BEFORE YOUR PRE-SHOW WORKSHOP

TheatreWorks staff and artists will be visiting classrooms in the weeks leading up to the Frost/Nixon matinee.

During these workshops, TheatreWorks staff will:
- Briefly discuss playwright Peter Morgan
- Revisit the plot summary and Watergate
- Introduce David Frost and Richard Nixon
- Discuss one or more of the play’s major themes
- Lead an in-class debate activity

PRIOR TO OUR VISIT, it would be helpful for your students to be familiar with the following:

A brief synopsis of Frost/Nixon
- In 1977, three years after Watergate, British TV personality David Frost is selected to conduct an exclusive one-on-one interview with former president Richard Nixon.
- Nixon believes he will be able to control the interview by dictating which questions will be asked, thereby controlling the information that the public receives and restoring his reputation.
- Though Nixon believes it will be easy to mislead Frost, Frost eventually pushes back. The pivotal turning point is Frost’s preparation for the final interview, in which newly unearthed information allows him to take Nixon off guard.

The themes of Frost/Nixon
- Truth vs. Spin
- The Court of Public Opinion
- The Camera’s Lens
- Exploring Motives

Vocabulary terms
- Checkbook Journalism: The practice of paying for a news story or an interview, or for exclusive broadcasting or publishing rights
- Spin: The attempt to control or influence communication in order to deliver one’s preferred message
- Propaganda: Information, especially of a biased or misleading nature, used to promote a political cause or point of view
- Source Verification: Evaluating the trustworthiness of a source before believing the news stories you read or hear

A brief overview of the Watergate Scandal
- Watergate was a major political scandal that occurred in the United States during the early 1970s.
- On June 17, 1972, five men broke into the Democratic National Committee headquarters at the Watergate office complex in Washington, DC.
- Republican President Richard Nixon’s administration tried to cover up its involvement in the break in.
- After the five burglars were caught, the conspiracy with the President and his administration was revealed. It was uncovered through the work of journalists, Congressional staffers, and an election-finance watchdog official.
- The Watergate scandal was then investigated by the United States Congress, and President Nixon resigned.
IN-CLASS ACTIVITY: DEBATE
Led by TheatreWorks staff during the pre-show workshop

Prior to your workshop, it would be helpful for you to select or have your class vote on one of the following topics to debate.

Debate Topics (Choose one)

- **Airtime for the President**: Should television networks be required to give airtime to the President whenever they want to address the nation (arguing for network obligation), or should they have the right to refuse (arguing against network obligation)?

- **Nixon’s Pardon**: Was President Gerald Ford right to pardon Nixon after he resigned (arguing for the pardon), or should Nixon have been prosecuted (arguing against the pardon)?

- **The Media Landscape**: Were we better off in the 1970s, when everyone got their news from print newspapers, radio, or one of three nightly news broadcasts (arguing for the notion that we were better off in the 1970s), or today, where news is being reported around the clock by countless different sources (arguing against the notion that we were better off in the 1970s)?

Debate Activity

- Eight volunteers will be selected to make two teams of four. One team will argue “for” and one “against” the selected topic.

- Each student will have one 45-second round to make their case. We will begin with a student from the “for” team, then hear from a member of the “against” team.

- After each matchup, the class discusses which side had the stronger argument. The team that receives the most votes gets a point.

- At the end of four rounds, the team that earned the most points wins. If there is a tie, and if time allows, a volunteer from each team may do a tie-breaking round.

Read about NEWS MEDIA IN THE 1970s on page 12

Jeremy Webb as David Frost & Allen McCullough as Richard Nixon / Photo Kevin Berne
STUDENT MATINEE DETAILS

The student matinee performance of *Frost/Nixon* will be held on Thursday, February 7, 2019 at 11:00 am, at the Mountain View Center for the Performing Arts.

The expected runtime is approximately 2 hours without intermission.

Join us for the 20 minute post-show discussion with the actors.

THEATRE ETIQUETTE

If your students are new to live performances, here’s what they need to know:

- **Do not talk during the performance.** Actors can hear you. It’s not like watching a film or TV.

- **Feel free to laugh, gasp, or otherwise respond to the action onstage.** Actors are working with you—reactions are welcome.

- **No cell phones!** Screens are distracting to actors and audience members. Turn your phone off and put it away.

- **Do not bring food or drink in the theatre.** Only water is allowed.

- **THERE IS NO INTERMISSION FOR THIS PRODUCTION.** Plan to be in your seat for 2 hours without getting up. Use the bathroom before the show starts.

- **Please ask your questions at the Q&A.** If a student has a lingering question that wasn’t answered during the discussion, please email education@theatreworks.org. We would love to find you the answer.
CHARACTERS

RICHARD NIXON: 37th President of the United States. Having resigned the office after the Watergate scandal, he’s looking to restore his public image.

JAMES RESTON: An American author. When we meet him in the play, he’s working on his fourth book about Nixon’s wrongdoings.

DAVID FROST: A British television host. Seen as more celebrity than journalist, interviewing Nixon could help reestablish his career.

EVONNE GOOLAGONG: An Australian tennis player. In the play, she is interviewed by David Frost.

JOHN BIRT: A British television executive and friend of Frost.

MANOLO SANchez: A member of Nixon’s staff.

SWIFTY LAZAR: An American talent agent and dealmaker for high profile clients, including Richard Nixon.

CAROLINE CUSHING: David Frost’s girlfriend at the time of the Nixon interviews.

BOB ZELNICK: An American journalist with a strong reputation in Washington.

JACK BRENNAN: A former Marine, and Nixon’s post-resignation chief of staff.

MIKE WALLACE: A highly respected American journalist.

Actors also double as various photographers, technicians, studio managers, stewardesses, waitresses, etc.

SOURCE VERIFICATION:
Evaluating the trustworthiness of a source before believing the news stories you read or hear.

Elena Wright as Caroline Cushing, Jeremy Webb as David Frost, Adam Shonkwiler as John Birt, Stephen Muterspaugh as Bob Zelnick, and Kenny Toll as Jim Reston / Photo Kevin Berne
SYNOPSIS

At the start of the play, Richard Nixon goes on camera and resigns the office of President of the United States. From the other side of the world, British talk show host David Frost requests an exclusive interview. Frost isn’t exactly the type of journalist who would ordinarily be trusted with this kind of story, but Nixon’s agent suggests that Frost may be just the man for the job: Frost is more celebrity personality than hard-hitting journalist, making him a lot easier to manipulate than someone like Mike Wallace, a highly respected journalist and correspondent for 60 Minutes. Also, he’s willing to pay top dollar* for the interview.

After a brief meeting with Nixon (and hefty down payment*) Frost begins assembling a team to help prepare him for and produce the interviews. His friend John Birt, a British television executive, comes onboard as well as veteran Washington reporter Bob Zelnick and writer Jim Reston, who is currently working on his fourth book about “the corruption, criminal dishonesty, paranoia, and abuses of power of Richard Nixon.” Before joining the team, Reston makes Frost promise that they’ll give Nixon the trial he never had.

For the next few months, both sides prepare for the interviews. On Nixon’s side, they are so convinced of Frost’s ineptitude that they start imagining a rosy future once Nixon’s image had been restored. In Frost’s camp, their team of “crack investigators” is working hard to develop a strategy to force Nixon to open up. While all this is going on, Frost faces criticism, both from the outside media and members of his own team, for sharing profits* from the interview with Nixon. What few people realize is that Frost’s reputation isn’t the only thing on the line—without the support of the networks or advertisers, he could lose every penny he has.

At last, the first day of interviews arrives. Frost plans to take Nixon off guard by opening with a tough question right off the bat—why hadn’t Nixon destroyed incriminating audio tapes? Nixon is ready for him, and launches into a 23-minute speech in which he deflects any inkling of wrongdoing. This sets the tone for the first three days of interviews; it seems Nixon’s going to come out on top after all. But when a member of Frost’s team comes across a new piece of evidence, the tables turn in Frost’s favor.

Connections

- Frost agreed to pay $600,000 for the chance to interview Nixon, a practice called Checkbook Journalism. In the US, Checkbook Journalism is frowned upon, and most legitimate news sources have policies against it. In the UK, Checkbook Journalism doesn’t carry the same stigma. What do you think about the practice of paying for interviews and exclusive stories? Would you trust a story knowing it had been paid for, or would the information seem suspect in some way?
GENRE STUDY: DOCUDRAMA

Frost/Nixon is rooted in actual fact. A British talk show host named David Frost did indeed interview President Richard Nixon in 1977, three years after the Watergate scandal caused Nixon to resign. Like many of writer Peter Morgan’s works, Frost/Nixon is a meticulously researched portrayal of real events, and the story that unfolds agrees with historical record.

That’s not to say, however, that every conversation in every scene actually happened. As a writer, it is Peter Morgan’s job to flesh out the characters, to imagine the encounters that led these real-life people to make the decisions that they did.

Frost/Nixon is an example of a docudrama, a genre of theatre and filmmaking that dramatizes real historical events. History doesn’t just provide a backdrop to the story—in a docudrama, history is the story.

Connections

• How does a docudrama differ from other kinds of historical fiction? What can each type of writing teach readers about history?

• Choose a historical period you have studied (or select a period to research) and consider how you might go about writing a docudrama set in that period. Which historical figures would you dramatize, and at what moment in time? What would make for a compelling story? What would you hope your audience would learn?

SPIN:
The attempt to control or influence communication in order to deliver one’s preferred message

PROPAGANDA:
Information, especially of a biased or misleading nature, used to promote a political cause or point of view
ABOUT THE PLAY AND PLAYWRIGHT

British screenwriter Peter Morgan has a unique insight into power dynamics, a trait that he attributes to being the son of refugees (German Jewish on his father’s side, Polish Catholic on his mother’s.) When asked about his works’ common themes of “the acquisition, exercise, and loss of power,” Morgan explained in The Guardian, “If you don’t belong somewhere, that outsider status you have gives you perspective.” Best known now as the creator of the Golden Globe-winning Netflix series The Crown, Morgan first rose to prominence in 2003 with the televised drama The Deal, the first in a series of works centered around Prime Minister Tony Blair. The next installment, The Queen, earned Morgan his first Golden Globe and was nominated for a Best Picture Oscar in 2007. His body of work examines historical and political giants, and Frost/Nixon is no exception. Penned during a filming hiatus between The Deal and The Queen, Frost/Nixon represents Morgan’s first foray into playwriting.

Morgan did extensive research for the play, working with a tutor to understand American politics and conducting dozens of interviews, including David Frost himself and Nixon’s former aides. What he learned, combined with his keen understanding of the psychology of power, enabled him to humanize the giants and find common ground between two seemingly disparate men: celebrity journalist David Frost and former President Richard Nixon.

Frost/Nixon had its world premiere at the Donmar Warehouse in London in August 2006, starring Michael Sheen as David Frost and Frank Langella as Richard Nixon. A smashing success, the production transferred to the Gielgud Theatre in London’s West End. It then went on to play 137 performances at the Bernard B. Jacobs Theatre on Broadway in 2007, a limited engagement before Frost/Nixon transitioned to the silver screen. The Broadway production was nominated for five Tony Awards including Best Play, as well as a bevy of Drama Desk, Outer Critics Circle, and Drama League Awards.

The film adaptation was directed by Ron Howard, with Sheen and Langella retaining the roles they’d embodied since the play’s premiere. Morgan himself adapted the screenplay. The film was released in the US in late 2008, and in the UK in early 2009. It was nominated for five Academy Awards, including Best Picture and Best Adapted Screenplay.

In the decade since, Frost/Nixon has been produced at theatres around the country, including performances in Chicago, Ohio, Pennsylvania, and even an all-female production in Seattle last year.

Connections

• What does being the child of refugees have to do with Peter Morgan’s interest in power and political leaders? What kind of understanding might an “outsider status” bring?

• Why do you think Peter Morgan chose to write Frost/Nixon first as a play, given that most of his writing is done for the screen?
WATERGATE

In the early hours of June 17, 1972, police arrested five men carrying wiretapping equipment who had broken into the Democratic National Committee headquarters at the Watergate complex in Washington DC. Citing the burglars’ equipment, the FBI opened an investigation. President Richard Nixon had not known of the burglary prior to the arrests, but he quickly ordered his aides to stymie investigations into the burglary, lest they trace the burglars’ funding back to Nixon’s Committee to Re-Elect the President (CREEP).

The five burglars were indicted the following September. They frustrated investigators with their taciturnity. Elsewhere, White House Counsel John Dean sat in on FBI interviews of Nixon administration officials, his presence hampering FBI efforts. Congressman Wright Patman (TX–D) attempted to subpoena aides and CREEP leaders before the House Banking Committee to investigate the burglars’ finances, but Minority Leader Gerald Ford (MI–R) successfully pressured committee members not to serve subpoenas. Publically, the administration continued to deny any connection to the burglary.

The burglars were convicted in January 1973. The following month the Senate Watergate Committee (SWC) formed to investigate “illegal, improper or unethical activities” perpetrated during the 1972 presidential election. Thus far, Watergate had been a minor story with sporadic news coverage. That changed in March when convicted burglar James McCord revealed the burglars had been bribed to withhold information and commit perjury.

On May 17, 1973, the SWC’s televised hearings began. Over 80% of Americans watched dozens of witnesses reveal illegal activities perpetrated by the President’s men. John Dean, who had decided to cooperate with authorities, testified that Nixon led a cover-up of the burglary. That same month, Attorney General Elliot Richardson appointed Archibald Cox Special Prosecutor to investigate the scandal.

On July 16, 1973, Nixon aide Alexander Butterfield revealed to the SWC a sound-activated tapping system had operated in the White House since February 1971. Cox subpoenaed nine tapes he believed would corroborate Dean’s testimony. Nixon refused to release the tapes but offered a deal: he would submit summaries of the tape’s contents and hard-of-hearing Senator John Stennis (MS–D) would review the tapes for accuracy. Cox refused this deal. Nixon demanded Cox be fired. In what became known as the Saturday Night Massacre, Attorney General Richardson and his deputy William Ruckelshaus resigned in protest on October 20. The next acting AG, Robert Bork, fired Cox. Days later, Bork appointed Leon Jaworski the new Special Prosecutor. The Massacre and his refusal to release the tapes turned the public against Nixon.

Jaworski subpoenaed 64 tapes in April 1974, but Nixon released only transcripts from select tapes. Both Jaworski and Nixon appealed to the US Supreme Court to determine whether Nixon’s noncompliance was legal. The House Judiciary Committee initiated impeachment proceedings in May. On July 24, 1974, the Supreme Court unanimously ordered Nixon to comply with the subpoena, which he did. The “smoking gun” tape, proving Nixon used the CIA to curtail the FBI’s investigation, became public on August 5. With clear evidence of obstruction of justice and no political support, Richard Nixon resigned the presidency August 9, 1974.
SETTING: THE 1970s

_Frost/Nixon_ is set in various locations, primarily in the US and London, between 1974 and 1977. Here’s a brief look at some of what was going on during that era.

**The Vietnam War**
The US had been enmeshed in the hugely controversial Vietnam war since the early 1960s, but finally pulled out of the conflict in 1973. The war officially ended in 1975 with the fall of Saigon. During _Frost/Nixon_ the country is still healing, and many are highly critical of the politicians who prolonged the conflict and misled the American people, making decisions that cost thousands of soldiers and civilians their lives.

**The Economy**
Much of the Western World experienced a recession in the mid-1970s, an end to the economic boom that had characterized the post WWII era. It was a period of “stagflation,” as both unemployment rates and inflation rose. A major energy crisis occurred in 1973 driving oil prices up, and the stock market crashed around the same time. The economy began to recover in 1975.

**Feminism**
The feminist movement gained a lot of ground in the 1970s. In 1973, the Supreme Court’s _Roe v. Wade_ decision constitutionalized a woman’s right to abortion, bringing women’s rights into the national spotlight. Around the world, several women served as heads of state, including Isabel Martínez de Perón of Argentina, Indira Gandhi of India, Golda Meir of Israel, and Soong Ching-ling of China. Margaret Thatcher would become Prime Minister of the United Kingdom in 1979, two years after _Frost/Nixon_.

**Nixon After Watergate**
Following his resignation, Nixon was pardoned by his successor, Gerald Ford. This meant Nixon never actually had to stand trial, or answer for any of his wrongdoings. While many Americans were content to have him out of office, some were angered that he was never forced to take accountability for his actions.

**Connections**
- Interview a family member or other adult who lived through the 1970s, and is old enough to remember the political climate and culture of the decade. How did they feel about Vietnam, Watergate, the economy, and social changes? What did they think about Nixon, and the fact that he was pardoned? Did they watch the interviews with David Frost? Why or why not?

Following the interview, write an essay about what you learned, and how you think you would have felt about Nixon if you were living in that era.
DAVID FROST

David Frost was the son of a Methodist minister in a small town in southeastern England. He attended Cambridge University, where he is said to have endured some snobbery from his more well-bred peers. Shortly after university he was invited to host his first TV series, a satirical program called That Was the Week That Was that ran from 1962 to 1963. In the ensuing years he enjoyed great celebrity and was a near constant fixture on British television. His reputation was that of a playboy, and his famously lavish lifestyle was irksome to many. Being an internationally recognized television personality didn’t prevent critics from speculating on what he had ever actually done to earn his fame.

RICHARD NIXON

Richard Nixon also rose from humble origins. He was born to a family of Quakers in Yorba Linda, California, but moved to Whittier when the family’s ranch failed. His parents opened a grocery store and gas station, where he worked throughout his childhood and college years to help support the family. Nixon practiced law and served in the navy before entering politics in 1946. He served as a Congressman, Senator, Vice President under Eisenhower, then was finally elected President in 1968, after having lost the office to Kennedy in 1960. By the time we see him in the play, he’s risen to the highest office in the land—and then fallen.

Connections

• In 1967, writer Kitty Muggeridge famously quipped, “Frost has risen without a trace,” a derisive comment that would follow him for the rest of his life, even cited in his obituary in 2013. What do you think she meant? Why do you think Frost faced so much criticism for his fame? What does it mean to be a “celebrity” today, and how do you think that’s changed since Frost’s time?

• At the beginning of the play, Reston says “Aeschylus and his Greek contemporaries believed that the gods begrudged human success, and would send a curse of ‘hubris’ on a person at the height of their powers; a loss of sanity that would eventually bring about their downfall. Nowadays, we give the gods less credit. We prefer to call it self-destruction.” What do you think about the concept of hubris? Who is brought down by hubris in this story? Can you think of other examples of hubris, either in literature, history, or real life?

• In interviews, playwright Peter Morgan has said “There’s a correlation between damage and ambition. Show me an ambitious man, and I’ll show you a damaged man.” Would you agree that this is the case with the title characters in Frost/Nixon? What other qualities do the two men share? What makes them different?
NEWS MEDIA IN THE 1970s

Historically, the “Big Three” broadcasting networks in the United States have always been ABC, CBS, and NBC. They began airing television news programs during the 1940s, though in those early days they were brief 15-minute segments, simulcasts of their radio news broadcasts.

By the 1970s, the Big Three were still America’s only major broadcasting networks. The nightly news had expanded to a thirty minute program at that point, and CBS had begun airing its hour-long newsmagazine *60 Minutes* in 1968.

It wasn’t until after the events of *Frost/Nixon* that cable news channels came onto the scene. CNN was founded in 1980, and both the Fox News Channel and MSNBC debuted in 1996.

Outside of the Big Three networks, radio and print newspapers were the only other major news sources available in the 1970s. According to the Pew Research Center, print newspapers were at their peak readership from the mid-1960s to about 1990, with more than 60 million weekday newspapers in circulation. For reference, that is more than double today’s rate.

Connections

• Today, Americans have innumerable options for getting the news. Beyond the expansion of cable news networks, the internet and social media has radically expanded the variety of news reports available to the public. Imagine what it must have been like to live in a world where your television was limited to three channels, no smartphones, no internet of any kind. How do you think life and your understanding of what was going on in the world would have been different?

• The term “24-hour news cycle” refers to the swift, round-the-clock investigation and reporting on news stories that has become the norm since the advent of cable news and internet news sources. Where it was once standard to air one nightly news program or print one daily newspaper, now news outlets are in a constant race against one another to get their “breaking news” out before their competitors. How do you think the 24 hour news cycle has affected the quality of news reporting, or the kind of stories that get media attention? How does it affect the public to have a constant stream of new, all day every day?
TRUTH VS. SPIN

It's true there are two sides to every story, but facts are facts. The way you choose to present facts, though, or in some cases omit certain facts, can shape the way people perceive the truth.

Attempting to control or influence the way a piece of information comes across to the public is called spin. It is the presentation of a biased interpretation of the facts, often marked by the use of exaggeration, euphemisms, half-truths, and emotional appeals.

Spin is considered a form of propaganda. Propaganda is the use of information that is not objective to influence an audience and further a certain agenda. It is the manipulative use of words and images to influence public opinion.

As you watch the play, look for how the truth is being spun by both Frost and Nixon.

HOW DO YOU KNOW IF A NEWS SOURCE IS TRUSTWORTHY?

According to the American Press Institute, a trustworthy news source should exhibit Transparency, Humility, and Originality.

Transparency means show your work. Tell the audience what you know and what you don’t know. Tell the audience who your sources are, how they are in a position to know something, and what their potential biases might be. Transparency signals the journalist’s respect for the audience.

The journalist’s job is to provide information in such a way that people can assess it and then make up their own minds what to think. Humility means keep an open mind about what you hear, but also about your own ability to understand what it means. Exercise humility. Don’t assume. Avoid arrogance about your knowledge. “Assumption,” as a veteran bureau chief once put it, “is the mother of all screw-ups.”

Originality means do your own work. Information can be viewed as a hierarchy. At the top is the work you have done yourself, reporting you can directly vouch for.

Connections

- When you read a news story, do you assess the trustworthiness of the source? Are there certain publications or sources you always trust? Why? Have you ever seen a story online that you didn’t believe? What were the red flags that told you it wasn’t true? How can you check if you aren’t sure?
THE COURT OF PUBLIC OPINION

Nixon agreed to be interviewed by Frost because he believed it would improve his image. After he left office in disgrace, public opinion of him was extremely low. In some ways it didn’t matter that Nixon was pardoned and therefore didn’t actually endure impeachment hearings—he’d already been found guilty in the “Court of Public Opinion.”

In the Court of Public Opinion, news stories, media reports, and social media influence a person’s reputation, and cause others to pass judgment on them, independent of any kind of traditional judicial system.

The Court of Public Opinion holds a lot of power in our country. As you watch the play, see how Nixon tries to sway public opinion in his favor.

Connections

• Politicians are not the only ones who face judgment in the media—consider actors, student activists, even members of the Supreme Court. Can you think of anyone in the news lately who has been impacted by the Court of Public Opinion? How, if at all, does public opinion affect these cases? Does the Court of Public Opinion impact everyone in the same way?

• Have you seen in your own life an instance where public opinion has swayed how a conflict played out? For example, the end of a relationship or falling out between friends that forced others to take sides?
THE CAMERA’S LENS

Being in front of the camera can have a major effect on how we behave. It can cause us to put on a “mask” in order to protect ourselves and our reputation. Consider the way you behave if you know someone’s filming. Do you act differently than you would in a private moment?

Sometimes, even despite our best efforts, the camera can capture moments of true honesty and vulnerability. Sometimes, when we’re faced with the prospect of our words and actions being recorded for posterity, the Camera’s Lens can force us to examine our public vs. our private persona, and open up in unexpected ways.

As you watch the play, look for how Frost is able to get truly candid answers from Nixon, and how Nixon is thrown off guard by that.

Connections

• What is the difference between a public and a private persona? Have you ever been aware of your own public vs. private persona? For instance, at a holiday celebration with extended family, do you feel as if you can be yourself? When you are alone with your best friend, do you feel as if you can be yourself? Would that change if you were being recorded?

• Young people today tend to be much more comfortable in front of cameras, having grown up with smartphones and social media. Do you feel at ease in front of a camera? Why or why not? Do you think your perspective differs from someone who grew up in a different generation?

• Nixon had a long history of significant television moments, from the 1952 “Checkers Speech” to the 1960 presidential debate to his 1974 resignation from office. Have students read or watch clips of these appearances (they can all be found on YouTube) and consider Nixon’s relationship to television. How would this history impact how he approaches the Frost interview?
Explore Motives

With the exception of maybe Mike Wallace, every character in "Frost/Nixon" wants the interviews to happen, but for very different reasons. Consider the following:

Richard Nixon’s reputation is in tatters, having resigned the presidency and been found guilty in the Court of Public Opinion. What does he have to gain through these interviews?

David Frost’s American television program has been cancelled, and despite being an international celebrity he still hasn’t won the respect of his peers. What does he hope to accomplish through the interviews?

What motivates the members of Frost’s team, and Nixon’s staff? How about Nixon’s agent?

Connections

- As you watch the play, consider where each character is coming from. Who is acting out of friendship? Greed? Ambition? Revenge?
- Who gets what they want in the end? Does anyone’s motivation change during the course of the play?
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We serve over 20,000 students, patients, and community members each year, and made more than 57,000 educational interactions during last season alone.