES**
- Mike Callaway: Theatre Manager
- Danielle Burnett: Front of House Assistant
- Rob Novak, Ashley Roberts: House Managers
- Dana Juhi: Food and Beverage Manager
- Haydee Aldas, Brandi Mahan, Caryn Nowak, Roland Roberge, Anne-Marie Shafer, Tess Thompson: Pub Staff
- Babs Behling, Rose Espiritu: Gift Shop Supervisors
- Rachel "Beahr" Garcia: Security/Parking Services

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- Paula Nickodemus: Senior Accountant
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