



43rd Season • 413th Production
JULIANNE ARGYROS STAGE / JANUARY 7 - 28, 2007

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

PIG FARM

BY Greg Kotis

Thomas Buderwitz
SCENIC DESIGN

Julie Keen
COSTUME DESIGN

Christina L. Munich
LIGHTING DESIGN

Tom Cavnar
SOUND DESIGN

Martin Noyes
FIGHT DIRECTOR

Jeff Gifford
PRODUCTION MANAGER

Randall K. Lum*
STAGE MANAGER

DIRECTED BY
Martin Benson

The Co-World Premiere of *Pig Farm* was produced in 2006
by Roundabout Theatre Company, New York, NY
and The Old Globe, San Diego, CA

CAST OF CHARACTERS

(In order of appearance)

Tom	<i>Steve Rankin*</i>
Tim	<i>Brad Fleischer*</i>
Tina	<i>Blake Lindsley*</i>
Teddy	<i>JD Cullum*</i>

SETTING

The large eat-in kitchen of a struggling pig farm somewhere in America.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Assistant Director	<i>Patrick Pearson</i>
Production Assistant	<i>Jennifer Sherman</i>
Stage Management Intern	<i>Susan Coulter</i>
Wardrobe	<i>Kelly Marshall</i>

*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.*

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

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Pig O' My Heart

Only four of the 15,000 characters in Greg Kotis's *Pig Farm* appear onstage; the porcine population of Tom and Tina's teeming barnyard is never seen. We hear them, and hear *about* them, throughout the play, but can only imagine how they must look — and smell! Although most urban Americans have never met a real porker face-to-face, we have encountered lots of famous fictional pigs over the years:

Three Little Pigs - 19th-century English fairy tale turned 20th-century Disney cartoon

This Little Piggy Went to Market - favorite nursery rhyme of baby feet ticklers

Wilbur - the cuddly runt saved from slaughter in E. B. White's *Charlotte's Web*

Arnold Ziffel - Hooterville's pink prodigy on "Green Acres"

Babe - Oscar-winning film based on British novel *The Sheep-Pig* by Dick King-Smith

Miss Piggy, Link Hogthrob, Dr. Julius Strangepork - Muppet astronauts from "Pigs in Space"

Porky Pig - first super star of Looney Tunes cartoons

Napoleon, Snowball, Squealer - revolutionary characters from George Orwell's *Animal Farm*

Pumbaa - warthog from *The Lion King* with the memorable line, "They call me *Mister Pig*."



And let's not forget . . .

Piggy - chubby, bespectacled urchin in William Golding's *Lord of the Flies*

Porky - Buckwheat's best pal in Our Gang's *Little Rascals*

Of course, these celebrated pretend pigs have all been adorably anthropomorphized to the point where they seem to have lost their essential animal-ness. But there are some superlative real-life swine that deserve recognition too:

Smartest - Francis the Pig dashed for freedom, escaped the slaughterhouse, avoided capture for five months, and was rewarded by spending the rest of his life on a farm in Alberta, Canada, where a bronze statue was erected in his memory.

Fattest - Big Bill, heaviest hog in history, weighed in at 2552 lbs, was 9' long and stood 5' tall,

Bravest - Priscilla the pig saved a small boy from drowning. She later appeared on "The Johnny Carson Show" and was inducted into the Pet Hall of Fame.

Costliest - Bud, a crossbreed barrow from Texas, fetched a whopping \$56,000 at auction.

Happiest - "Sow #57" sired a litter of 37 piglets in Australia — the largest ever recorded!

Silliest - Slops the boar frequents a pub in Tasmania, where he can drink a bottle of beer in seven seconds flat.

Cleverest - Nellie, the four-time World Pig Trick Champion, won a \$10,000 prize on "America's Funniest Home Videos."

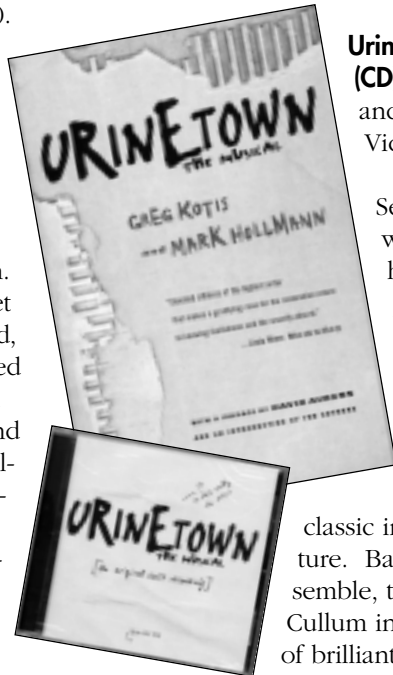
Luckiest - Max the Vietnamese Potbelly was George Clooney's fortunate pet for 16 years, until he died recently at the ripe old age of 19.

What's New in the Theatre Shop

Urinetown: The Musical (book)

by Mark Hollmann and Greg Kotis
(Faber & Faber, 2003).

Here is Greg Kotis's script for *Urinetown*, containing every bit of dialogue, song lyrics, and blocking used in the smash Broadway production. If you're in the market for a really funny read, this is it! Also included are Forwards by both writer/lyricist Kotis and composer/lyricist Hollman, giving lots of inside information about how this amazing urban musical came to be. *Newsday* raves: "The show winks at everything from Hamlet's father's ghost to *West Side Story*, from the revolutionary preten-



sions of *Les Misérables* to the revivalist joy of *Guys & Dolls*."

Urinetown: The Musical (CD)

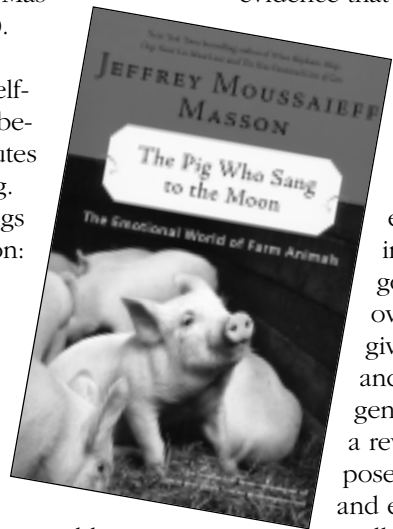
by Mark Hollman and Greg Kotis (RCA Victor Broadway, 2001).

Set in a near-future in which water depletion has led to a ban on private toilets, the show (which originated Off-Broadway before graduating to the big league) sounds subversive but is refreshingly classic in approach and structure. Backed by a small ensemble, the cast (with John Cullum in a turn nothing short of brilliant as the evil urinal magnate) has a field day with Kotis and Hollman's frequently hilarious score.

The Pig Who Sang to the Moon: The Emotional World of Farm Animals

By Jeffrey Moussaieff Masson (Ballantine, 2003).

Curious, intelligent, self-reliant — it's hard to believe that these attributes describe the lowly pig. In fact, people and pigs have much in common: they dream, know their names, and can see colors. Masson's groundbreaking best-seller, *When Elephants Weep*, was the first book since Darwin's time to explore emotions in the animal kingdom. Now the author focuses exclu-



sively on the harrowing world of farm animals, revealing irrefutable evidence that barnyard creatures have feelings, too — even consciousness. Weaving history, literature, anecdotes, scientific studies and his own vivid experiences observing pigs, cows, sheep, goats and chickens over five years, Masson gives voice, meaning and dignity to these gentle domestic beasts in a revolutionary book that poses a forceful ethical and emotional challenge to all who sit smugly atop the food chain.

What was He Thinking?

Pig Farm defies easy classification: part homage, part parody, part satire, but in sum its own animal (genus swine). Perhaps that's why critics responding to the first two productions (Off-Broadway and at The Old Globe in San Diego) have invoked an eclectic list of other plays, movies, novels and characters to try to describe Greg Kotis's fascinating play. Perhaps you'll be able to add to the list!

PLAYS

Buried Child by Sam Shepard
The Fantasticks by Tom Jones and Harvey Schmidt
The Lieutenant of Inishmore by Martin McDonough
Moon for the Misbegotten by Eugene O'Neill
Noises Off by Michael Frayn
Titus Andronicus by William Shakespeare

NOVELS

Animal Farm by George Orwell
Charlotte's Web by E. B. White
The Grapes of Wrath by John Steinbeck
Tobacco Road by Erskine Caldwell

FILMS

An Inconvenient Truth
Country
Fatal Attraction
Giant
High Noon
Hud
Johnny Guitar
Key Largo
Places in the Heart
Porkies
The Postman Always Rings Twice
Red River
The River
Splendor in the Grass
Team America: World Police

CHARACTERS

Beavis & Buttthead
Inspector Clouseau
James Dean
Ma and Pa Kettle
Mel Brooks
Sergeant Joe Friday
Sheriff Matt Dillon
Woody Allen



JD CULLUM
Teddy



BRAD FLEISCHER
Tim



BLAKE LINDSLEY
Tina

Artist Biographies

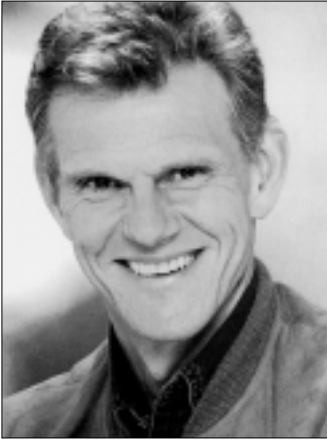
***JD CULLUM** (*Teddy*) appeared at SCR previously in *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The Dazzle* and *Making It*. He recently received an LADCC Award and a Garland Award for his work in *Reapers* at Odyssey Theatre Ensemble. He is also the recipient of a “Local Hero” Garland Award for continuing excellence in theatre. Other notable productions include *Stones in His Pockets* (Mark Taper Forum), *Leading Ladies* (Ford’s Theatre, DC), *Side Man* (Pasadena Playhouse), *The Cripple of Inishmaan* (Geffen Playhouse), *Chekhov X 4* (The Antaeus Company), *The Foreigner* (Odyssey Theatre Ensemble), *Waiting for Godot* (The Matrix Theatre Company) and opposite his father John Cullum in *The Dresser* at Knoxville’s Clarence Brown Theatre, directed by Gerald Freedman. Television work includes “Judging Amy,” “24,” “Charmed,” “NYPD Blue,” “Frasier” and *61**. Film includes *Good Night, and Good Luck* and the forthcoming *Zodiac*. Mr.

Cullum has written and will star in a short film entitled *Dog 41*, currently in pre-production.

***BRAD FLEISCHER** (*Tim*) is making his SCR debut. Theatre credits include *Pig Farm* (understudy) at Roundabout Theatre Company; *Fucking A*, *The Dream Play*, *Weight of Paper*, *The Seagull*, *Two Gentlemen of Verona* and *Balm in Gilead* at La Jolla Playhouse’s Forum Studio; *Paris Commune* at La Jolla Playhouse; and *This is Our Youth* in Anchorage, AK. Film and television credits include *The Good Shepherd* (directed by Robert De Niro), *Leverage*, *Second Variety*, “The Unit,” “Law & Order,” “Prison Break” and “Over There.” Mr. Fleischer is a MFA graduate of the University of California, San Diego.

***BLAKE LINDSLEY** (*Tina*) is pleased to be returning to SCR after appearing in *The Countess* and *Arcadia*. Stage credits include *Hippolytos* (Getty Villa), *The Ice-Breaker*

(Magic Theatre), *Private Lives* (Pasadena Playhouse), *Enchanted April* (The Cleveland Play House, Pasadena Playhouse), *Cloud 9* (Hudson Guild), *Hedda Gabler* (Century Center/NYC, Boston Center for the Arts), *Into the Woods* (CA Music Circus), *All My Sons* (International City Theatre), *Equus* (Pasadena Playhouse), *The Rainmaker* (La Mirada Theatre for the Performing Arts) and *The Seagull* (Sierra Repertory Theatre). Television credits include *Spring Thaw* (Hallmark MOW), “CSI,” “Crossing Jordan,” “Cold Case,” *Back When We Were Grownups* (CBS MOW), “Frasier,” “Mr. Sterling,” “Philly,” “NYPD Blue,” *An American Daughter* (Lifetime movie), “Star Trek; Deep Space 9” and “JAG.” Film credits include *Coastlines*, *Mulholland Drive*, *Dogtown*, *Starship Troopers*, *Swingers*, *The Glimmer Man*, *Plain Dirty* and *Student Body*. A native of Los Angeles, Ms. Lindsley received her BA in Theatre from Yale University.



STEVE RANKIN

Tom

***STEVE RANKIN** (*Tom*) is happy to be making his SCR debut. On Broadway he received wide critical praise as an actor and fight director in the Tony® Award-winning Lincoln Center Theater production of *Henry IV* parts *I* and *II*, directed by Jack O'Brien. His Off-Broadway appearances include *The Night Hank Williams Died*, *Feast Here Tonight* and *Getting Out*. Regionally he has performed at Actors Theatre of Louisville, Geva Theatre Center, Dallas Theater Center, Center Stage, Virginia Stage Company, Mark Taper Forum and The Old Globe in plays such as *Cyrano de Bergerac*, *Romeo & Juliet*, *The Misanthrope*, *Alone at the Beach*, *A Midsummer Night's Dream*, *Richard II*, *Twelfth Night*, *The Three Musketeers*, *Lone Star* and *Front Page*. In Los Angeles he received two Drama-Logue Awards for his performances in *Pericles*, *the Prince of Tyre* and *Getting Away with Murder*. Film credits include *Blue Streak*, *Written in Blood*, *The One*, *Men in Black*, *The X-Files*, *Pearl Harbor*, *L.A. Confidential* and *Apollo 13*. Television credits include "Veronica Mars," "Cold Case," "The Nine," "The Lost Room," "Grace," "Buffy the Vampire Slayer," "Over There," "Navy NCIS," CSI," "24," "Storm of the Century," "The Prac-

tice," "Malcolm in the Middle" and "NYPD Blue." Mr. Rankin also wrote and directed *Singin' the Moon Up: The Voice of Jean Ritchie* with the award-winning folk singer Susie Glaze at Pennsylvania Centre Stage and is preparing to remount the show for the State of Kentucky later in 2007. He is an associate artist of The Old Globe as an actor and fight director. Blessings on Josephine and George for my childhood on the farm.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

GREG KOTIS (*Playwright*) wrote the book and co-wrote the lyrics for *Urinetown the Musical*, for which he won two Tony® Awards in 2002. Currently, he is developing two new musicals including *Yeast Nation (the triumph of life)*, an original story that tells the tale of the dawn of life on Earth, and *The Man in the White Suit*, a musical version of the 1951 Alec Guinness film. Other plays include *Eat the Taste* and *Jobey and Katherine*. Mr. Kotis lives in Brooklyn with his wife Ayun, his daughter India and his son Milo.

MARTIN BENSON (*Director/Artistic Director*), co-founder of SCR with

his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is 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*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the orig-

inal SCR cast. Along with Emmes, he accepted SCR's 1988 Tony[®] Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *A Christmas Carol*, *Bach at Leipzig*, *Proof*, *A Delicate Balance* and *But Not for Me* for SCR. Upcoming projects in 2007 include *The Pursuit of Happiness* and *The Ice Breaker* for Laguna Playhouse, *Song Of Singapore* for International City Theatre in Long Beach and *Paradise Lost* for The Theatre @ Boston Court. Mr. Buderwitz' design of *Pera Palas* (The Theatre @ Boston Court/The Antaeus Company) won the 2006 LA Drama Critics Circle Award, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and the *Backstage West* Garland Award for best set design. Regional/LA designs include productions for Pasadena Playhouse, Geffen Playhouse, PCPA Theaterfest, Denver Center Theatre Company, Arizona Theatre Company, San Diego Repertory Theatre, Portland Repertory Theatre, The Acting Company at Riverside Theatre (FL), Rubicon Theatre Company, International City Theatre, West Coast Ensemble, The Colony Theatre Company, A Noise Within, Falcon Theatre, Odyssey Theatre Ensemble, Ricardo Montalban Theatre, 24th Street Theatre, LA Philharmonic/Disney Concert Hall, Civic Light Opera of South Bay, Court Theatre, Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, Music Theatre of Santa Barbara, McCoy-Rigby/La Mirada Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. He received the 2005 LA Drama Critics Circle Career Achievement Award for Scenic Design. His television de-

signs include AMC's "Sunday Morning Shootout"; National Geographic's "Fight Science"; "Mr. Show," "Def Comedy Jam," "HBO Comedy Hour" and "Sketch Pad" for HBO; "Battlebots" for Comedy Central; and specials and series for ABC, CBS, NBC, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery.

JULIE KEEN (*Costume Design*) is very happy to be returning to design for SCR. Previous credits for SCR include *Three Viewings*, *The Interrogation of Nathan Hale*, *Faith Healer*, *Playland*, *Lips Together*, *Teeth Apart* and the recent *Scouting Reality* for SCR's Teen Players. Other recent credits include *Arms and the Man* and *Mourning Becomes Electra* for A Noise Within, and productions of *All's Well that Ends Well* for the USC School of Theatre and *Miss Nelson is Missing* for Lewis Family Playhouse, both with Mark Rucker directing. For Laguna Playhouse she designed *Bad Dates* with Judith Ivey directing, *Shear Madness*, *And the Winner Is*, *The Sleeper*, *Many Happy Returns*, *Lovers at Versailles*, *Stella by Starlight*, *Jumping for Joy*, *The Constant Wife* and *Mr. Shaw Goes to Hollywood*; and for the Laguna Playhouse Youth Theatre *Summer of the Swans*, *Lily's Purple Plastic Purse* and *Sarah, Plain and Tall*. In addition, she has designed four of the Playhouse's educational touring shows: *Tall Tales*, *The Sign of the Beaver*, *Island of the Blue Dolphins* and *Stuart Little*. Additional designs include *Sizwe Bansi is Dead* for Wisdom Bridge Theatre in Chicago; *The Gin Game*, *A Raisin in the Sun* and *Talley's Folly* for Theatre Virginia; *King of the Moon* for La Mirada Theatre for the Performing Arts; and *He Who Gets Slapped* for Chapman University. Other professional credits include Assistant to the Costume Designer for the Tony[®] nominated National

tour of *Peter Pan*, and work for Center Theatre Group, The Washington Opera and Utah Shakespearean Festival. Ms. Keen is a member of United Scenic Artists Local 829.

CHRISTINA L. MUNICH (*Lighting Design*) has previously designed *The Stinky Cheese Man and Other Fairly Stupid Tales*, *The Little Prince* and *The Emperor's New Clothes* for SCR's Theatre for Young Audiences series. Other recent designs include *3/7/11: A Lincoln Heights Tale* for Cornerstone Theater Company, *Carmina Burana* for the Pacific Chorale, *Seussical, the Musical* and *Thoroughly Modern Millie* for Moonlight Stage Productions, *Aida* and *42nd Street* for Fullerton Civic Light Opera, and *4:48 Psychosis* for The Hunger Artists Theatre Company. She is also the resident lighting designer for the Inland Pacific Ballet, whose season includes such productions as *The Nutcracker*, *Giselle*, *Dracula*, and *Cinderella*. Ms. Munich also teaches lighting at Orange County High School of the Arts. She received her MFA in Lighting Design from the University of California, Irvine.

TOM CAVNAR (*Sound Design*) is in his second season as staff Audio Technician and designing his fourth production at South Coast Repertory. At SCR, he designed sound for the production of *Bach at Leipzig*, the Theatre Conservatory Summer Players' production of *East of the Sun and West of the Moon* and the workshop production of *Leitmotif* at the 2006 Pacific Playwrights Festival. His other design credits include *After Juliet* at The Coterie Theatre; *Bright Ideas* at Unicorn Theatre; and numerous productions for the University of Missouri - Kansas City's Department of Theatre, including *Henry V*. Mr. Cavnar holds a MFA in Theatre Sound Design from UMKC, and a BA in The-

atre from Western Michigan University.

***MARTIN NOYES** (*Fight Director*) returns to SCR where he most recently fight directed *Ridiculous Fraud*, *Nothing Sacred*, *Bach at Leipzig*, the American premiere of *Hitchcock Blonde* (he also played the Husband) and *The Further Adventures of Hedda Gabler*. Other recent work includes *King Lear*, *As You Like It* and *Pygmalion* at Shakespeare Santa Cruz; *I'm not Rappaport* at Little Fish Theatre Company; *Big Love*, *Cabaret*, *Hot 'N' Throbbing*, *A Christmas Story* and *Never in My Lifetime* at The Chance Theater; and *The Grapes of Wrath* at Alabama Shakespeare Festival. Mr. Noyes received his BFA from Southern Oregon University and his MFA from the University of Alabama, both in Theatre with the emphasis in Acting. He is also a member of the Society of American Fight Directors.

***RANDALL K. LUM** (*Stage Manager*) now in his 17th season, has worked on *Ridiculous Fraud* and *Nothing Sacred*. This summer he stage managed his good friend Amy Freed's play *Restoration Comedy* for California Shakespeare Theater in Northern California. Last season at SCR he stage managed *Blue Door*, *Man From Nebraska*, *Born Yesterday* and *The Further Adventures of Hedda Gabler*. Two seasons ago he worked on *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Marjorie* and made his Argyros Stage Managing debut with *On the Mountain*. During his long association as SCR's resident stage manager, he has worked on more than two dozen world premieres and has been associated with over 80 productions. In 1997, Mr. Lum stage

managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theater in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. 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 *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *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. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. 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.

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 service organization for theatre, from 1998-2006 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 and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.