



44th Season • 425th Production
SEGERSTROM STAGE / APRIL 4 - MAY 4, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

WHAT THEY HAVE

BY Kate Robin

Christopher Barreca
SCENIC DESIGN

Alex Jaeger
COSTUME DESIGN

Lap-Chi Chu
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/MUSICAL DIRECTION

Megan Monaghan
DRAMATURG

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
Chris Fields

The Playwrights Circle, HONORARY PRODUCER

*Steve & Toni Berlinger • Sophie & Larry Cripe • Linda & Robert A. Hovee • Damien & Yvonne Jordan • Matthew E. & Bernice L. Massengill
John & Sue Murphy • Roger & Marion Palley • Thomas B. Rogers & Sarah J. Anderson • Richard P. & Jane Taylor • Anonymous*

What They Have was commissioned
and developed by
South Coast Repertory.

CORPORATE PRODUCER



CAST OF CHARACTERS

(In order of appearance)

Connie *Marin Hinkle**
Suzanne *Nancy Bell**
Jonas *Matt Letscher**
Matt *Kevin Rahm**

SETTING

ACT I. *Los Angeles. Now.*

ACT II. *One year later.*

LENGTH

Approximately two hours and 15 minutes with one intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant Stage Manager *Chrissy Church**
Stage Management Intern *Jeffrey Whetstone*
Assistant Lighting Designer *Christopher Stokes*
Assistant Sound Designer *Corinne Carrillo*
Deck Crew *Jeff Castellano, Emily Kettler*

ACKNOWLEDGEMENTS

Original artwork by Isabel Bigelow. Special thanks to Peter Sprague, guitarist.

*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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ON PRAYER

You ask me how to pray to someone who is not.
All I know is that prayer constructs a velvet bridge
And walking it we are aloft, as on a springboard,
Above landscapes the color of ripe gold
Transformed by a magic stopping of the sun.
That bridge leads to the shore of Reversal
Where everything is just the opposite and the word is
Unveils a meaning we hardly envisioned.
Notice: I say *we*; there, every one, separately,
Feels compassion for others entangled in the flesh
And knows that if there is no other shore
They will walk that aerial bridge all the same.

Czeslaw Milosz
Translated from the Polish by the author and Robert
Hass, published by The Ecco Press in the collection
entitled *Unattainable Earth* © 1986

I am unhappy because I see a
meaningless world.
I can be free of suffering today.
I will not value what is valueless.
-Helen Schucman,
A Course in Miracles © 1976

This is the true joy in life, the being
used for a purpose recognized by your-
self as a mighty one; the being thorough-
ly worn out before you are thrown on
the scrap heap; the being a force of Na-
ture instead of a feverish selfish little
clod of ailments and grievances com-
plaining that the world will not devote
itself to making you happy.

- George Bernard Shaw,
in his 1903 dedication of
Man and Superman

Very little is needed
to make a happy
life; it is all within
yourself, in your
way of thinking.
- Marcus Aurelius
121-180 CE

To Being Late

Again again you are
the right time after all

not according to
however we planned it

unforeseen and yet
only too well known
mislaid horizon
where we come to ourselves
as though we had been expected

you are where it appears now
and will stay from now on
in its own good time
it was you we came to
in the first place
hearing voices around us
before we knew what they said

but you always surprise us
it is you that we
hurry to
while you go on waiting
to the end of space

and when we get to you
we stop and listen
trying to hear whether
you are still there

W.S. Merwin
Published by Copper Canyon Press in the
collection entitled *Present Company*
© 2005

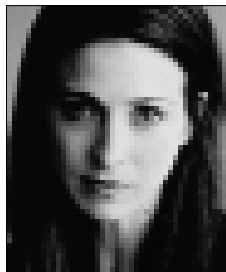
Artist Biographies



NANCY BELL*
Suzanne

is delighted to return to SCR for a fourth time, having performed here in *All My Sons*, *The Circle* and *The Philanderer*, for which she received a Los Angeles Drama Critics Circle Award

Nomination. Other theatre credits include world premieres at Manhattan Theatre Club, New York Theatre Workshop, Hartford Stage, A Contemporary Theatre in Seattle, Berkeley Repertory Theatre, Geffen Playhouse, Ensemble Studio Theatre, CENTERSTAGE, Pasadena Playhouse, The Old Globe and McCarter Theatre, among many others. In Los Angeles, she is a member of the Echo Theater Company, with which she has performed many times, including in the award-winning *War Music*. Most recent television credits include the film *The Sitter* for Lifetime Television and guest appearances on "Huff," "Medium" and "Numb3rs." She is a Lecturer in Voice and Speech at the American Musical and Dramatic Academy.



MARIN HINKLE*
Connie

appeared at SCR previously in the Pacific Playwrights Festival reading of *Truth and Beauty* and the NewSCRipts readings of *Incendiary* and *Manna*. Broadway credits include *Electra*, *A Thousand Clowns* and *The Tempest*. She has appeared Off-

Broadway in *Miss Julie* (Rattlestick Playwrights Theater), *Blue Window* (MCC), *The Dybbuk* (The Public Theater), *Sabina* (Primary Stages), *The Changeling* (Theatre for a New Audience), *Wonderful Time* (WPA) and *Henry VIII* (The Public Theatre). Some of her regional credits include *Romeo & Juliet*, *Uncle Vanya*, *Ghosts*, *Heartbreak House*, *God of Vengeance*, *Evolution* and *As You Like It*. Ms. Hinkle currently plays Judith on "Two and a Half Men" and played Judy on "Once and Again." Other television appearances include "Brothers & Sisters," "House," "ER," "Without a Trace" and many "Law & Orders." Some of her film

credits include *Friends with Money*, *Frequency*, *I Am Sam*, *Dark Blue* and the upcoming *What Just Happened?*, *She Lived*, *Quarantined* and *NowhereLand*.



MATT LETSCHER*
Jonas

appeared at SCR previously in both the production and the Pacific Playwrights Festival (PPF) reading of *Ridiculous Fraud*, as well as the NewSCRipts reading of Kate Robin's *Anon.* and the

PPF reading of Craig Lucas' *Singing Forest*. Theatre credits include *The Rivals* and Neil Simon's *Proposals* on Broadway, *Double Double* at Williamstown Theatre Festival, *Rain Dance* and *The Tropical Pickle* at The Purple Rose Theatre Company, *Love's Labour's Lost* at The Old Globe, *Absolution* at Court Theatre, *Julius Caesar* and *As You Like It* at the Idaho Shakespeare Festival, *The Sisters* at Pasadena Playhouse and *The Seagull* at Fountain Theatre. Film and television credits include the upcoming Alan Ball film *Towelhead*, *Madison*, *Straight-Jacket*, *Identity*, *Gods and Generals*, *Super Sucker*, *John John in the Sky*, *The Mask of Zorro*, *Lovelife*, *Gettysburg*, "The New Adventures of Old Christine," "Criminal Minds," "Joey," "Good Morning, Miami," "Living in Captivity," "Almost Perfect," "NYPD Blue," "Ellen," "The Larry Sanders Show," "The West Wing" and can currently be seen on the new ABC drama "Eli Stone." His play, *Sea of Fools*, had its world premiere at The Purple Rose Theatre Company in 2007.



KEVIN RAHM*
Matt

appeared at SCR previously in the NewSCRipts reading of *Unrequited* and the Pacific Playwrights Festival reading of *Scab*. His theatre credits include *Everyday Life*, *A Question of Mercy*

and *All My Sons* at Pacific Resident Theatre, *Prisoner* at the Kennedy Center and *Blind Dates*, *Waiting for Godot*, *Macbeth*, *Of Mice and Men*, *Inherit the Wind*

and *The Importance of Being Earnest* at BYU. His film and television credits include *Route 30*, *Alfie*, *Nurse Betty*, *Valerie Flake*, *Same River Twice*, *Clay Pigeons*, "Conspiracy," "Demons," "CSI: NY," "Grey's Anatomy," "CSI," "Night Stalker," "Crumbs," "Friends," "Joan of Arcadia," "Ally McBeal," "Jesse," "Jeff of the Universe," "Everything's Relative," three years as Kyle McCarty on "Judging Amy" and currently as Lee McDermott on "Desperate Housewives." For Gar.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

KATE ROBIN (*Playwright*). Theatre productions include *Anon.* (Atlantic Theater Company, Echo Theater Company), *Intrigue With Faye* (MCC, New York Stage & Film), *Swimming In March* (The Market Theatre, winner IRNE Best Play of 2001 award), *The Light Outside* (The Flea), *Bride Stripped Bare* (ThreadWaxing Space) and *Given Away* (Playwrights Collective). Her plays have been developed at Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, The Eugene O'Neill National Playwrights Conference, JAW/West at Portland Stage and Ensemble Studio Theatre. Television and film credits include "Six Feet Under" (writer/supervising producer) and *Coming Soon*. Ms. Robin received the 2003 Princess Grace Statuette for playwriting and is an alumna of New Dramatists.

CHRIS FIELDS (*Director*) is a Los Angeles-based director, teacher and actor who is currently the artistic director of the award-winning Echo Theater Company, which he founded in 1997. Recently, he directed the Los Angeles premiere of Kate Robin's *Anon.*, the Los Angeles premiere of Sarah Ruhl's *Melancholy Play*, the world premiere of Paul Zimmerman's *Pigs and Bugs* and the world premiere of *Eat Me* by Jacqueline Wright, which was nominated for six *LA Weekly* Awards including Best Director. At the Los Angeles Theater Center, he produced the Echo production of Bryan Davidson's *War Music*, which won three Ovation Awards including Best Premiere Play and Best Ensemble. Mr. Fields founded and was Artistic Director of the Ojai Playwrights Conference from 1996 to 2000. Additionally, as a director, he has worked with and staged plays by Adam Rapp, Christopher Durang, Ellen McLaughlin, Napoleon Ellsworth, Padraic Duffy, Bernardo Solano, Deborah Prior, Neal Bell, Kira Obolensky, David Lindsay-Abaire, Herman Daniel Farrell III, Quincy Long and Karl Gajdusek, among many others. His work in film includes his adaptation of Neal Bell's *Out the Window*, which he produced and

directed, and his recent short *Sunnyslope*, which was awarded Best New York Film at the New York Film and Video Festival and nominated for Best in Fest at the Great Lakes Film Festival. As an actor, he has appeared on Broadway (*Homefront*), Off-Broadway (*Machinal* at the Public Theater, *Aristocrats* at Manhattan Theatre Club and *Orphans* with Steppenwolf Theatre Company) and has numerous regional credits, among them *Golden Boy*, *All My Sons*, *The Marriage of Bette and Boo* and 2. His acting credits in film and television include *Zodiac*, *Fight Club*, *Apollo 13*, *The Game*, *Jurassic Park*, *Alien 3* and *Jacob's Ladder*, and appearances on "Sleepercell," "ER," "NYPD Blue," "Boston Public" and "Ally McBeal." Additionally, he was a proud member of the acting ensemble of the Eugene O'Neill Playwrights Festival at the National Theater Center under Lloyd Richards. Mr. Fields was an adjunct professor of drama at SUNY Purchase and maintains a workshop in Los Angeles.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions. At SCR, the world premieres of Christopher d'Amboise's *The Studio*, Lucinda Coxon's *Vesuvius*, Rolin Jones' *The Intelligent Design of Jenny Chow* and Richard Greenberg's *The Violet Hour*, which he also designed for Broadway. Recent designs: *Peach Blossom Fan*, a new opera composed by Stephin Merritt directed by Chen Shi-Zheng; *King Lear* in an abandoned military base in Dijon, France; *Macbeth* for one actor, Stephen Dallane, in L.A. and the Almeida Theatre in London; the new musical *Bernarda Alba* at Lincoln Center Theater and a video installation for solo piano performed and composed by David Rosenboom. Other Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (Drama-Logue Award); *Our Country's Good* directed by Mark Lamos; the musical *Marie Christine* and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold* directed by Graciela Daniele (American Theatre Wing Award). Off-Broadway credits include the premieres of *Three Days of Rain* and *Everett Beekin*, both first produced at SCR. Opera includes *Munchener Biennale Germany* and Wole Soyinka's *Scourge of Hyacinths* (premiere, BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of Culture Clash's *The Birds*. Dance designs include the Ballet Hispanico premiere of Susan Marshall's *Solo*, Roman Oller's *Good Night Paradise* and *Tears for Violeta*. He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Head of Scene Design at California Institute for the Arts.

ALEX JAEGER (*Costume Design*) designs costumes for theatre and film across the country. Some of his credits include *Skylight*, *But Not for Me*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, *Pinocchio* and *The Prince and the Pauper* at South Coast Repertory; *Speed the Plow* at ACT in San Francisco; *Two Sisters and a Piano* at the Public Theatre, NY; *Romeo & Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers* and *Dead Man's Cell Phone* at Oregon Shakespeare Festival; *Romeo & Juliet: Antebellum New Orleans 1836*, *Light* and *Gilgamesh* for The Theatre @ Boston Court; *Caroline or Change*, *The Prime of Miss Jean Brodie*, *The Cripple of Inishmaan*, *Rosencrantz and Guildenstern are Dead* and *The History Boys* for the Studio Theatre, D.C.; and *Doubt, a parable*, *Talley's Folly* and *Side by Side by Sondheim* for the Pasadena Playhouse. He also has designed wardrobes for many national and international celebrities, and is the recipient of many design awards including an L.A. Ovation Award, three *Backstage* Garland Awards, four *Drama-Logue* Awards, a Maddy Award and one NAACP nomination.

LAP-CHI CHU (*Lighting Design*) has designed lighting for theatre, opera and dance throughout the country. Recent regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company, Shakespeare & Company, Evidence Room and Ordway Music Theater. His New York design credits include New York Theatre Workshop, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project and Juilliard Opera. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God*, *Visible Content*, *Hidden Forms*, *1 Mutantes Seras* and *Por Favor, Não Me Deixe*), performed in the United States and Brazil. He has created many designs over

the last decade as the resident lighting designer for Lincoln Center's Juilliard Drama. He has received multiple Bay Area Theatre Critics Circle Awards for Best Lighting. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

MICHAEL ROTH (*Original Music/Musical Direction*) is a composer and sound designer whose work encompasses chamber music, theatre, opera, film and dance. Current projects include his musical direction of Randy Newman's songs for the upcoming Disney animated feature *The Princess & the Frog*, composing the score for Matt Wilder's independent film *Your Name Here* (with Bill Pullman), Des McAnuff's upcoming *Romeo & Juliet* (Stratford Festival, Canada), and a music/theatre collaboration with Alice Ripley. His work has been heard in over 45 productions and premieres at SCR, including Donald Margulies' *Brooklyn Boy* (also on Broadway, directed by Daniel Sullivan), *Dinner with Friends* and *Sight Unseen* (both also Off-Broadway), the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Repertory and Getty Villa) and the premiere of *Mr. Marmalade*. Other recent projects: Off-Broadway: *The Persians* (National Actors Theatre), *People Be Heard* (music/theatre with Quincy Long, Playwrights Horizons), *Talking Heads* (also in L.A.), *Going to St. Ives*; many other collaborations with Randy Newman including SCR's *Education of Randy Newman*, orchestrating *Faust*, and editing four songbooks; for the UN, music and sound for an interactive DVD about landmine safety; at La Jolla Playhouse, over 35 productions including Lee Blessing's *A Walk in the Woods* (also Broadway and PBS); piano music for the award-winning documentary *Sacco & Vanzetti*; and collaborations with Sarah Ruhl (*Melancholy Play*), Mac Wellman (*Allegory of Whiteness*, music/theatre, Humana Festival, *Bitter Bierce* and *Terminal Hip*), Anne Bogart (*The Women*) and Tom Stoppard and Carey Perloff (American premieres of *Indian Ink* and *The Invention of Love*). Mr. Roth's work, including his chamber

opera *Their Thought and Back Again*, is available via iTunes and myspace.com/rothmusik.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of SCR, where she serves as co-director of the Pacific Playwrights Festival. She was the dramaturg of SCR's productions of *A Little Night Music*, *A Feminine Ending* and *Bach at Leipzig* and the world premieres of *My Wandering Boy*, *The Piano Teacher*, *The Studio* and *The Further Adventures of Hedda Gabler*. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA, the Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. Her freelance dramaturgy work has included The O'Neill's National Playwrights Conference, the New Harmony Project and the Bay Area Playwrights Festival. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, The O'Neill's National Playwrights Conference, NAMT, Austin ScriptWorks and a guest dramaturg and teacher at Iowa Writers' Workshop, Yale School of Drama graduate programs, Brown University, UCSD, UCI and the Kennedy Center American College Theatre Festival. Ms. Monaghan earned an MFA in Directing from the University of Texas at Austin and a BA from Emory University.

JAMIE TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 29 shows in addition to seven seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be on the

AMERICAN AIRLINES (*Corporate Producer*) has a 16-year history of support for SCR's productions, beginning with their involvement as Honorary Producer for the world premiere of *Odd Jobs* in 1992. Over the years, American Airlines has been a benefactor of classic theatre as well as new work. Last year it was a little of each as they were Honorary Producer for the classic play *Life is a Dream*, in a new adaptation by Nilo Cruz. American Airlines is the world's largest airline, servicing over 250 cities in 40 countries.

diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSEY CHURCH* (*Assistant Stage Manager*) is a proud member of Actors' Equity. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*, productions of *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, four glorious seasons of *A Christmas Carol*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

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.

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*. 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 original 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. Benson received his BA in Theatre from San Francisco State University.

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 1998-2006, 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 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 recently joined the board of Arts Orange County, the county-wide arts council. Ms. Tomei 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.