Bowman Wright (Lincoln) and Biko Eisen-Martin (Booth) in Suzan-Lori Parks’s Topdog/Underdog

visit marintheatre.org/dramapedia for more information about our plays

Marin Theatre Company Performance Guides are intended to enrich your theatre experience by offering insight to the play and inspiring intellectual discovery through key background information. The guide often offers notes on historical or cultural context as well as interviews with the artists about productions and scripts. We hope the guide enhances your enjoyment of the performance.

www.marintheatre.org | 415.388.5200 x3310
STUDENT MATINEES AT MTC

At MTC, we believe that theatre offers our community the chance to share in the act of imaginative storytelling – live, in person, in the moment. For audiences and performers alike, theatre is a creative act, and we believe that sharing in a creative act inspires personal growth and brings people together. MTC’s Expanded Programs open up opportunities for people of all ages and all communities to participate in the joyous, challenging, and inspiring process of theatre.

The Student Matinee series is a key component of MTC's Expanded Programs and a fantastic opportunity for young people in Marin and the Bay Area. MTC’s Student Matinees are special weekday morning performances of plays we’re presenting in our regular season – the same plays that are delighting audiences, earning rave reviews, and contributing to the cultural fabric of our community. This is a unique opportunity for students to experience accomplished artists telling compelling stories in an intimate professional theatre.

Student matinee performances begin at 11am at our theatre in Mill Valley. Each performance is followed by a lively question-and-answer session with the cast and often the director. MTC can send a teaching artist (often a member of the cast) into the school to prepare the students for the production with a series of participatory workshops. These workshops might include acting exercises, group games designed to immerse the students in a particular historic period, and discussions of challenging issues raised in the play.

To bring a group to a student matinee performance, fill out the form available for download on our website and return it to MTC. Our discounted ticket pricing for student matinee performances is never more than $15 per ticket. We are able to offer a limited amount of further discounts for schools that would not otherwise be able to attend when funding is available.

This guide is intended to give a brief preview of *Topdog/Underdog*, including a summary of the play, a biography of the playwright, and a bit of dramaturgy. We’ve also included a selection of suggestions for classroom exercises designed to deepen the students' experience of the productions. Additional materials for this play – as well as for the other four plays in our 2012/13 Season – will be made available on the Dramapedia page of the MTC website.

We are currently accepting bookings for the entire 2012/13 school year! Contact us today with questions or to reserve tickets for your students.

MTC's Student Matinees help fulfill California Education Standards

Grade 9-12 Visual & Performing Arts standards include responding to, analyzing, and critiquing theatrical experiences.

*Topdog/Underdog* are on the California Recommended Literature List for grades 9-12.
TOPDOG/UNDERDOG

Synopsis

Lincoln and Booth. They are rivals. They are brothers. Lincoln, the elder, is trying to make a go at honest work after years of hustling three-card monte; and Booth, the younger, is a wannabe looking to learn the tricks of his brother’s illegitimate trade. Trapped by their poverty, family history and ominously prophetic given names, these two black men find themselves locked in a dangerous game of deception, sparring over just which one’s the Player and which one’s the Played.

Character Bio’s

Booth is Lincoln’s younger brother. He is a hustler and a petty thief whose goal is to become a big time card operator like his brother once was. He mocks Link for having a job and is constantly trying to convince his brother to team up with him on a three-card monte hustle.

Lincoln is Booth’s older brother. He is trying to make it with a legitimate job as an Abraham Lincoln impersonator at a tourist attraction local arcade, where he pretends to watch a play and customers pay money to “assassinate” him with a cap gun. Lincoln used to play three-card monte but gave it up when his partner got shot.

Their mother abandoned them when Link was sixteen and Booth was eleven. Their father left two years later. They live together in Booth’s tiny boarding house room Link is the only one with a job and an income, though Booth contributes with the things he steals. They are responsible for each other and at the same time are fiercely competitive.

Costume renderings by Callie Floor, costume designer
Playwright bio

In 2002 Suzan-Lori Parks became the first African American woman to receive the Pulitzer Prize in Drama for her Broadway hit Topdog/Underdog. A MacArthur “Genius” Award recipient, she has also been awarded grants by the National Endowment for the Arts, the Rockefeller Foundation, the Ford Foundation, the New York State Council on the Arts and the New York Foundation for the Arts. She is recipient of a Lila-Wallace Reader’s Digest Award, a CalArts/Alpert Award in the Arts (Drama) for 1996, a Guggenheim Foundation Grant and is an alumnae of Mount Holyoke College and New Dramatists.

Her numerous plays include Father Comes Home From The Wars, The Book of Grace, Topdog/Underdog (2002 Pulitzer Prize), In the Blood (2000 Pulitzer Prize finalist), Venus (1996 OBIE Award), The Death of the Last Black Man in the Whole Entire World, F*cking A, Imperceptible Mutabilities in the Third Kingdom (1990 OBIE Award for Best New American Play), and The America Play. In 2007 her 365 Plays/365 Days was produced in over 700 theaters worldwide, creating one of the largest grassroots collaborations in theater history. In 2008, Parks became the first recipient of the Master Writer Chair at the Public Theater, and also serves as a visiting arts professor in dramatic writing at New York University’s Tisch School of the Arts.

From the Director

Below are comments from director Timothy Douglas to the creative team on the first day of rehearsal. The first rehearsal is the moment when the entire design team and the actors come together to discuss the approach to the play and listen to the director talk about his artistic vision.

On the Play

Before Suzan-Lori Parks made such a huge impact on the national and international theater scene, she and I lived near each other in Brooklyn, and every so often we’d get together for coffee and bagels. During this period of time she was working on her play F*ckin’ A; which is her epic modern riff on The Scarlet Letter.

In the midst of one of our communions I asked how the play was going. She told me it was really challenging and the experience remained dense, and that she’d most recently created a prologue, which included a welfare mom with these five kids – one of whom she kills. So consumed was Suzan-Lori with their presence that she removed them from her Hawthorne adaptation and composed a full-length script that centered on their journey. That play would become In The Blood, which was produced and had enormous success years before F*ckin’ A was completed.
Somewhere on the other side of the initial success of *In the Blood*, we were enjoying another breakfast chat when I asked how *Fuckin’ A* was coming along? She informed me that ‘these two dudes’ had shown up in the midst of it, and wouldn’t leave her alone. They were brothers – one named Booth and the other Lincoln, and they became the catalysts for the Pulitzer Prize winning *Topdog/Underdog*.

(Soon after, *Fuckin’ A* was finally completed).

The specificity of *Topdog/Underdog*’s story focuses on the lives of these two Black brothers, (or ‘African-American’, for those who are more comfortable with that term – I’ve long since given up on trying to fit into one of those socially-articulated frames), whose lives are shaped by the hotbed of pressure-cooker realities in their corner of the urban-America.

Though gender and culturally specific, the script’s several and far-reaching themes touch upon the impact of disillusionment that can occur when striving toward realizing the stereotypical ‘American Dream’, shining a specific light on the disenfranchisement experienced by all those described as underserved. Also included are resonances of the classic Cain and Abel story, and a meditation on human nature and perception of history, which led to an historical assassination. Yet at its core it is the tale of brothers Lincoln and Booth, whose uniquely American story leads to its own inevitable, highly theatrical, and tragic end.

**On the Scenic Design**

The main thing I wanted emphasized in our production’s playing area represented the modesty and claustrophobic nature of the living space in which our protagonists play out their drama. The treatment of the surrounding ‘faded’ bunting is there to evoke the essence of America’s ever-present and pervasive influence on the lives of its less-than-privileged citizens, and how the unrelenting influence of ‘Americana’ plays a central and condemning role in inevitable and tragic finale of our Booth and Lincoln.

Set model by Mikiko Uesugi, Set Designer
“Ten Gets You Twenty”
The Truth About Three-Card Monte

Watch him close, watch him close now. His hands move with jerky speed over the makeshift table, lifting and flipping the cards as he rearranges them over and over into the same neat line. Think you’re following the red card? Think again. You’re seeing what he wants you to see and the moment you think you’re ahead of the Three-Card Man is the moment you’ll lose your cash.

Three-card monte is not a card game or a game of chance. It is not about skill or luck. If the dealer decides you should win, you will win. If he wants you to lose, you will lose. It is a street corner side-show, an exercise in manipulation, In short, three-card monte is a con.

The con we’re familiar with traces back to card games from the 15th century, which were adaptations of a shell game found in ancient Greece. In the United States, three-card monte became popular in the 1830s on riverboats and railroads, when men were migrating around the country looking for work, carrying all their cash with them in the days before accessible banking. Never established as much in cities, which favored casino games and poker, three-card is ideal for playing on the road, since it requires only cards and a flat surface to play on and is easy to pack up when the cops arrive.

Three-card can be played anywhere and is still most popular in high-traffic areas like boardwalks and tourist attractions. The con remained popular with hustlers until the victims of the game stopped carrying cash and started carrying debit and credit cards.

To play, the dealer places three cards face down on a flat surface, usually a table of cardboard balanced on milk crates or an old box. The three cards are shown: two cards are the same -- for example, two black queens -- and the third card is different, a red queen. The dealer flips them face down and rearranges them quickly, trying to confuse the player, or “mark”, about which card is which.

The mark places a cash bet, which the dealer matches. The mark is given the opportunity to pick out the one card that is different from the other two. If he chooses correctly, he wins. If he loses, the dealer takes the money.

The better dealers have style and flair, a rat-a-tat cadence, physical ease and charm, all of which distract the mark from the actual game of getting as much of the mark’s money as possible before the cops show up. Dealers have shills planted among the crowd, confidants that keep an eye out for police as well as entice the mark in and demonstrate how easy it is to win.

But here’s the catch: it is impossible to win. The dealer has sleight of hand skills that make it look like he’s throwing down one card when he’s actually throwing another. Most of the time the mark will lay his money down on the wrong card and lose. If the mark happens to lay his money on the correct card, one
of the dealer’s shills will lay a bigger bet on the wrong card (shills know the dealers tricks or are given a sign pointing to the correct card) and the dealer will go for the larger bet, knowing that he’ll split the money with his partners at the end of the day. You can’t win if you’re the mark. You can’t lose if you’re the dealer.

### History

**Abraham Lincoln** (February 12, 1809 – April 15, 1865) was the 16th President of the United States, serving from March 1861 until his assassination in April 1865. Lincoln successfully led his country through its greatest constitutional, military and moral crisis – the American Civil War – preserving the Union while ending slavery, and promoting economic and financial modernization.

Lincoln was mostly self-educated, and became a lawyer, a Whig Party leader, Illinois state legislator, and a one-term member of the US House of Representatives. After a series of well-publicized debates in 1858, Lincoln lost a Senate race to his arch-rival, Stephen A. Douglas. Lincoln secured the Republican Party nomination and with almost no support in the South, Lincoln was elected president in 1860. His election was the signal for seven southern slave states to declare their secession from the Union and form the Confederacy.

Lincoln’s efforts toward the abolition of slavery include issuing his Emancipation Proclamation in 1863 and helping push through Congress the Thirteenth Amendment to the United States Constitution, which finally ended slavery access the country in December 1865. Lincoln brought leaders of various factions of his party into his cabinet and pressured them to cooperate.

His Gettysburg Address of 1863 became the most quoted speech in American history. It was an iconic statement of America’s dedication to the principles of nationalism, republicanism, equal rights, liberty, and democracy. At the close of the war, Lincoln sought to reunite the nation speedily through a policy of generous reconciliation in the face of lingering and bitter divisiveness. Six days after the surrender of Confederate commanding general Robert E. Lee, Lincoln was assassinated by actor and Confederate sympathizer John Wilkes Booth. Lincoln's assassination was the first assassination of a U.S. president and sent the nation into mourning.

**John Wilkes Booth** (May 10, 1838 – April 26, 1865) was a famous American stage actor who assassinated President Abraham Lincoln at Ford’s Theatre, in Washington, D.C., on April 14, 1865. Booth was a member of the prominent 19th century Booth theatrical family from Maryland and was a well-known actor. He was also a Confederate sympathizer vehement in his denunciation of the Lincoln Administration and outraged by the South’s defeat in the American Civil War. He strongly opposed the
abolition of slavery in the United States and Lincoln's proposal to extend voting rights to recently emancipated slaves.

Booth and a group of co-conspirators originally plotted to kidnap Lincoln, but later planned to kill him, Vice President Johnson, and Secretary of State Seward in a bid to help the Confederacy's cause. Of the conspirators, only Booth was completely successful in carrying out his respective part of the plot. After Booth shot him once in the back of the head, Lincoln died the next morning.

Following the assassination, Booth fled on horseback to southern Maryland, eventually making his way to a farm in rural northern Virginia where he was tracked down. Booth was shot by a Union soldier and the barn in which he was hiding was then set ablaze. Eight other conspirators or suspects were tried and convicted, and four were hanged shortly thereafter.

The Assassination

Good Friday, April 14th 1865 at 10pm President Abraham Lincoln was attending “Our American Cousin” at Ford’s theatre, with his wife and two guests, but no bodyguard. Lincoln was shot in the back of the head at point blank range by John Wilkes Booth. Lincoln died the next day, after never waking from the coma.

However, this wasn’t the initial plot. Originally Booth had planned to kidnap Lincoln, hold him hostage to force the government to use their earlier policy of exchanging prisoners. Booth’s plan was postponed, but after he attended a speech by President Lincoln outside the white house, Booth became furious at the prospect of Lincoln giving support for voting rights for black people. At this point, Booth changed his plan from a kidnap and hostage, to assassination; but not just of President Lincoln, but his Vice President and Secretary of State at the same time.

When Booth heard of Lincoln attending Ford’s theatre, he assembled his group of conspirators. Booth made his way into the theatre and into the hallway between Lincoln’s box and the Balcony, barricading the door behind him. As Booth knew the play he waited for the right moment, which he hoped the laughter would muffle the gun shot.

Booth shot Lincoln in the back of the head, causing him to slump over his chair unconscious, as Booth attempted to escape; Major Rathbone tried to stop him, but was violently stabbed with Booth’s knife. As Booth vaulted over the rail, his riding spur caught on a decorative flag, causing Booth to fall face first into the audience, breaking his left foot. He then shouted “Sic semper tyrannis” which stands for “Thus always to tyrants” before charging out the door.

Lincoln was in a deep coma, and was moved across the street, however not much could be done to save him. The next day, at 7:22 am Lincoln was pronounced dead.
SUGGESTED CLASSROOM EXERCISES

Overview

Reading a play can be a difficult task, for students and even for actors, directors, and designers. Plays aren't meant to be read – this may seem obvious, but it's worth noting that the script itself is just one aspect of what makes a play worthy of study. A novel is complete when an individual reader picks it up and enters the imaginary world created by the words on the page. A play is only complete in performance, with the designers and the actors and the audience all creating the imaginary world together. The sounds of the vowels and consonants can carry as much meaning as the words themselves. Images created from light and fabric and actors' bodies can have an impact far beyond what might be apparent on the page. A silence between two actors – indicated in the script only by the word "pause" – can be devastating, or terrifying, or transcendent.

All this makes the teaching of a play very different from the teaching of a novel. Teachers may find – as we have – that encouraging students to read the whole script, on their own or even aloud in the classroom, can make for a less fulfilling experience than focusing on individual scenes and moments, and on the choices made in preparing for a theatrical performance.

The exercises we suggest here are designed to give students the opportunity to engage with the play as a play, the same way that directors and designers and actors do in preparing for a production. We encourage teachers to use these exercises even in English and History classes, even with students who may not be interested in being theatrical artists themselves. We invite teachers to gauge their students' success by the degree to which they engage with this type of exercise rather than their ability to recall specifics of the plot.

Many of these exercises require a bit of space to move around in; we encourage you to move the desks to the sides of the room and spread out on the floor!

The Story

This exercise is designed to quickly familiarize students with the fundamental narrative of the play, while also engaging their sense of visual storytelling and providing a welcoming initial experience of working together and performing in front of the group.

Divide the class into groups of between three and eight students each. Assign one scene from the play, or one paragraph from a synopsis (such as the ones presented
earlier in this Guide) to each group. Smaller classes may need to assign more than one scene to each group, larger classes might have multiple groups working with the same scene.

Each group uses their bodies to create a series of tableaus – frozen images – that tell the story of their scene. Four or five tableaus per scene or paragraph is a good rough guide. Individual students in each group might play individual characters, with other students creating the environment. Encourage students to remove bulky jackets and hats so that they can really use their bodies to tell the story.

Groups can work simultaneously in different areas of the classroom while the teacher roams from group to group, offering encouragement and advice. Groups should practice holding their tableaus as one student narrates, perhaps by reading the appropriate section of the Synopsis aloud.

After perhaps five or ten minutes, each group should have worked out their tableaus. Give the class a warning that they have one more minute to "rehearse" their tableaus, moving seamlessly from one to the next without talking and holding frozen in each tableau for a long moment.

Have the students create an audience area and a stage area in the classroom, with the audience either sitting on the floor or returning to their desks. Moving through the play in order, each group "performs" their tableaus, first with narration and then in silence.

Discuss: What techniques did each group use to create a tableau that communicated the essential information of the scene? Which techniques were particularly effective? What was easy or difficult about this assignment? What questions did this exercise bring up about the play itself? How did seeing other groups' tableaus change or deepen your understanding of the play?

More: If this exercise goes well, a great next step would be to have each group create five tableaus that tell the story of the whole play. Afterwards, discuss which five moments each group chose to bring to life and why.

**Interviews**

This exercise works best after the students have at least some familiarity with the play and the characters. If you'd like to do this exercise before the students see the
production or read the play in full, you might consider spreading it out over a couple of days or assigning parts of it as homework.

Break the students out into pairs, so that each student has a partner. Assign a character from the play to each student (large classes will end up with multiple students having the same character, but partners should have different characters).

Partners take turns interviewing each other as their characters. The student conducting the interview can pretend to be a television or newspaper reporter, or could conduct the interview as their own character. Encourage interviewers to gather background information about the character, to ask probing questions about the circumstances of the play, and to ask about the character’s long-term goals and dreams. Encourage the interviewees to come up with answers that are consistent with the text of the play – they should use their imaginations when the questions go to an area the play never explains, but they shouldn’t contradict anything in the play.

Afterwards, students present the results of the interview to the rest of the class — introducing each others’ characters. Another option is to create an audience and a playing area, and have the students conduct live improvised interviews in front of the class.

**Performing A Scene**

Assign a scene from the play to pairs of students. Each pair could have a different scene, though it would also be interesting to have multiple groups performing the same scene.

Each student should make the following choices before performing the scene (each of these could be its own exercise as well, with students taking time to try out different choices):

- What makes your character’s physicality different from your own? How does this character stand and walk?
- What makes your character’s voice different from your own? How does this character sound?
- What is your character trying to get from the other characters in the scene? What is your character trying to make the other characters do, feel, or understand? (This is what actors mean when they talk about their "objective" or their "motivation").
- What is the turning point of the scene for your character? Why?

It's not necessary to memorize the lines (though some students may choose to do so) – students can rehearse and perform script-in-hand.
Designing the Set

Individually or in groups (perhaps the same groups from the Performing a Scene exercise) create a collage of images that relate to the play. You can create one collage that's just about the physical world of the play, with images of the kind of scenery you imagine the characters inhabiting. Another collage might be just about colors, evoking the feelings of the play. Another might be about a specific character or moment.

Design a set for the play, drawing inspiration from the collage. What scenic elements are necessary? What furniture? Decide if you want your play to happen in a traditional proscenium theatre, or in a theatre with a thrust (the audience sits on three sides of the stage), or in the round. Draw a groundplan (a bird's-eye-view map of the stage) as if you had an unlimited budget. Draw another groundplan that works in your classroom with the materials you have on hand, or in your school theatre.

Send your designs to MTC – we'll post our favorites on our Facebook page.

Play Review Worksheet

Make a copy of the attached Play Review Worksheet to each student in the class. Go over the questions in class before attending the performance, then have each student fill out the sheet immediately after seeing the show. Feel free to add your own questions. Discuss the students' responses in class. Encourage them to think and talk about the choices made by the playwright, director, designers, and actors – as opposed to simply whether or not they liked it.
Name: ___________________________ School: ___________________________

Title of Play: ___________________________ Playwright: ___________________________

The Story

What is this play about? ____________________________________________________________

__________________________________________________________

How does the story begin? ________________________________________________________

__________________________________________________________

How does the story end? _________________________________________________________

__________________________________________________________

Who do you think is the main character? __________________________________________

__________________________________________________________

What does this character want most? _______________________________________________

__________________________________________________________

What gets in the way of the character getting what he or she wants? __________________

__________________________________________________________

How does this character change over the course of the play? What lesson does this
character learn? _______________________________________________________________

__________________________________________________________

The Production

Describe one aspect of the design of the production – the set, the lighting, the costumes,
or the sound. In what ways was it realistic? In what ways was it not realistic? In what
ways was it surprising? How did this design element help tell the story? How did it
make you feel?

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________
Pick one actor and critique his or her performance. What choice did this actor make that you agreed with? What choice did you disagree with? Don't just say "It was good" or "I liked it" – talk about the choices.

use the back or another page if you need more room!
THEATRE ETIQUETTE

The Audience

A quick guide to theatre etiquette

When you are in the audience for a play, you're not just watching and listening – you are an important part of the show. This may seem obvious, but the actors on stage are right there in the same room as you. They can hear every noise the audience makes: laughter, whispers, gasps, coughs, and candy wrappers. Actors can sense whether the audience is caught up in the play, whether they're bored, and even what kind of sense of humor this particular audience has. And here's the exciting part – actors change their performances from day to day to fit what kind of audience is in the theatre.

Here are a few tips on how to be a good audience, and how to get a great performance from the actors:

• **Respond honestly** to what happens onstage. It's always okay to laugh if something is funny – it lets the actors know that the audience gets the joke!

• **Be absolutely sure that your cellphone is turned off.** A ringing cellphone distracts the audience as well as the actors. Also, the light from your cellphone screen is almost as distracting as the sound of the ringer – no texting, no checking the time on your phone.

• **Be respectful of the space;** keep your feet off the seats and the edge of the stage.

• **The program** (sometimes called the playbill) contains lots of information about the production. It will always list the names of the actors and the characters they are playing, as well as the playwright, director, the stage manager, the designers, and everyone else who worked on the play – sometimes this can be a whole lot of people! Most programs will also include biographies of all these people, as well as information about the play and the world in which it takes place. Look at the program before the play and during intermission; it can be distracting for the people around you if you read the program while the play is being performed.

• If a play is longer than about an hour and a half, there will usually be an **intermission** – a ten-minute break for you to use the restroom and get a snack or a drink of water. Be sure to use the restroom and get a drink of water before the play begins. If you use your cellphone during intermission, remember to turn it off when you return to the theatre.

• Wait until intermission or the end of the show to talk with your friends. **Talking** during a performance, even in whispers, is very distracting.

• **It's not okay to take photos or video** inside the theatre.

• At the end of the play, the actors will return to the stage to take a bow (this is called the **curtain call**). This is your chance to thank them for their performance with your applause. If you particularly liked a certain actor, it is appropriate to cheer. If you loved the show, you can let everyone know by giving the actors a standing ovation!

• It's worth repeating: **please be sure your cellphone is turned off and stays off.** The actors and everyone in the audience appreciate it.

*MTC Teen Camp production of 13.*
EXPANDED PROGRAMS AT MARIN THEATRE COMPANY

For students and families, for teachers and schools, and for our community, MTC’s Expanded Programs open up a world of excitement and enjoyment with professional theatre for people of all ages. Want to join the fun? Visit www.marintheatre.org or email Daunielle Rasmussen, Interim Director of Education at daunielle@marintheatre.org

MTC in the Schools
Bring a professional teaching artist from Marin Theatre Company into your school! We will create a customized drama program that fits your community — a one-time workshop, weekly drama classes, or as an addition to the classroom curriculum. Contact us for pricing options and more information.

Marin Young Playwrights Festival
The Marin Young Playwrights Festival (MYPF) celebrates the work of teen playwrights and encourages a focus on playwriting in Bay Area high schools. Eight finalist plays will be performed by teens in an event at MTC in March. The play selected as the MYPF winner will receive a staged reading with professional actors, open to the public at MTC. The submission deadline is in December.

School Tour for Elementary Schools:
MTC's 2013 School Tour production will be The Lion, the Witch and The Wardrobe, dramatized by le Clanché du Rand from the C.S. Lewis story. This one-act touring production is an entertaining and innovative retelling of C.S. Lewis’ classic story. Marin Theatre Company previously toured this unique two-actor adaptation in 2009 to 15 schools across the bay area. We are now accepting bookings for 2013.

Summer Camp
MTC's Summer Theatre Camp is a full-day training program for students in grades 2-12, culminating in fully produced performances. Quality theatre training during the morning and rehearsals during the afternoon. Students engage their imaginations, study their craft, and work together to put on a production. Classes include improvisation, musical theatre, dance, playwriting, and acting techniques. Final performances are fully produced with costumes, lights, and sets. Scholarships are available.

Teen Advisory Board
Marin Theatre Company's Teen Advisory Board is a group of passionate and dedicated high school students who serve as ambassadors between MTC and the teen community in Marin
County. Teen Board members produce the Marin Young Playwrights Festival; observe rehearsals for MTC mainstage productions; participate in discussions with MTC designers, actors, and directors; attend monthly meetings; and receive free tickets to MTC productions.

**Internships**
MTC’s internship program is designed to provide experience and preparation for beginning a career in the professional theatre. Interns work closely with members of MTC’s artistic and administrative staff, attending departmental meetings, interacting with patrons, and taking on real responsibilities in connection with MTC’s programs and productions. In addition, interns participate in special workshops and seminars and attend theatrical performances around the Bay Area.

Visit www.marintheatre.org for more information about these and all our programs.
ABOUT MARIN THEATRE COMPANY

Mission Statement
Marin Theatre Company is a professional regional theatre committed to producing high quality live theatre designed to engage, entertain, challenge and educate our audiences, thereby enriching the cultural life of our community. We provide a forum for contemporary, classic and emerging playwrights and, through our Expanded Programs forum, an environment that introduces people of all ages to the transformative power of theatre.

History
Marin Theatre Company was founded by Sali Lieberman and then Mill Valley Mayor Al White in 1966 as the Mill Valley Center for the Performing Arts (MVCPA), providing a diverse range of cultural programming — from theatre to poetry to film — for the local community. Over the years, theatre became the MVCPA's main activity, with twenty consecutive seasons produced at the Mill Valley Golf Club.

In 1984, the MVCPA was renamed the Marin Theatre Company, in recognition of the company's growing role as the preeminent regional theatre in Marin County and the construction of the company's new two theatre home on Miller Avenue. Today, MTC's central activity is a five-play main stage season of classic and contemporary plays, running a combined 185+ performances and serving close to 40,000 patrons from throughout the San Francisco Bay Area and beyond.

The main stage season is complemented by Nu Werkz, a staged reading series presented on four weekends in the Studio Theatre each season; and MTC's Expanded Programs.

In the past fifteen years, Marin Theatre Company has grown from an annual budget of $800,000 to over $2 million, emerging as one of the Bay Area's leading professional theatres, home to numerous local directors, designers, and actors of the highest caliber.