

FLORIDA REPERTORY THEATRE

2014-2015 SEASON



HISTORIC ARCADE THEATRE • ARTSTAGE STUDIO THEATRE
ROBERT CACIOPPO, FOUNDER & PRODUCING ARTISTIC DIRECTOR

PRESENTS
THE FLORIDA PREMIERE OF

TRIBES

BY NINA RAINE



SPONSORED BY FLORIDA WEEKLY

STARRING
ENSEMBLE MEMBERS
DAVID BREITBARTH*† • CARRIE LUND**

AND

BRITTANY ALBURY • BRITT MICHAEL GORDON • KATRINA MICHAELS • JOHN SKELLEY*

DIRECTED BY
CHRIS CLAVELLI***

SET DESIGNER
BRUCE R. BAILEY*

LIGHTING DESIGNER
KATE SMITH

COSTUME DESIGNER
ROBERTA MALCOLM*

SOUND DESIGNER
JOHN KISELICA

PRODUCTION STAGE MANAGER
JANINE WOCHNA*†

ASST. STAGE MANAGER
LILLY BAXLEY

TRIBES was commissioned and first presented by English Stage Company at the Royal Court Theatre on 14 October 2010.

TRIBES was presented by Barrow Street Theatre, New York, NY in 2012.

2014-15 GRAND SEASON SPONSORS



The Fred & Jean Allegretti Foundation • Bruce & Janet Bunch • Cheryl & David Copham
Gholi & Georgia Darehshori • Ed & Ellie Fox • John & Marjorie Madden • Sue & Jack Rogers • Arthur Zupko

This entire season sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Council on Arts and Culture. Florida Repertory Theatre is a fully professional non-profit LOA/LORT Theatre company on contract with the Actors' Equity Association that proudly employs members of the national theatrical labor unions. *Member of Actors' Equity Association. **Member of the Stage Directors and Choreographers Society. †Member of Florida Repertory Theatre's *Ensemble of Theatre Artists*

CAST

(IN ALPHABETICAL ORDER)

Sylvia.....	BRITTANY ALBURY
Christopher.....	DAVID BREITBARTH* †
Billy.....	BRITT MICHAEL GORDON
Beth.....	CARRIE LUND*†
Ruth.....	KATRINA MICHAELS
Daniel.....	JOHN SKELLEY*

TIME & PLACE

Near a British City. The Present.

TRIBES will be performed with one 15-minute intermission.

Understudy: **KAYLA TOMAS**

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

ABOUT THE PLAYWRIGHT

NINA RAINE began her career as a trainee director at the Royal Court Theatre after graduating from Oxford. She dramaturged and directed *Unprotected* at the Liverpool Everyman (TMA Best Director Award, Amnesty International Freedom of Expression Award). Her debut play, *Rabbit*, premiered at the Old Red Lion Theatre in 2006 and transferred to the West End before going to New York. *Rabbit* won the Charles Wintour *Evening Standard* and Critics Circle Award for most Promising Playwright. Nina also directed her second play, *Tiger Country*, at Hampstead Theatre. She directed *Jumpy* at the Royal Court Theatre, later transferring to the West End, and *Shades* (Critics Circle and Evening Standard Awards for Most Promising Newcomer). Her commission for the Royal Court Theatre, *Tribes*, directed by Roger Michell, won an Offie award and was also nominated for both Olivier and *Evening Standard* Awards for best new play. *Tribes* opened to rave reviews and won the 2012 Drama Desk Award for Best New Play and the New York Drama Critics Circle Award for Best Foreign Play. It is currently one of the top produced plays of 2014. Recently, Nina opened *Longing* at Hampstead Theatre, and she is currently directing Moses Raine's play *Donkey Heart* in a return to the Old Red Lion Theatre.

TRIBES is presented by special arrangement with Dramatists Play Service, Inc., New York.



SPECIAL THANKS TO

- Lauren Pulsifer, B.S., Hearing Aid Specialist, Auditory Associates Hearing Centers
- Dianna Druding, Executive Director, Deaf & Hard of Hearing Center
 - Portions of the Dramaturgy excerpted from material created for The Guthrie Theatre's Playguide.

†Member of Florida Repertory Theatre's *Ensemble of Theatre Artists*.
See page 21 for the entire ensemble.

**



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

TRIBES

PROGRAM NOTES

FROM THE PLAYWRIGHT



I first had the idea of writing *Tribes* when I watched a documentary about a deaf couple. The woman was pregnant. They wanted their baby to be deaf. I was struck by the thought that this was actually what many people feel, deaf or otherwise. Parents take great pleasure in witnessing the qualities they have managed to pass on to their children. Not only a set of genes. A set of values, beliefs. Even a particular language. The family is a tribe: an infighting tribe but intensely loyal.

Once I started looking around, tribes were everywhere. I went to New York and was fascinated by the orthodox Jews in Williamsburg, who all wear a sort of uniform. They were like an enormous extended family. ...

I thought about my own family. Full of its own eccentricities, rules, in-jokes and punishments. What if someone in my (hearing, garrulous) family had been born deaf?

All these things went into the play, which took a very long time to write. All I knew was that at the beginning we would be plunged into a family dinner. The first scene was easy to write. I wrote it with no idea of the characters' names, or of how many siblings there were. But oddly, it is one of the scenes that has hardly changed during the writing of the play. It sat there for a very long time. And then, slowly, I wrote the rest. The crazy family was born fully formed. I just had to work out what happened to them.

—Nina Raine

“Why I Wrote *Tribes*,” excerpted from a piece written for the Royal Court Theatre.

A DISTINCTIVE CULTURE

When capitalized, **Deaf**, refers to a culture, as distinct from deaf, which is a pathological term; this distinction echoes that between gay and homosexual. An increasing number of deaf people maintain they would not choose to be hearing. To them cure – deafness as pathology – is anathema; accommodation – deafness as disability – is more palatable; and celebration – Deafness as culture – trumps all.

St. Paul's declaration in his letter to the Romans that “faith comes by hearing” was long misinterpreted to mean that those who could not hear were incapable of faith, and Rome would allow no one to inherit property or title if he could not give confession. For this reason, starting in the fifteenth century, some inbred noble families undertook oral education for their deaf children. Most of the deaf, however, had to rely on the basic sign languages they could formulate; in urban settings, these evolved into coherent systems. In the mid-eighteenth century, the Abbé de l'Épée pursued a vocation among the poor deaf of Paris and was one of the first hearing people ever to learn their language. Employing it as a means for explaining French, he taught the deaf to read and write. It was the dawn of emancipation; you did not need speech to learn the languages of the speaking world. The Abbé de l'Épée founded the Institute for the Instruction of Deaf-Mutes in 1755. In the early nineteenth century, the Reverend Thomas Gallaudet of Connecticut, who had become interested in the education of a deaf child, set off for England to get information on deaf pedagogy. The English told him that their oral method was a secret, so Gallaudet traveled on to France, where he was warmly received at the institute, and he invited a young deaf man, Laurent Clerc, to accompany him back to America to establish a school. In 1817, they set up the American

Asylum for the Education and Instruction of the Deaf in Hartford, Connecticut. The fifty years that followed were a golden age. French sign language mixed with homespun American signs as well as the sign dialect on Martha's Vineyard (where there was a strain of hereditary deafness) to form America Sign Language (ASL). Deaf people wrote books, entered public life, achieved widely. Gallaudet College was founded in 1857 [sic] in Washington, D.C., to provide advanced education to the deaf; Abraham Lincoln authorized the college to grant degrees.

Andrew Solomon

Far From the Tree: Parents, Children, and the Search for Identity, New York: Scribner, 2012

Language is at the true core of what makes us uniquely human. It is what brings us together and separates us as nothing else. Language is the glue that allows us to establish and maintain our relationships. It is the way in which we transmit our most intimate thoughts and feelings. It is what we use to love and discipline our children. Without a common language, our thoughts, feelings and opinions are misinterpreted or lost. A place without words to reach the very people we want to touch is indeed very lonely.

Deaf educators often talk about speech and language very differently. Language enables people to express their thoughts and feelings, solve personal problems, and reach beyond their present circumstances. Language may be the most important tool for receiving information and knowledge. Speech, contrastingly, is one way of expressing language. It is the way that the majority of people express their thoughts and feelings. However, there are other ways of expressing language that most people have never

PROGRAM NOTES

thought about. Using sign language is a way that many deaf people around the world communicate and express language. Writing is another way of expressing language that is used extensively. New technologies such as the Internet have given us new ways to use language creatively and globally.

• • •

One of the first decisions you will be faced with is choosing a communication method for your child. The foremost issue you must address is whether or not you will use sign language with your child. Everyone in the field of deaf education has very strong feelings about communication methods. These feelings are often accompanied by a missionary zeal. Parents can be accosted by perfect strangers who tell you that what you are doing is wrong, whether you are using signs with your child or not. This may be confusing for some parents because the experts disagree on what is the best method for teaching a deaf or hard-of-hearing child.

Your decision should be based on what is the best approach for your family and your child. Carefully evaluate the needs of your child, keeping focused on the relationship that you want to develop. Which method of communication will include your whole family?

Virginia Frazier-Maiwald and Lenore M. Williams M.A., *Keys to Raising a Deaf Child*, New York: Barron's Educational Series, Inc., 1999

Deaf people feel ownership of deaf children. I admit it. I feel it, too. I really struggle in not wanting to interfere with a parent's right to parent, at the same time knowing that they have to accept that the child can never be one hundred percent theirs.

Cheryl Heppner
Executive Director of the Northern Virginia Resource Center for Deaf and Hard of Hearing Persons, quoted in "Deafness as culture" by Edward Dolnick, *Atlantic Monthly*, September 1993

• • • • • A Glossary of Helpful Terms • • • • •

Audists (Audism): a term coined in 1975 to describe the idea "that one is superior based on one's ability to hear or to behave in the manner of one who hears." Audists (who may be hearing or deaf) tend to shun Deaf culture and the use of sign language.

Essential Tremor: a nerve disorder characterized by uncontrollable shaking, or "tremors," in different parts of the body. Areas affected often include the hands, arms, head, larynx, tongue and chin. It appears to stem from brain signals sent through the thalamus, which controls muscle activity.

Semiotic: relating to the philosophical theory signs and symbols.

Aga Saga: a type of popular novel set in middle England, dealing with the lives of middle/upper-middle class characters, of the sort that might typically own Aga cookers. Agas are kitchen ranges introduced to England in 1929.

Crown Prosecution Service Prosecutes criminal cases investigated by the police in England and Wales. It advises

On the face of it, deafness seems to be a simple affliction. If you can't hear, people assume you can make up for that lack by writing notes, that you can pass your spare time reading books, that you can converse by talking and reading lips. Unfortunately, things are always more complicated than they seem.

Until they're about the age of two, babies are tape recorders, taking in everything that is being said around them. The brain uses these recordings as the basis of language. If for any reason a baby is deprived of those years of language, he can never make up the loss. For those who become completely deaf – "profoundly" is the term audiologists apply – during infancy, using the basics of English becomes a task as difficult as building a house without benefit of drawings or experience in carpentry.

• • •

To the hearing world the deaf community must seem like a secret society. Indeed, deafness is a culture every bit as distinctive as any an anthropologist might study. First, there is the language, completely separate from English, with its own syntax, structure, and rigid grammatical rules. Second, although deaf people comprise a minority group that reflects the larger society, they have devised their own codes of behavior...The deaf world is a microcosm of the hearing society. There are deaf social clubs, national magazines, local newspapers, fraternal organizations, insurance companies, athletic competitions, colleges, beauty pageants, theater groups, even deaf street gangs. The deaf world has its own heroes, and its own humor, some of which relies on visual puns made in sign language, and much of which is quite corny. Because deafness is a disability that cuts across all races and social backgrounds, the deaf world is incredibly heterogeneous.

Lou Ann Walker
A Loss for Words: The Story of Deafness in a Family, New York: Harper & Row, Publishers, 1986

the police on cases for possible prosecution, reviews cases submitted for prosecution, determines the charge to prosecute, prepares and presents cases at court.

Arsenal Football Club: One of the most successful professional football teams in English history. Founded in 1886 by workers from the Woolwich Arsenal Armament Factory.

Lip-reading for the law courts: Forensic lip-reading is a sometimes admissible form of expert witness testimony in the British courts.

Northern: A grouping of dialects from Northern England that are often stereotyped as lowbrow or uneducated and difficult to understand.

Leeds: Major city and industrial capital in West Yorkshire in the north of England. Its economy was built on coal, textiles and transportation; a cultural center of the region.

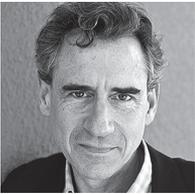
Gateshead: town (78,000) in the county of Durham in northeastern England, which became an urban center because of its iron and steel.

CREATIVE TEAM



BRITTANY ALBURY (Sylvia) is so very pleased to be working with such a wonderful theatre company. She has previously appeared in *Joseph and the Amazing Technicolor Dream Coat*

(Ensemble), *The Little Mermaid* (Ensemble), *Mr. Perfect* (Zooey), *Into the Woods* (Lucinda/Granny), *Woyzeck* (Woyzeck), *Miss Nelson is Missing* (Cheryl), *The Liar* (Clarice), *Monty Python's Spamalot* (Ensemble), *Becky's New Car* (Kenni), *A Midsummer Night's Dream* (Titania/Hippolyta), *Art of Murder* (Kate), *The School for Wives* (Agnes), *Servant of Two Masters* (Beatrice), *In The Shade of Old Trees* (Lani Gibb), *Some Things You Need To Know Before The World Ends...* (Space Lady/Country Singer), and *Reckless* (Rachel).



DAVID BREITBARTH*† (Christopher) This is David's fourth season at Florida Rep, where he is now an Ensemble Member. Previously he was seen in *Social Security*, *Lend Me a Tenor*,

and *Rumors*. 19 Years an Associate Artist at Asolo Repertory Theatre in Sarasota, over 70 productions there include: *The Grapes of Wrath*, *Glengarry Glen Ross*, *Clybourne Park*, *God of Carnage*, *Once in a Lifetime*, *Twelve Angry Men*, *The Front Page*, *The Immigrant*, world premieres of *Men of Tortuga* and *Perfect Mendacity*, *The Winter's Tale*, *A Few Good Men*, *A Flea in Her Ear*, *Rounding Third*, *Art*, and *Nicholas Nickleby*. Broadway 1st National Tour: *Spring Awakening*. Film and Television: *Frasier*, *Taken!*, *Law & Order*, and *Fame*. David is a proud 2013 Lunt-Fontanne Fellow, selected by the prestigious Ten Chimneys Foundation.



CARRIE LUND*† (Beth) has been a company member and the Associate Producer of Florida Rep since its inception in 1998 and has acted in over 90 productions in Southwest Florida. In 2012, she was

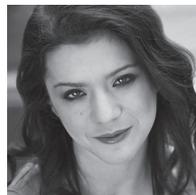
named Best Actress of the Year and named one of the "Power Women of the Year" by *Florida Weekly*. She produced and acted on Sanibel Island from 1984-1998 at the Pirate Playhouse and on

Captiva Island with Carrie Lund Presents. She taught theatre at Florida Gulf Coast University in its early years, produced theatre companies in her hometown of Erie, PA and New York City, and performed in regional theatres in NY, VT and NC, as well as the Three River Shakespeare Festival, Pittsburgh Playhouse, and American Ibsen Theatre in Pittsburgh, PA. In 1987, the Sanibel-Captiva Chamber of Commerce awarded her the Distinguished Citizen Award and the Lifetime Achievement Award in 1997. Carrie has been in all six Florida Rep shows reviewed by the Wall Street Journal: *Arsenic and Old Lace*, *The Little Foxes*, *God of Carnage*, *Sylvia*, *You Can't Take It with You*, and *Dancing at Lughnasa*. Other selected credits include Florida Rep's *Heart Song*, *Clybourne Park*, *Rumors* (2002, 2011), *August: Osage County*, *Noises Off* (1998, 2010), *The Last Romance*, *Enchanted April*, *Rabbit Hole*, *To Kill a Mockingbird*, *The Tale of the Allergist's Wife*, *All My Sons*, and *Private Lives*. Her work as a voiceover artist can be heard on NPR and industrial DVDs. Married to Robert Cacioppo, they both enjoy the accomplishments of their best productions: Matt, graduate of UCF and Julia, graduate of FSU.



BRITT MICHAEL GORDON (Billy) received his BFA in Acting from Florida State University. Before starting the performance internship at Florida Repertory Theatre, Britt appeared in Broward

Stage Door's production of *Butterflies Are Free* (Don), earning him a Silver Palm award for outstanding new talent. He performed in several main stage productions at Florida State including *Monty Python's Spamalot* (King Arthur), David Mamet's *Speed-the-Plow* (Bobby Gould), and Lynn Nottage's *Intimate Apparel* (Mr. Marks). Britt has also contributed to multiple films through FSU's College of Motion Picture Arts including *Killer Kart*, which won Best Short-Horror Comedy at LA's Screamfest 2012.



KATRINA MICHAELS (Ruth) is thrilled to be doing her first show at Florida Rep! A recent graduate of CAP21, NYU, her credits include Daisy in *Rhinoceros* (Inwood Shakespeare), *Hermia*

in *A Midsummer Night's Dream* (Millbrook

CREATIVE TEAM

Playhouse), Ilona in *She Loves Me*, and Petra in *A Little Night Music* (Princeton Summer Theatre). She would like to thank the wonderful director, Chris, the inspiring cast, as well as the whole team at Florida Rep for their incredible support throughout this process.



JOHN SKELLEY*

(Daniel) is very excited to be making his Florida Rep debut. Credits include: The Acting Company: *Hamlet* (Hamlet), *Rosencrantz and Guildenstern are Dead*, *The Comedy of Errors*, and

Romeo and Juliet. Guthrie Theater: *Long Day's Journey into Night*, *Tales from Hollywood*, *Roman Holiday*, *Hay Fever*, *Charley's Aunt*, *Macbeth*, *A Christmas Carol*, *The Importance of Being Earnest*, *The Two Gentlemen of Verona*, *A View from the Bridge*, *A Midsummer Night's Dream*, and *Jane Eyre*. Torch Theater: *True West*. Film: *Into Temptation*. Training: B.F.A., University of Minnesota/Guthrie Theater Actor Training Program. John is also a proud recipient of the 2014 Theater Hall of Fame Emerging Theater Artist Fellowship. More info at www.johnskelley.com.

CHRIS CLAVELLI*† (Director) is the Associate Artistic Director here at The Florida Repertory Theatre where he has directed and performed in more than 20 productions. He was honored with an Alan Schneider Directing Award nomination through Theatre Communications Group. He was a founding member and co-artistic director of the Neighborhood Theatre for Kids in Brooklyn. Directing credits: Florida Rep: *Collected Stories*, *Educating Rita*, *Lend Me a Tenor*, *Time Stands Still*, *The Mystery of Irma Vep*, *Black Tie*, *Sideman*, *Trying*, *Rounding Third*, *Alone Together*, *The Foreigner*, *The Glass Menagerie*, *The Santaland Diaries*, and *The Lady with All the Answers*. Other directing credits: The Riverside Theatre, The Virginia Stage Company; Off Square Theatre: The New York Fringe Festival, The Chenango River Theatre, Southwest Florida Symphony, Symphony Space, York Theatre, 78th Street Theatre, Greenbrier Valley Theatre, Neighborhood Theatre for Kids, the famed Actors Studio, and 16 productions for the Depot Theatre. As an actor he has worked here at Florida Rep in over 20 productions and all over the country. In 2012 he was named Florida Weekly's Best Actor of the Year and has been the recipient of both the Barrymore Award (Philadelphia) and the South

Florida Carbonell for best actor. His one-man play, *A Little More Than You Wanted to Spend*, recently ran at The Drilling Company in New York City. For J, L, and R.

BRUCE R. BAILEY*† (Set Designer) recently designed the sets for last season's *A Grand Night for Singing* and *My Three Angels*. Other designs at Florida Rep include *Greetings*, *Almost Maine*, *Alone Together*, and *A Christmas Survival Guide*. Bruce designed twenty-three shows for The Pirate Playhouse under the Cacioppo regime and has designed for The Academy Theatre, The Bijou Theatre, South Carolina Children's Theatre, and Flat Rock Playhouse where he served as Technical Director for a great many years. He has recently joined Florida Rep's staff as Production Manager and is grateful to be working in the energized atmosphere here that helps make theatre rewarding and successful. His greatest credits remain his beautiful, yet slightly disturbed daughters, Sydney, Katie, and Molly.

LILLY BAXLEY (Assistant Stage Manager) is a recent graduate of Piedmont College where she studied both Performance and Technical theatre with specification in Stage Management. She completed her work at Piedmont with her senior capstone in which she stage managed *Pippin* and created a how-to guide as well as lesson plans to help those interested in stage management learn the basics. Lilly spent her summer in Cherokee, North Carolina stage managing *Unto These Hills* with Mountainside Theatre and now joins Florida Rep's 17th season working as an assistant stage manager hoping to grow in her craft and continue building a career in stage management.

JOHN KISELICA (Sound Designer) is a graduate of West Virginia University with a Bachelor of Fine Arts Degree in Lighting and Sound Design. He recently worked on the national tour, *Buddy: The Buddy Holly Musical* as the Master Electrician after a contract with Royal Caribbean International as a Stage Technician. Commercial theatrical work includes installing Prodigy Hoists, an automated rigging system from Electronic Theatre Controls. John spends his summers in Lynchburg, VA as the resident Sound & Lighting Designer with Endstation Theatre Company. He is extremely excited to be here at Florida Rep for his first season.

CREATIVE TEAM

ROBERTA MALCOLM† (Costume Designer) is entering her eleventh season in residence at Florida Rep and 38th year as a costumer. Some past favorite assignments: *Curly McDimple* with Margaret O'Brien, *Florida Follies* personal dresser for Florence Henderson, *The Lennon Play* with John Ritter, *Showboat* national tour with Dean Jones and Cloris Leachman, *Annie* national tour dresser for Conrad John Schuck. Thanks to her family (Sean, Ali, Becca, Jon, Bob, and Fawn) for the constant love and support. Sincere appreciation to Robert Cacioppo, John Martin, the Florida Rep board, staff, and audiences for their continuing commitment to quality in the SWFL arts community.

KATE SMITH (Lighting Designer) is happy to be designing lights at Florida Rep again this season. She is a native of Pennsylvania and a graduate from Indiana University of Pennsylvania (IUP). Kate has worked in many aspects of theatre. She most recently served as the Art Director and Lighting Designer for Florida Rep's summer camp. Lighting design credits include *Collected Stories*, *Educating Rita*, *Time Stands Still*, *Black Tie*, *It's a Wonderful Life*, *King o' the Moon*, *The Santaland Diaries* (2009-2011), and *The Year of Magical Thinking*. Sound design credits include *Clybourne Park*, *Social Security*, *Other Desert Cities*, *Miracle on South Division Street*, *The Little Foxes*, *Lend Me a Tenor*, *Talley's Folly*, *Tru*, *Sylvia*, *August: Osage County*, *Trying*, and *You Can't Take It with You*. Kate has also worked for Brevard Music Center, Flat Rock Playhouse, IUP's Keystone Rep, and Footlight Players.

KAYLA TOMAS (u/s Sylvia, Ruth) graduated from Florida State University with a Bachelor of Arts in Theatre. Currently an Acting Intern at Florida Rep, she will make her debut in the Children's Theatre Series productions of *Journey to Oz* and *The True Story of the Three Little Pigs*. She will be appearing as Emily in the spring production of *Diving the Estate* and looks forward to what the rest of her time here will bring.

JANINE WOCHNA*† (Production Stage Manager) is delighted to return to Florida Rep having previously stage managed *Collected Stories*, *The Santaland Diaries*, *Other Desert Cities*, *Time Stands Still*, *Talley's Folly*, and many others over nine seasons. Regional theatre credits include: *Brother Wolf* and *Underneath the Lintel* at Triad Stage, four seasons as Resident Stage Manager at the Geva Theatre, and 14 seasons at

the Cleveland Playhouse. She is a graduate of the University of Cincinnati College-Conservatory of Music and a proud member of Actors' Equity.



Actors' Equity Association (AEA) was founded in 1913 as the first of the American Actor unions. Equity's mission is to advance, promote and foster the art of theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



The director is a member of the **Stage Directors and Choreographers Society**, a national theatrical labor union.



Florida Professional Theatres Association (FPTA) is a statewide organization of professional theatre companies and theatre professionals interested in the development and promotion of professional theatre throughout Florida. Florida Repertory Theatre is a proud FPTA member theatre.



National New Play Network The National New Play Network is the country's alliance of nonprofit theaters that champions the development, production, and continued life of new plays. The NNP Network strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters collaborate to support new plays and playwrights. Florida Repertory Theatre is proud to be an Associate Member of the National New Play Network.



Florida Repertory Theatre is a member of **Theatre Communications Group (TCG)**, the national organization for the American Theatre.