Common Core Anchor Standards addressed in this performance and educators’ guide include:

CCSS.ELA-LITERACY.CCRA.R Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas
CCSS.ELA-LITERACY.CCRA.W Text Types and Purposes
CCSS.ELA-LITERACY.CCRA.SL Comprehension and Collaboration
CCSS.ELA-LITERACY.CCRA.L Vocabulary Acquisition and Use
MARIN THEATRE COMPANY PRESENTS

My Mañana Comes Student Matinee

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Marin Theatre Company Performance Resource 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.
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 for My Mañana Comes begin at 11:00 AM 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 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 historical period, and discussions of challenging issues raised in the play.

To bring a group to a student matinee performance, contact the Education Department at (415) 322-6026. Our discounted ticket pricing for student matinee performances is never more than $15 per ticket.

This guide is intended to give a brief preview of My Mañana Comes including a summary of the play, 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 these plays – as well as for the other plays in our season – is available on the MTC website.

We are currently accepting bookings for Gem of the Ocean. Contact us today with questions or to reserve tickets for your students. Space is filling up fast!
Education Department Information

Director of Education & Community Engagement: Courtney Helen Grile
Education Program Manager: Ashleigh Worley
Education Coordinator & Resident Teaching Artist: Adam Odsess-Rubin
Resident Teaching Artist: Randy Muchowski
Resident Teaching Artist: Hannah Keefer
Education & Engagement Intern: Haley Bertelsen
Theatre for Young Audiences Producing Intern: Matthew Fauls

Funding for MTC Education Programming is provided by:

Marin Community Foundation
The Haughton Family Charitable Fund
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The Toni K. Weingarten Fund
Nordstrom, Inc.
Mrs. Gale K. Gottlieb
Dr. Suparna Vohra DDS
The Theatre

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

- 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 drink of water before the play begins again. If you use your cell phone during intermission, remember to turn it off when you return to the theatre.

- **It’s not okay to take photos or video** inside the theatre.

- **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.

- 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 cell phone is turned off and stays off.** The actors and everyone in the audience will appreciate it.
Show Synopsis

*My Mañana Comes* is a story of four men living in New York City attempting to survive on the unlivable wages they earn as bussers at a high-end restaurant. Peter is an African-American man working a job he is overqualified for, and is not making enough to support his girlfriend and daughter. Jorge is an undocumented Mexican immigrant working to pay rent as well as send money home to build a house for his family. Pepe is a recent Mexican immigrant just trying to figure out how life in America works. Whalid is a third generation Mexican-American living with his parents trying to make enough money to live on his own.

The play takes place at the restaurant they all work at, and the audience gets to follow them through the daily routines of serving and bussing tables. The audience takes a look inside their lives and observes how seemingly minor things can change the fate of these men. Their daily lives consist of working, sometimes double shifts, and hopefully collecting a decent shift wage at the end of the day. Though they are always competing with each other for shifts and tips, they have developed a team mentality when it comes to covering shifts, supporting each other through arrests and family issues. When their usual boss goes away to open a new restaurant and leaves a new manager in charge, their shift wage becomes nonexistent. The men do not know how to make ends meet without this small daily portion of money.

Misfortune after misfortune occurs; Peter struggles to pay a ticket and his daughter’s summer camp fee, and Jorge can no longer afford to send money home. The men realize they must figure out what has happened to their shift wage. Days pass and eventually Peter is able to talk to the manager about where it went. The manager reveals that the shift wage has been taken away and in retaliation, Peter runs downstairs and demands they all quit before the lunch rush begins, giving the manager no option but to give them back their shift wage. After some convincing Whalid joins the cause, but Jorge and Pepe cannot be swayed, unsure of their options if they lose their jobs. Jorge believes that little money is better than no money.

In a final act of desperation, Peter calls the police claiming that a customer’s purse has been stolen, causing Jorge and Pepe to flee. The play closes with Peter and Whalid in the kitchen talking about how they got their shift wage back, but the atmosphere is different. Whalid is carefree and happy to have more money, while Peter realizes what he has done. Just as this realization happens, the stage goes to blackout. When the lights come back up the audience is presented with an empty kitchen.
Character Breakdown

**Peter:** (late 20’s) Male, African American busser/runner, easily the best at his job. He is a native New Yorker and lives uptown in West Harlem with his long-term girlfriend and daughter, a four year veteran of the restaurant. His casually gruff fallback demeanor belies his deep moral convictions. He is rarely effusive and with the exception of his outbursts near the end of the play. He is detached, cool, with his emotions always in check.

**Jorge:** (late 20’s) Male, Mexican busser/runner, immigrated from Puebla almost four years ago, lives in Corona. Short but maybe slightly taller than Pepe. He is reserved and has a quiet maturity and deliberateness in his manner. He has a significant level of comfort/familiarity with U.S. culture, though he can be quietly judgmental at times, he is not as harmless as he may initially appear. Has been faithfully sending money home to his wife and children for the past four years.

**Pepe:** (early 20’s) Male, Mexican busser/runner, immigrated from Juarez three months ago, lives in Corona as well, but in a different building. He is eager, restless, and lacks a poker face in all ways. He is excitable in this new life in New York. His youth is apparent in his weakness for instant gratification and the shiny, the new, the cool, be it an object or relationship.

**Whalid:** (mid to late 20’s) Male, busser/runner, has worked at the restaurant a few weeks. He is third generation Mexican-American; his grandparents are from Oaxaca. He grew up in Coney Island with the only Mexicans around him his immediate family/grandparents. He still lives with his parents but he certainly does not advertise it. He carries a sense of knowing on any given topic, quick-tongued, above average height, handsome, very Brooklyn, seems more Puerto Rican/Italian than Mexican.
**Eric Aviles** makes his debut with MTC! He’s performed in the remount of Borderlands Theatre’s *Maria’s Circular Dance* for the first National Latino Theatre Festival “Encuentro” in 2014 at Los Angeles Theatre Company. A resident of NYC his credits include production of Theatre 167 and New Ohio’s *I Like to be Here*. At Queens Theatre in the World's Fair Play Festival. He’s performed in original works; *Dance for a Dollar* at INTAR, and *The Golden Drum Year* with Radical Evolution. California credits include world premiere cast of *Oedipus: El Rey* at Magic Theatre, *La Virgen del Tepeyac* at El Teatro Campesino, and *La Victima* at Teatro Vision. A native of Chicago his credits include; *Zootsuit* at Goodman, *Boiler Room* a co-production with Teatro Vista and Steppenwolf; *Jesus Hopped the ‘A’ Train* at Steppenwolf. As a Teaching Artist he offers theatre workshops for schools, prisons, and community organizations. Film Credit: Chicago Boricua. [www.ericaviles.com](http://www.ericaviles.com)

**Caleb Cabrera** is grateful to be here with you all, to be making his debut with Marin Theatre Company, and to be a part of this particular play. He was most recently seen as Elliot in *Water by the Spoonful* (Dirty Hands) at the A.C.T Costume Shop. Past credits include; *A Maze* (Theatre Battery), *Year of the Rooster* (Impact Theatre), *This Is All I Need* (Mugwumpin), and *The Tempest* (Do It Live! Productions). He received his B.A. in Drama - Performance from San Francisco State University's Department of Theatre Arts. His next project is *Cloud Tectonics* (Blue House Arts) at Thick House. Caleb lives in San Francisco with his lost brothers, in a hollow tree of a flat, at the top of the Rich, where it's always purple, and all for the lady Venus.

**Carlos Jose Gonzalez Morales** is thrilled to be making his debut with Marin Theatre Company. As a student at San Jose State University he was last seen in the 50th anniversary celebration for Luis Valdez in *Zoot Suit* (Enrique/Rafas). Other San Jose State credits include *The Giver* (Father), *Marat/Sade* (Marquis De Sade) and *Wuthering Heights* (Edgar Linton). Other notable productions include, *Eurydice* (Big Stone), *The Diviners* (Dewey Maples), *Almost, Maine* (Easton) and *12 Angry Jurors* (Juror #4). He has performed at the Edinburgh Festival Fringe with Rio Hondo’s California Repertory Theatre. He has trained with NYU Tisch School of the Arts Head of Graduate Acting, Janet Zarish. Carlos is from Hacienda Heights, California.

**SHAUN PATRICK TUBBS** - is ecstatic to be making his Marin Theatre Company debut in *My Mañana Comes*. REGIONAL THEATRE: *The Tempest* (Eureka Suitcase), *Chosen* (HERE Arts Center), *The Art of Depicting Nature As It Is Seen By Toads* (Dixon Place), *The Book of Grace* (Zach Scott Theatre), *The Tempest, An Ideal Husband, Macbeth* (Austin Shakespeare Theatre), *A Brief Narrative of anExtraordinary Birth of Rabbits* (Salvage Vanguard Theatre), *Crossing America* (Kirk Douglas Theatre), *Lobby Hero* (Ensemble Theatre of Santa Barbara), *Boys Next Door* (Whitmore Lindley Theatre), *Jitney* (Human Race Theatre Company). OTHER THEATRE: *Pride and Prejudice, A Midsummer Night’s Dream, Bad Penny, The Shadow Box, Elephants Graveyard, and Don Juan In Hell* (The University of Texas at Austin); Shaun received his M.F.A. from The University of Texas at Austin, and B.F.A. from Wright State University. He is a proud member of the AEA, SAG-AFTRA, and the SDC. [www.shaunpatricktubbs.com](http://www.shaunpatricktubbs.com)
Working in a restaurant is not a glamorous job, especially when stuck in the back of house. Numerous accounts state employees having burns, dealing with rotten or expired food product, and even cleaning organs from an animal being prepared for the dinner rush. The men in *My Mañana Comes* are no exception.

According to the Bureau of Labor and Statistics (BLS), there are 87,120 restaurant employees in New York City. Hour wages average $13.21, making employee annual income roughly $27,470. Rent in Corona can range from $1,100-3,000 for a small apartment or house. Brooklyn has townhomes for $725 per month at its lowest rent rate in the borough. Now if these men are making $13.21 per hour and they must pay subway fare, grocery bills, send money home to family/support a family as well as make rent, they must work over 40 hours a week. On top of that, if they are injured on the job they would need to pay for medical bills if they don’t have health insurance to cover some of it. In 2013 in New York City there were a total of 3 food service occupational injuries that were fatal. According to the New York State Department of Health, the most at risk for occupational fatal/nonfatal injuries are Hispanic/Latino foreign born workers. According to a labor review from the BLS foreign born Hispanic/Latino workers have a 35% higher occupational fatality rate than all other workers in the United States. They are more prone to injuries due to language barriers and not being familiar with health and safety laws. There is also speculation of an “absence of a cultural precedent for safety” as well as fear of retaliation for speaking out about work hazards.

Just as the chef is integral to making the meal ordered, without the busser, plates would never be cleared, tables would be infested with bacteria, and drinks would never be refilled. Just because a busser doesn’t have to worry about upper level management problems like finances, restocking, ordering food, and so on, they do have to worry about customer satisfaction. If restaurants start losing customers due to uncleanliness, or untimely service, this blame will fall on the busser. Many mistakes happen in the restaurant business, and most on the floor will fall to the bussers and waiters. They hold the restaurant together and provide a welcoming environment to the guest. They also need to be fast, dirty dishes that are cleared quickly and quietly are desirable for anyone who runs a restaurant. Bussers who drop silverware, spill leftover food, or slosh drinks around unsettle customers. When in a restaurant, diners want a clean environment where they don’t have to converse over dirty dishes.
New York City Neighborhoods

The Upper East Side

The main action of the play takes place at the high-end restaurant where the characters work, which is located on the elite Upper East Side of Manhattan in New York City. Spanning about fifty streets north and from the east side of Central Park over to the East River, it’s been a destination for wealthy Manhattanites since the late 1800s. Some of the most famous Upper East Side residents include prominent business families such as the Rockefellers and the Whitneys. Famous political families such as the Roosevelts and the Kennedys also lived here, and many more. The area is famous for its many fine restaurants, world class shopping venues along Madison Avenue, distinguished art galleries, and the general affluence of the neighborhood. This is in sharp contrast with the neighborhoods that the main characters live in.

Harlem

Peter lives in West Harlem, on the opposite end of Manhattan from the restaurant. Historically, starting in the 1930s, Harlem has had a predominantly African-American population and has been home to a significant amount of important people in African-American history, including all artists involved in the Harlem Renaissance like Langston Hughes, Duke Ellington, and Billie Holliday, as well as important social and political figures like W.E.B. DuBois and Malcolm X. West Harlem is also home to the historic Sugar Hill neighborhood, which is mentioned in “Take the A Train”, as well as being the namesake for the Sugar Hill Gang, known for their hit song “Rapper’s Delight”.

Recently, Harlem has been undergoing gentrification, with a significant number of non-African American residents moving into the area and subsequently pricing the less affluent members of the African-American community out of the area. The high rent in his neighborhood is something that Peter is dealing with in the play.

Corona

Jorge and Pepe live in Corona, which is located in Queens, and is neighbored by Flushing and Jackson Heights. All three neighborhoods are considered part of the Queens “International Express,” a local nickname for the 7 train that stops at each of these heavily-immigrant populated areas. Corona was deemed the most heavily Latin American immigrant community in Queens in 2013, and Queens in general as the highest proportion of all of NYC’s boroughs. Corona Plaza, where the main
subway stop is, has become an area not unlike the central squares that serve as meeting centers in Latin America.

**Brooklyn**

Whalid is from Coney Island, a neighborhood in Brooklyn, the most populous of New York’s five boroughs. Brooklyn is adjacent to Queens, and is home to the famous Brooklyn Bridge. While Coney Island is more famous as a tourist attraction, it is also a residential area that has long been home to a racially and ethnically mixed working class community, with the Latino population having grown significantly since 2000.
Undocumented Immigrants

The characters Jorge and Pepe are both undocumented immigrants, living in poor conditions in Corona and both working for very little at the restaurant. While they don’t represent the experience of every undocumented person, they provide two contrasting portraits of the Mexican immigrant experience in the United States.

Logistics of Living and Working in the US:

Undocumented persons living in New York City overwhelmingly live in substandard and illegal housing conditions. The Pratt Center surveyed 541 foreign-born residents in New York City neighborhoods with the highest concentration of immigrants, and key findings included:

- More than half of all immigrant renters pay over 30 percent of their income for rent (56.5 percent, compared with 47 percent for native-born tenants).
- Immigrants are three times more likely to live in overcrowded conditions than native-born New Yorkers. In addition, many immigrant families live in illegally converted basements or other spaces; about half of survey respondents knew of families living in illegal units.
- In Queens, the borough with the highest proportion of immigrants, little affordable housing has been produced by recent city, state, or federal initiatives. Among the findings of the survey was the disturbing increase in "underground housing".
- They include private homes that have been cut into rooming houses, two-family homes with unauthorized basement apartments that house illegal third families, unapproved residential conversions of commercial lofts and other types of unlawful construction.

Contrary to anti-immigration arguments, undocumented people who live in the U.S. pay a significant amount of taxes, without benefiting from most of the services their taxes are going to.

Taxes that undocumented workers pay:

Payroll taxes. Many undocumented workers have payroll taxes—Social Security and Medicare— withheld by their employers, even though undocumented workers will not receive any benefits from these programs.
1. Briefly tell us about MY MAÑANA COMES?

MY MAÑANA COMES is the story of the back of the house at a restaurant and what that work means to a group of five men, how it forms each of their lives. We see what these men want and what they can tolerate. We see the difference between what living and working in this country means to those born here, “stuck” here and those “visiting”. When the management decides to eliminate shift pay for the summer due to “necessary budget cuts” what’s tolerable changes, desperation rises, loyalties disappear and both everything and nothing changes.

2. Who are your greatest influences in your writing?

A few people come to mind – certainly for writing contemporary, urban stories with spot on language, Stephen Adley Gurgis has always been a paragon. For the use of wit and rhythm and wonderfully drawn complicated relationships, Suzan-Lori Parks’ work has been highly instructive. Young Jean Lee’s work has been a significant influence for many reasons, including her intense dedication to smart, incisive writing about things that matter to her, to the audience, to our society.

Interview from http://sohorep.org/introducing-wd-lab-member-elizabeth-irwin

Excerpt from interview by Gisele Regatao:

Irwin worked in restaurants for several years as a bartender and waitress, which inspired her to write *My Mañana Comes*. “These were the people who were quite literally next to me,” she said. “We were in the same environment, but also going home, or coming from something very different, so definitely that is what compelled me to write about it.”
Suggestions for Classroom Exercises

**Hard Choices / Opinion Spectrum**

You can play this game two ways. Explain that the room now represents two things – the right side of the room is Disagree, and the left side of the room is Agree. The leader will call out a statement like the ones below, and students will simply go to the side of the room that represents if you agree or disagree with the statement. If you ask the students to choose between “agree” and “disagree,” you’re playing Hard Choices. If you give the students the option to place themselves somewhere in the middle, you are playing Opinion Spectrum.

Ask students to give reasons for why they’ve chosen to stand where they are standing. Allow students to change their position on the spectrum if another student makes a compelling argument.

Use these statements that reflect on issues present in *My Mañana Comes*

- I think that people have a right to make decisions for themselves, even if it affects other people negatively.
- I think that having family around is helpful.
- I think money is important to have an enjoyable life
- I think when you do something wrong you shouldn't be surprised by the consequences
- People have no choice about what's changing around them

**Needs Exercise**

- Split class into 4/5 groups
- When it’s a group’s turn, go around and individually give them opposing objectives.
  - one partner needs to clean up while the other is desperately searching for something
  - one partner needs to sell 5 items while the other only needs one specific item
- if they are struggling have them change tactics- begging, pleading, seducing, badgering, (any very action)
- In the case of *My Mañana Comes*, you might ask one to be Peter and the other to be Fabryce and see how this affects them when one needs money to support a family while the other needs to keep the money to keep his business afloat.
Play Review Worksheet

Name: ___________________________ School: ___________________________ Grade: _____

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 this character getting what he or she wants?

__________________________________________________________________________________

__________________________________________________________________________________

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

__________________________________________________________________________________

__________________________________________________________________________________

The Production

Describe one aspect of the design of the production – the set, the lighting, the costumes, or the sound. 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 choices did this actor make that you agreed with? What choices did you disagree with? Move beyond “It was good” & “I liked it” – talk about choices.

Check out more student matinee productions!

The Little Prince
- Tues, 12/15
- Wed, 12/16
- Thurs, 12/17

Gem of the Ocean
- Thurs, 1/21
- Tues, 1/26
- Tues, 2/2
- Thurs, 2/4
- Tues, 2/9
- Thurs, 2/11

Swimmers
- Thurs, 3/10

Anne Boleyn
- Thurs, 4/21
- Tues, 4/26
- Tues, 5/3

2015-16 Season SMATS
For more information, or to purchase tickets, please contact Director of Ticketing, Bethany Byrd-Hill at (415) 388-5208 or via email boxoffice@marintheatre.org.

MTC’s Programs: Education and Engagement

For students and families, for teachers and schools, and for our community, MTC’s Education 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 Courtney Helen Grile, Director of Education & Engagement, at education@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 or a longer residency. 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.

Drama Conservatory
The Drama Conservatory provides the best classes, camps, workshops, and performance opportunities for Bay Area children and teens. The Conservatory’s programming consists of a variety of sequential acting classes, year-round drama camps, and opportunities for students to perform in their own full-scale productions. The Drama Conservatory’s mission is to introduce students to a professional quality theatrical experience in a friendly, comfortable educational setting. We strive to help students tap into their inner confidence and creativity to inspire them to reach their fullest potential in the arts and beyond.

Teen Company
MTC’s Teen Company 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 help plan and 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 discounted tickets to MTC productions.

**Project 24.7**
Project 24.7 is a 24-hour festival where students experience the creative power of pressure, while working with limits to create art. Students will write, cast, rehearse, and perform seven original pieces within 24 hours.

**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](http://www.marintheatre.org) for more information about these and all our programs.
MTC Mission Statement & History

**Mission**

Marin Theatre Company produces world-class theater for the Marin County and Bay Area communities.

We strive to set a national standard for intimate theater experiences of the highest quality, featuring provocative plays by passionate playwrights.

We pursue a dialogue with our community that addresses our national and local concerns and interests and assists us in finding a new understanding of our lives.

We create future artists and arts patrons through innovative programs for youth.

**History**

Marin Theatre Company had modest grassroots beginnings. In 1966, 35 Mill Valley residents came together under the leadership of Sali Lieberman to create the Mill Valley Center for the Performing Arts [MVCPA]. The nonprofit organization brought arts as diverse as film, theater, poetry, dance and concerts of classical, jazz and folk music to Marin County for a decade. After a number of successful community theater productions, MVCPA began to exclusively produce and present theater performances in 1977.

The small group overcame many challenges to put on critically-acclaimed, award-winning plays in a golf clubhouse, a veterans’ auditorium and several schools and parks. To acknowledge the organization’s specialization in theater arts and expanded regional focus, MVCPA changed its name to Marin Theatre Company in 1984. This marked the beginning of a period of extraordinary growth.

By 1987, MTC had become a professional theater company, opening its own theater complex with onsite administrative offices and joining with other local theaters to negotiate the first regional equity contract in the Bay Area. Since then, MTC began a new play program to support emerging American playwrights, launching a New Works developmental workshop and public reading series in 2004 and establishing two new play prizes in 2007. MTC joined both the League of Resident Theatres and National New Play Network in 2008. MTC is now the leading professional theater in the North Bay and premier mid-sized theater in the Bay Area.