

Welcome THE OLD GLOBE

UPCOMING

HOLD PLEASE

March 31 - May 6, 2007
Cassius Carter Centre Stage



Edward Albee's WHO'S AFRAID OF VIRGINIA WOOLF?

May 19 - June 24, 2007
Cassius Carter Centre Stage



2007 SUMMER SHAKESPEARE FESTIVAL

HAMLET

TWO GENTLEMEN OF VERONA

MEASURE FOR MEASURE

June 16 - September 30, 2007
Lowell Davies Festival Theatre



AVENUE Q

June 30 - August 5, 2007
Spreckels Theatre (Downtown)



HAY FEVER

July 14 - August 19, 2007
Old Globe Theatre



BELL, BOOK AND CANDLE

August 4 - September 9, 2007
Cassius Carter Centre Stage



A CATERED AFFAIR

September 20 - October 28, 2007
Old Globe Theatre

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



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.

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

P R E S E N T S

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

WolfMontae Russell
 MemphisChuck Cooper
 RisaRoslyn Ruff
 HollowayJames Avery
 HamboneWillie C. Carpenter
 SterlingEdi Gathegi
 WestAl White

Stage ManagerTracy Skoczelas
 Assistant Stage ManagerJami Talbott

Setting: Pittsburgh, Pennsylvania, 1968.
 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



On March 13, 2006 more than 140 donors attended a "Meet the Artist" event with Sandy Duncan; photo by Nowell Wisch



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.



On October 16, 2007 donors enjoyed learning more about the life of Hershey Felder.

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.

Production Sponsors

***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.

2007 Board of Directors



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

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The Old Globe is supported in part by grants from The City of San Diego Commission for Arts and Culture, Supervisor Pam Slater-Price and The County of San Diego.

The Craig Noel League

CRAIG NOEL LEAGUE MEMBERS

Deferred Giving Society of The Old Globe

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Laurie Dale Munday	
Stanley Nadel and Cecilia Carrick	
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Arthur and Marilyn Neumann	*Deceased

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



Craig Noel, Founding Director

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)

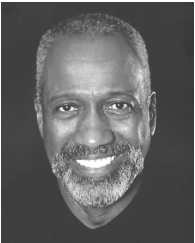


THE OLD GLOBE: *The Merchant of Venice* (James' first Shakespeare production). He is also a recipient of the Globe's Atlas award. James Avery is a familiar face on televi-

sion, 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* and *License to Drive*. He just completed shooting an independent film, *Whose Your Caddy*. On the theater scene he recently starred in *Jitney* at the Lillian Theatre. His performance as Othello at the Will Geer Theatricalum Botanicum earned him the NAACP Image Award for Lead Male Actor. He toured in an original play *Cheaters*. Other stage roles have included *Blues for an Alabama Sky*, Los Angeles Theatre Center, and *Romeo and Juliet*, Ahmanson Theatre. He has also performed with the Oregon Shakespeare Festival. He won a scholarship to the University of California at San Diego, where he obtained his Bachelor of Arts degree in drama and literature. James received an Honorary Degree, Doctor of Humane Letters from Virginia State University in 1966. He contributes much of his time to a variety of charitable causes including education and animal rights. He has traveled with the USO to visit U.S. troops stationed in Guam, Kwajalein, Roi Namur, Korea, Kosovo, Macedonia and Bosnia.

Willie C. Carpenter

(Hambone)

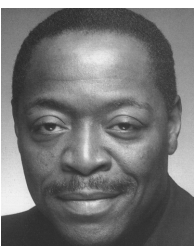


THE OLD GLOBE: Debut. BROADWAY: *Musical Comedy Murders of 1940*. OFF-BROADWAY/REGIONAL: *Blue*, Paper Mill Playhouse; *Mr. Rickey Calls a Meeting*, *A Cup of Coffee*, Pasadena

Playhouse; *Sleep Deprivation Chamber*, Signature Theatre; *White People Christmas*, Zephyr Theater; *Up the Mountain*, Theatre Geo; *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 Brasher*, *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)



THE OLD GLOBE: *Coriolanus*, *Timon of Athens*, *The Doctor Is Out*. BROADWAY: *The Life* (Tony Award, Best Featured Actor in a Musical), *Caroline Or Change*, *Lennon*, *Chicago*,

Passion, *Someone Who'll Watch Over Me*, *Rumors*, *Amen Corner*, *Getting Away with Murder*. OFF BROADWAY: *Thunder Knocking on the Door*, *Avenue X*, *Colored Peoples Time*, *Marco Polo Sings a Solo*, *King Island Christmas*. REGIONAL: *Othello*, *Julius Caesar*, *The Tempest*, *Robeson*, *Dance of the Holy Ghosts*, *Miss Evers' Boys*. TV: *100 Centre Street*, *3 LBS*, *Law and Order*, *Law and Order SVU*, *Oz*, *NYPD Blue*, *The Cosby Mysteries*, *I'll Fly Away*. FILM: *The Hurricane*, *Find Me Guilty*, *American Gangster*, *Noise*, *Evening*, *Gloria*, *Our Song*, *The Juror*. FAVORITE ROLE: Eddie, Alex and Lillis' father. www.chuckcooper.net.

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 *Crank*. EDUCATION: Edi is a graduate of NYU's MFA program for Acting.

Montae Russell

(Wolf)



THE OLD GLOBE: Debut. BROADWAY: *King Hedley II*, *Prelude to a Kiss*. OFF-BROADWAY: *I Am a Man*, *Let Me Live*, *Private Battle*, *East Texas Hotlinks*, *Butterscotch and Fudge*.

REGIONAL: *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.

Roslyn Ruff

(Risa)

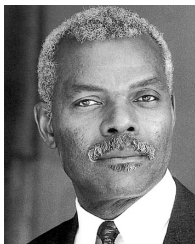


THE OLD GLOBE: Debut. OFF-BROADWAY: *Seven Guitars*, Signature Theatre; *Killa Dilla*, The Working Theatre; *The Cherry Orchard*, *Macbeth*, Classical Theatre of

Harlem. (*Macbeth* also played the 2003 Bonn Biennale Festival and Shakespeare Festival of Neuss in Germany); *Pudd'nhead Wilson* (world premiere), *The Taming of the Shrew*, Acting Company National Tour/Lucille Lortel. REGIONAL: *Gee's Bend* (world premiere), Alabama Shakespeare Festival; *Intimate Apparel*, *The Heart is a Lonely Hunter* (world premiere), Alliance Theatre; *Gem of the Ocean*, McCarter Theatre/American Conservatory Theatre; *King Lear*, Yale Rep.; *The Oedipus Plays*, Shakespeare Theatre DC at 2003 Athens Festival in Greece; *A panto: Sleeping Beauty*, *Once in a Lifetime*, *In the Blood*, People's Light & Theatre Co.; *Three Farces and a Funeral*, American Repertory Theatre. TV: *The Jury*, *The Sopranos*, *All My Children*. AWARDS: 2003 Barrymore Award, *In the Blood*; 1999 Buffalo Artvoice Award, *Amen Corner*. EDUCATION: MFA IATT, Harvard.

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: *Red 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)

THE GLOBE THEATRES: *Splendour*, *A Midsummer Night's Dream*, *Vita and Virginia*, *Two Trains Running*. BROADWAY: *Two Trains Running*, Walter Kerr Theatre. REGIONAL: *Don Pasquale*, San Diego Opera; *Art*, *All My*

Sons, *A Naked Girl on the Appian Way*, *Good as New*, *An Ideal Husband*, *Three Viewings*, South Coast Rep; *Harriet's Return*, Geffen Playhouse; *School for Wives*, Great Lakes Theatre Festival; *Two Trains Running*, Goodman Theatre, Doolittle Theatre, Seattle Rep, Huntington Theatre, Yale Rep; *Don Pasquale*, *La Cenerentola*, Virginia Opera, Chautauqua Opera; *Phaedra and Hippolytus*, Yale Rep. NATIONAL TOURS: *The Who's Tommy*, Dodger Productions. FILM: *Ocean's 12*, *War of the Worlds*, *Munich*, *Nancy Drew*, *Ocean's 13*, *Intolerable Cruelty*, *Polar Express*, *Spider-Man*, *What Women Want*, *What Lies Beneath*, *October Sky*, *Amistad*, *Forrest Gump*, *Quiz Show*, *The Hudsucker Proxy*. TV: *West Wing* (Emmy Award). EDUCATION: NC School of the Arts, Yale School of Drama.

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 1970's. 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 Janie*.

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)

THE OLD GLOBE: Over 50 productions, including: *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*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Boswell Sisters*, *Crumbs from the Table of Joy*. ELSEWHERE: Centerstage, Milwaukee Rep, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theatre, L.A. TheatreWorks, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Rep, 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.

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*, *Pericles*, *All My Sons*, *Compleat 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*. EDUCATION: BFA, University of North Carolina at Greensboro.

Mele Nagler, C.S.A.

(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*, *McRee*, *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

(Assistant 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 Shuman, 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: *Marat/Sade*, *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

UNDERSTUDIES

Holloway, Memphis,
West Antonio T.J. Johnson
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Hambone Sam Henderson
Risa Carolyn Ratteray

Carolyn Ratteray appears in this production courtesy of Actors' Equity Association.

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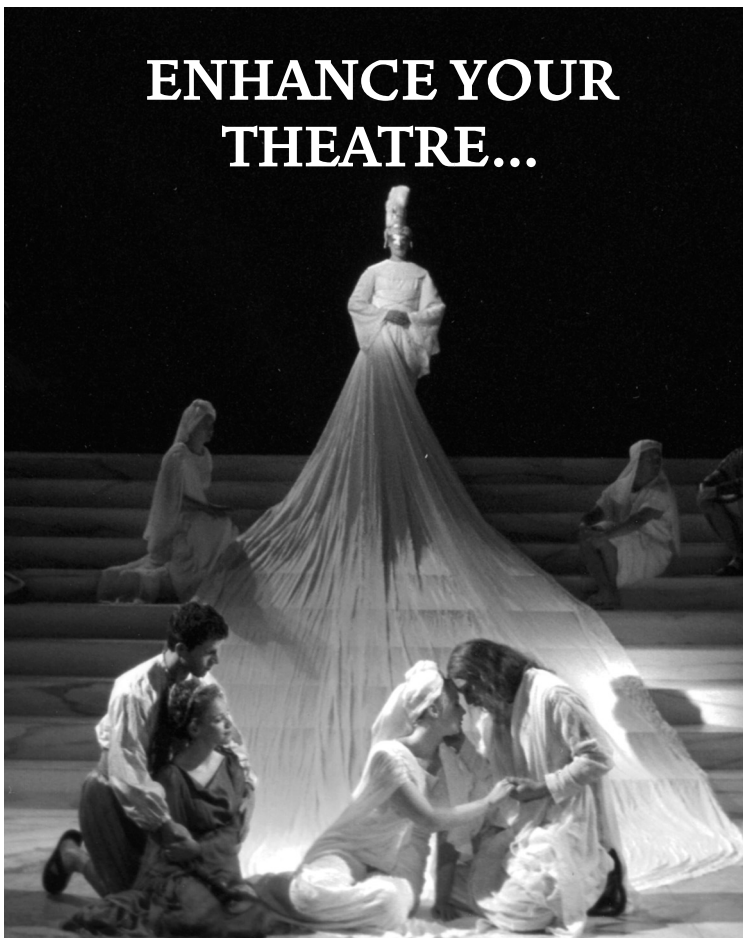
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Program Notes

AUGUST WILSON'S PITTSBURGH CYCLE: A CHRONICLE OF THE AFRICAN-AMERICAN EXPERIENCE IN THE 20TH CENTURY

- 1900s – Gem of the Ocean (2003)**
- 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)**
- 1970s – Jitney (1982)**
- 1980s – King Hedley II (2001)**
- 1990s – Radio Golf (2005)**



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 over-

whelmed. 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

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



sistence diets. When they tried to escape, they were tracked down by dogs and men on horseback. They existed as an appendage to the body of society. They had no moral personality and no moral status in civic or church law.

After 200-odd years, as a political expediency, they were granted freedom from being the property of other men. During the next hundred years they were disenfranchised, their houses were burned, they were hung from trees, forced into separate and inferior houses, schools and public facilities.

They were granted status in law and denied it in practice.

Yet the characters in the plays still place their faith in America's willingness to live up to the meaning of her creed so as not to make a mockery of her ideals. It is this belief in America's honor that allows them to pursue the American Dream even as it remains elusive. The conflicts with the larger society are cultural conflicts. Conflicts over ways of being and doing things. The characters are all continually negotiating for a position, the high ground of the battlefield, from where they might best shout an affirmation of the value and worth of their being in the face of a many-million-voice chorus that seeks to deafen and obliterate it...

In all the plays, the characters remain pointed toward the future, their pockets lined with fresh hope and an abiding faith in their own abilities and their own heroics...

Theatre, as a powerful conveyer of human values, has often led us through the impossible landscape of American class, regional and racial conflicts, providing fresh insights and fragile but enduring bridges of fruitful dialogue. It has provided us with a mirror that forces us to face personal truths and enables us to discover within ourselves an indomitable spirit that recognizes, sometimes across wide social barriers, those common concerns that make possible genuine cultural fusion.

This essay is the preface to King Hedley II (TCG books), written in 2000. It first appeared in The New York Times April 23, 2000.

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 Gullette.

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THE HILL DISTRICT OF TWO TRAINS RUNNING

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.



Photo: "Intersection of Wylie and Herron Avenues," taken by Pittsburgh Courier photographer Charles Harris, captures activity on The Hill during the district's heyday, photo from *The New York Times*.

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**

Program Notes *continued*

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

"[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*

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

"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

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.

— Kim Montelibano Heil



August's cycle is an epic of people, in which the grand historical movements of the larger world are not preached upon but reflected through the lives of distinct, graspable individuals... His plays are a medium for African-American art, a source of opportunity and a celebration of creativity."

— Michael Feingold in *The Village Voice*

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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 leaders on the stage of the Old Globe Theatre at the Corporate Appreciation Lunch; photo by Sandy Huffaker, Jr.

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.

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Old Globe Board Member and President of the Wells Fargo Foundation of California Dean Thorp(right) with actor Marco Barricelli; photo by Sandy Huffaker, Jr.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as ASSOCIATE ARTISTS OF THE OLD GLOBE, the following who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of this theatre.




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UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

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.

YOUNG CHILDREN

Children five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

SENNHEISER® LISTENING SYSTEM

For the convenience of the hearing impaired, the Sennheiser® Listening System is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

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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.

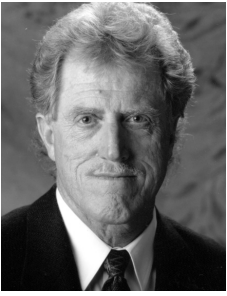
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Director Profiles



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*, *Chita 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 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 \$60 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 Beard 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 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 in San Diego 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 Furth, plus productions of *Henry IV*, *Much Ado About Nothing*, *Oleanna*, *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 Dulack'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*, *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. 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), 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. 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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