



48th Season • 458th Production
JULIANNE ARGYROS STAGE / JANUARY 8-29, 2012

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

TOPDOG/UNDERDOG

by Suzan-Lori Parks

Shaun Motley
SCENIC DESIGN

Soojin Lee
COSTUME DESIGN

Jaymi Smith
LIGHTING DESIGN

Sam Lerner
SOUND DESIGN

Jackie S. Hill
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

Directed by
Seret Scott

Alan & Olivia Slutzky
Honorary Producers

Produced on Broadway by Carole Shorenstein Hays, Waxman/Williams Entertainment, Bob Boyett, Freddy DeMann, Susan Dietz, Ina Meibach, Scott Nederlander, Ira Pittelman, Hits Magazine, Kelpie Arts, Rick Steiner/Frederic H. Mayerson, The Public Theater/New York Shakespeare Festival.

Original New York production by The Joseph Papp Public Theater/New York Shakespeare Festival, George C. Wolfe, Producer.

Topdog/Underdog is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Booth *Larry Bates**
Lincoln *Curtis McClarin**

LENGTH

Approximately two hours and 20 minutes with one intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Production Assistant *Deb Chesterman, Julie Renfro*
Assistant to the Director *Adrian Balbontin*
Assistant Scenic Designer *Toi Whitaker*
Assistant to the Costume Designer *Claire Townsend*
Assistant Lighting Designer *Stacy McKenney*
Stage Management Intern *Alyssa Champo*
Light Board Operator *Matt Shipley*
Sound Board Operator *GW Rodriguez*
Wardrobe Supervisor/Dresser *Bert Henert, Alma Reyes*

ACKNOWLEDGEMENT

Special thanks to Jonathan Levit.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*



Am I My Brother's Keeper?

Topdog/Underdog considers nothing less than the existential traps of being African-American and male in the United States, the masks that wear the men as well as vice versa ... This family portrait of two brothers specializing in the sidewalk scam called three-card monte is all about poses and pretenses, large and small, that somehow take you closer to the truth...

Topdog is of course a variation of sorts on the story of Cain and Abel, a tale that has traditionally served American artists well in exploring the divided nature of their country, from John Steinbeck's *East of Eden* to Sam Shepard's *True West*.

Ms. Parks gives the archetype her own dizzying spin. Brotherly love and hatred is translated into the terms of men who have known betrayal since their youth, when their parents walked out on them, and who will never be able entirely to trust anyone, including (and especially) each other. Implicit in their relationship is the idea that to live is to con.

That's the central dynamic of *Topdog*, and it is reflected in everything from idle sexual boasting to truly murderous lies. The rhythms of three-card monte, demonstrated so smoothly by Lincoln and so ineptly by Booth, are the rhythms of the play.

~Ben Brantley



And Adam knew Eve his wife; and she conceived, and bare Cain, and said, I have gotten a man from the LORD.

And she again bare his brother Abel.

And Abel was a keeper of sheep, but Cain was a tiller of the ground.

And in process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the LORD.

And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the LORD had respect unto Abel and to his offering:

But unto Cain and to his offering he had not respect. And Cain was very wroth, and his countenance fell.

And the LORD said unto Cain, Why art thou wroth? and why is thy countenance fallen?

If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him.

And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him.

And the LORD said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper?

~Genesis 4: 1-9



I am God in nature;
I am a weed by the wall.

~ from "Circles"
by Ralph Waldo Emerson
Used as the epigraph to the published edition of
Topdog/Underdog



The Moves and the Grooves

In January 1999 I was thinking about a play I'd written seven years earlier called *The America Play*. In that play's first act we watch a black man who has fashioned a career for himself: He sits in an arcade impersonating Abraham Lincoln and letting people come and play at shooting him dead—like John Wilkes Booth shot our sixteenth president in 1865 during a performance at Ford's Theatre. So I was thinking about my old play when another black Lincoln impersonator, unrelated to the first guy, came to mind: a new character for a new play. This time I would just focus on his home life. This new Lincoln impersonator's real name would be Lincoln. He would be a former 3-card monte hustler. He would live with his brother, a man named Booth.

My interest in 3-card monte began one day when my husband Paul and I were walking along Canal Street and saw some guys doing the shell game. I was fascinated because, while I'd seen the scam before, this time I had someone whispering a running commentary in my ear, a kind of play-by-play, explaining the ins and outs of the scam, what was really going down. Sure enough the commentator was my husband. Turns out that, back in the days when he played in the Muddy Waters Blues Band, Paul would, for fun, hustle 3-card monte between sets. So when we got home that day he sat me down and showed me how to throw the cards.

This is a play about family wounds and healing. Welcome to the family.

~Suzan-Lori Parks' introduction to the published edition of *Topdog/Underdog*

What is it about Lincoln that hooks me first? It's his costume. That's not irreverent or dissing Lincoln. You know what I'm saying? It's his costume: the hat, the beard, the height. This is from a person who as a child was very drawn to mythic characters. So the hat, the beard, the height, I think that that has burned itself in



Suzan-Lori Parks

the imagination of the universe in a very deep way ... I think that we can't dismiss that, because all the world's a stage, and the costume is very, very important. ... And he was shot in a theater by an actor. That's what draws me to him a lot, also. Costume? Free the slaves? That's icing on the gravy. Shot in a theater by an actor. How good is that? If you're a playwright, it just doesn't get any better than that.

~From an interview conducted by the Academy of Achievement, June 2007

They were named Lincoln and Booth because it was their father's idea of a joke. I thought it would be funny

to have two brothers named Lincoln and Booth and see how their story would play out. Would it play out as the original Lincoln and Booth—the Abraham Lincoln and the John Wilkes Booth who had an encounter in 1865—or would this one play out differently? So it's fun to know that those are their names, feel the weight of history and the weight of destiny, and yet watch them live their lives and see what happens at the end ...

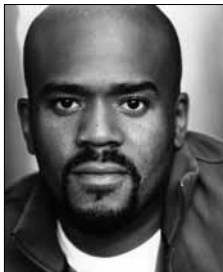
When you show yourself as a person, you focus on your humanity and your possibility, and the possibilities of the world you live in. You might only have this much choice in your life, but if you exercise a bit of choice that you do have, then you have a life that is everything it's supposed to be rather than everything someone told you it was going to be. And that's what interests me about these guys. They were named Lincoln and Booth by their father, which sort of sets a certain life into motion, but they have choice—each moment of their lives they can exercise the choice.

~From an interview on PBS "NewsHour," April 2002

There are two men in a room. Just take it for that ... Lincoln says, when he's teaching Booth cards, "Don't think about the cards! Don't think about anything. Just watch. Just look. Just take it in."

~From an interview in *The New York Times*, July 2001

Artist Biographies



LARRY BATES*

Booth

previously appeared at SCR as Cory in *Fences*, the world premiere of *Mr. Marmalade* by Noah Haidle; the Theatre for Young Audiences productions of *Sideways Stories from Wayside School*, *Tales of a Fourth Grade Nothing*, *The BFG (Big Friendly Giant)*, *The Only Child*, *The Stinky Cheese Man and Other Fairly Stupid Tales*; the NewSCRipts readings of *BOB* and *Incendiary*; Hispanic Playwrights Project readings of *The Cry of the Bronx* and *Welcome to Arroyo's*; and the Pacific Playwrights Festival reading of *Eye to Eye*. Other regional theatre credits include *A Christmas Carol* at Cincinnati Playhouse in the Park. Film and television credits include *Lions for Lambs* directed by Robert Redford, *Lawyers* directed by Roger Donaldson, "Dark Blue," *Sick Puppy*, "The Unit," "Lincoln Heights," "Bones," "CSI: Miami," "Numb3rs," "Huff," "The District," "NYPD Blue," "Boston Public," "JAG," "18 Wheels of Justice" and *Expecting Mary*. Mr. Bates is a graduate of The Theatre School, DePaul University.



CURTIS McCLARIN*

Lincoln

is making his SCR debut. On Broadway he appeared in *Bring in 'Da Noise, Bring in the 'Da Funk* and Off-Broadway in *The Good Negro*, *Tartuffe* and *East Texas Hot Links* at The Public Theater; *Dust* at Westside Theatre; *King Hedley II* at Signature Theatre; *The Exonerated* at Bleecker Street Theatre; and *St. Stanislaus Outside the House* at Manhattan Class Company. Regional theatre credits include *Intimate Apparel* at Two River Theater Company; *Lobby Hero* at Pittsburgh Public Theater; *Elmina's Kitchen*, *A Raisin in the Sun* and *Day of Absence* at Centerstage; *Jitney* at Crossroads Theatre Company; *The Day the Bronx Died* and *Ceremonies in Dark Old Men* at Long Wharf Theatre; and *Bailey's Café* at Hartford Stage. Television appearances include "The Good Wife," "Damages," "Rescue Me," "The Wire," "Law & Order: SVU," "Trial By Jury," "Oz" and "The Edmond Perry Story." He appeared in the web series "The Confession" and in the movies *The Occupant*, *The Happening* and *Path to War*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SUZAN-LORI PARKS (*Playwright*) is a writer whose plays include *The Book Of Grace*, *Venus* (OBIE Award), *In The Blood*, (Pulitzer Prize Finalist), *Fucking A*, *The America Play*, *Father Comes Home From The Wars, Part 1: The Union of My Confederate Parts*, *Topdog/Underdog* and *365 Days/365 Plays* (a year-long international collaboration involving over 700 theatres; co-produced with Bonnie Metzgar). Her other plays include *The Death Of The Last Black Man In The Whole Entire World*, *Devotees In The Garden Of Love* and *Imperceptible Mutabilities in the Third Kingdom* (OBIE Award, Best New American Play). Recently, she was a part of *Watch Me Work*, a performance piece and meditation on the artistic process at the Public Theater. Her Ray Charles musical, *Un-chain My Heart*, is scheduled to premiere on Broadway within the coming year. She is the subject of the

ALAN AND OLIVIA SLUTZKY (*Honorary Producers*) are second-generation SCR supporters, following in the footsteps of Alan's parents, Joel and Judy Slutzky, who became involved with SCR during the Second Step days in the late 1960s. Alan was introduced to SCR at a young age by his parents, and after he and Olivia returned to Orange County from Chicago, they joined the Platinum Circle in 2009 and became First Night subscribers on the Argyros Stage, seeking the best cultural experience our region has to offer. Alan has served on the Board of Trustees since 2010 and he and Olivia generously support SCR's Gala every year. The Slutzkys helped underwrite last season's *Silent Sky* as members of the Playwrights Circle, and they are excited to be exclusive Honorary Producers for the first time, especially for a fascinating work like *Topdog/Underdog*. "We enjoy everything that SCR does, but there are particularly thought-provoking works that you connect with, often unexpectedly," Alan says. "Having that discussion together as we walk out of the theatre, peeling the layers off the characters, we discover something relatable. It's one of the great things about the SCR experience."

PBS film *The Topdog Diaries*. Most of her plays are published by Theatre Communications Group. Her first novel, *Getting Mother's Body*, is published by Random House. Ms. Parks has a leading role in *Plus One*, the fictional documentary that premiered at the Cannes Film Festival. Her additional work for film includes: as writer/director, *Anemone Me* (produced by Christine Vachon and Todd Haynes); as writer, *Girl 6* (dir. Spike Lee); screenplays for Brad Pitt, Jodie Foster and others. She wrote the adaptation of *Their Eyes Were Watching God* (starring Halle Berry) for Oprah Winfrey Presents. She is a recipient of a MacArthur "Genius" Grant and won the 2002 Pulitzer Prize for *Topdog/Underdog*. She is currently working on a revival of *Porgy and Bess* that will open on Broadway in December. She is at work on her second novel, serves The Public Theater as their Master Writer Chair and appears as an animated character on Nickelodeon Jr. For more information please visit suzanloriparks.com.

SERET SCOTT (Director) directed *Fences*, *Crumbs From the Table of Joy* and *The Piano Lesson* for SCR, as well as *Tough Titty* and *Eye to Eye* for the Pacific Playwrights Festival. She is an associate artist at The Old Globe, where she has directed productions of *The Constant Wife*, *Two Trains Running*, *I Just Stopped By To See The Man*, *Faith Healer* and the world premiere of *Knowing Cairo*, among others. For L.A. Theatre Works she directed *Crumbs From the Table of Joy*. New York City Off-Broadway credits include the premiere of *Mujeres Y Hombres* at New Victory Theatre and *Birdie Blue* and *Zooman and the Sign* for Second Stage Theatre. Regional credits include Denver Theatre Center, Court Theatre, Oregon Shakespeare Festival, Actors Theatre of Louisville, PlayMakers Repertory Company (NC), Two River Theater (NJ), A.C.T. (San Francisco), Long Wharf Theatre, Yale Repertory Theatre, Arena Stage, Woolly Mammoth Theatre Co., Hartford Stage and Philadelphia Theatre Co., among many others. Ms. Scott received the 3Graces Award, Lloyd Richards Director's Award,

Denver's Henry Award for Outstanding Production, and a Drama Desk Award as an actress. Directing nominations include Connecticut Critics Circle, D.C.'s Helen Hayes and Beverly Hills' NAACP Image awards. She is on the executive board of SDC.

SHAUN MOTLEY (Scenic Design) has worked in theater, television and film for the last 15 years. His work has been seen in theatres throughout the country including *Fences* at SCR, *Two Trains Running* at Geva Theatre, *Home* and *Zooman and the Sign* at Signature Theatre, *Lady Day* at Arena Stage, Chuck Mee's *Full Circle* and a new play *History of Tears* at the Abe Burrows Theater, *The Roof* at Sanford Mesiner Theater, *Po Boy Tango* at East West Players, *Leading Ladies* at Perseverance Theatre, *The Seagull* at The Chance Theatre, *Shining City* at The Fountain Theatre and *Frau Ohne Schatten* at Zurich Opera House. Some of his credits as an art director include *Mind the Gap* (Eric Schaffer Film), *The Cry* (Redbone Productions), *Nicky's Game* (Holland Productions), "Let's Make A Deal" (CBS) and "Dance Your Ass Off" (Oxygen Channel). His recent credits as second art director include "Lincoln Heights" (ABC Family), "The Sopranos" (HBO), "The Book of Daniel" (NBC), "The Bronx is Burning" (ESPN), *Pride and Glory* and *Be Kind Rewind with* (New Line Productions). He is an alumnus of NYU Graduate Tisch School of Design.

SOOJIN LEE (Costume Design) returns to SCR, where she designed *The Emperor's New Clothes*, *Putting It Together* and *A Year with Frog and Toad*. Other credits include *God Save Gertrude*, *Paradise Lost: shadow and wings* (2007 Ovation nominee) and *Othello* at the Theater@Boston Court; *Touch the Water* at Cornerstone Theater; *Much Ado About Nothing*, *Playboy of the Western World*, *Noises Off*, *The Rehearsal* (Ovation nominee), *Oliver Twist* (Ovation nominee), *The Taming of the Shrew*, *Henry IV, Part I*, *The Winter's Tale*, *Dear Brutus*, *Man of La Mancha* and *A Touch of the Poet* at A Noise Within; *Dawn's Light* and *Voice from Okinawa*



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South Coast Repertory

at East West Players; *Invisible Glass* at REDCAT, *Cabaret* at ICT, *La Ronde* at Zephyr Theatre and FringeNYC; and others, including *Book of Tink*, *Skin*, *The Masque of the Red Death*, *Marriage*, *Fire Disease*, *herStory*, *Back to Heaven*, *Dusk*, *King Lear*, *Faust* and *Believe It*. Education/Training: Wimbledon School of Arts (U.K), MFA in theatre design from California Institute of the Arts. soojinlee.com.

JAYMI SMITH (*Lighting Design*) is thrilled to be working at South Coast Repertory again after working on *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last sixteen years at theatres such as Dallas Theater Center, Steppenwolf Theatre Company, Goodman Theatre, Clarence Brown Theatre Company, Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, San Jose Repertory, Utah Shakespearean Festival, Milwaukee Repertory and Lookingglass Theatre, among others. Her work has also been seen in China, Italy, Spain, Scotland and Ireland. Previous awards have included the 2003 Michael Merritt/Michael Maggio Emerging Designer Award and a 2010 Joseph Jefferson Award. She is currently an associate professor of lighting design and head of design at The University of California, Irvine. Her website is available at jaymismith.com.

SAM LERNER (*Sound Design*) is the audio engineer at South Coast Repertory. He previously designed the SCR Players productions of *Into The Woods* and *Mansfield Park*. Regional designs include *Bed & Sofa* (Cygnet Theatre Company), *The Dresser* (North Coast Repertory) and *Salsalandia!* (La Jolla Playhouse). Prior to his return to California, he was based in London, where he designed productions for venues including the Hampstead, Old Red Lion, Pleasance, Arcola and Vanburgh theatres. Designs elsewhere include *Attempt 3.4* (Battersea Arts Centre and touring), *Long Time Dead* (Traverse Theatre, Edinburgh) and *Gagarin Way* (National Theatre of Serbia). He received his

training at the Royal Academy of Dramatic Art, The Central School of Speech and Drama.

KATHRYN DAVIES (*Stage Manager*) previously stage managed *Sideways Stories from Wayside School*, *In the Next Room, or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *Dividing the Estate* at Dallas Theater Center, *La Bohème* and *Rigoletto* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* and *The Marvelous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* and *Emphysema* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary; *Phèdre* at Soulpepper Theatre Co.; *Closer* at CanStage; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies has also worked as head theatre representative at the Toronto International Film Festival, AFI Fest and LAFF; team leader at Sundance; and as international consultant and head theatre rep for the Dubai International Film Festival.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The*

Shaker Chair, After Ashley, Tallgrass Gothic, Limonade Tous les Jours and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998 to 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award

for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.