

THE SANDRA FEINSTEIN-GAMM THEATRE

MORALITY PLAY

ADAPTED FOR THE STAGE
BY TONY ESTRELLA

BASED ON THE NOVEL
BY BARRY UNSWORTH

DIRECTED BY
TYLER DOBROWSKY

STUDY GUIDE

GAMM
EDUCATION

sandra feinstein-
GAM
theatre

30TH
2014
2015
SEASON

401.723.4266

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172 EXCHANGE STREET
PAWTUCKET, RI

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*This study guide was prepared by
Steve Kidd, Kate Hanson, Tracy Morreo, and Susie Schutt.*

Design by Courtney A. Martin



Jesse Hinson
Photo by Peter Goldberg

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *Morality Play* adapted by Tony Estrella and based on the novel by Barry Unsworth. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

We would like to offer a workshop with your classroom/school before your visit to help prepare your students for the play. These workshops will get students out of their seats and up on their feet engaging in the themes, motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning. Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. Their strategies and models for learning continue to serve as a foundational pedagogical tool for all Gamm Education programming, including our PLAY (Pawtucket Literacy and Arts for Youth) in-school residencies.

Attending a production addresses several Common Core Standards in Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication, as well as many of the College and Career Readiness Anchor Standards in Reading, Writing, Speaking and Listening. Below, we have included a list of standards that align with attending a performance and using our study guide.

We would love to hear from you about your experiences using this study guide. It is a great help to us as we build on our education program from year to year. We look forward to seeing you at The Gamm!


Susie Schutt,

Education Director, susie@gammtheatre.org

Kate Hanson,

Education and Outreach Coordinator, kate@gammtheatre.org

THEATER AUDIENCE ETIQUETTE



What is so exciting about attending the theater - especially in a smaller space such as The Gamm - is that it is live! Live theater is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You, the audience, are mere feet (and sometimes inches!) away from the actors; therefore, you play an active role in the experience. **The actors can see and hear any distracting behavior such as talking, text messaging, unwrapping candy, the ringing of cell phones, etc.** This can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. *Thank you!*

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theater is different from film, television and sporting events.

COMMON CORE GUIDE

Here is a list of College and Career Readiness Anchor Standards that align to the information and activities in our guide:

- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion*
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *See Themes and Questions for Discussion*
- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] *See our Activity for the Classroom*
- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] *See examples throughout our study guide.*
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] *See our Resident Scholar's essay.*
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*
- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] *See Themes and Questions for Discussion*
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] *See examples throughout our study guide.*

ACT II

BARRY UNSWORTH & MORALITY PLAY

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ABOUT BARRY UNSWORTH: (Source: Wikipedia)

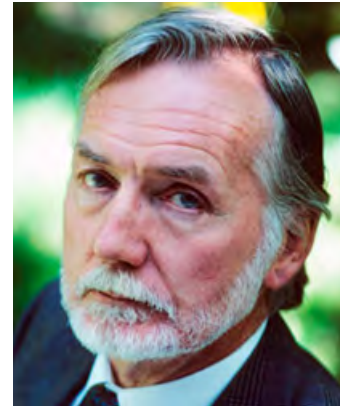
Barry Unsworth was a British writer known for his historical fiction. He published 17 novels, and was shortlisted for the Booker Prize three times, winning once for the 1992 novel. He was born to a family of miners in County Durham, England. His father started working in the mines at age 12 but then entered the insurance business later in life thus rescuing Barry and his brother from the long chain of working in mining villages.

He went to the University of Manchester and graduated in 1951, living in France for a year teaching English. He traveled and lectured extensively in Greece and Turkey in the 60's which inspired his later novels *The Rage of the Vulture* and *Pascali's Island*.

His first novel, *The Partnership*, was published in 1966 when he was 36 years old.

In 1999 he was a visiting professor at the University of Iowa's Iowa Writers' Workshop. In 2004 he taught literature and creative writing classes at Kenyon College in Ohio.

In the last years of his life, he lived in Perugia, a city in the Umbria region of Italy, with his second wife, a Finnish national. His novel *After Hannibal* is a fictionalized description of his efforts at settlement in the Italian countryside. Unsworth died of lung cancer in 2012, he was 81 years old.



Barry Unsworth

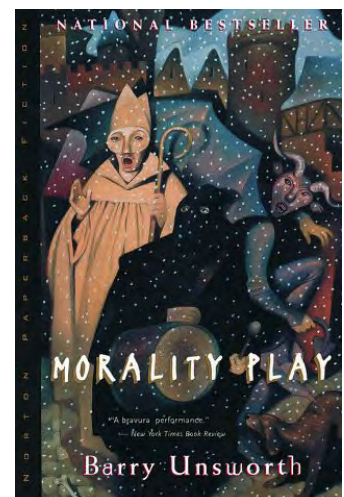
Photo by Ulf Andersen/Getty

ABOUT MORALITY PLAY:

1361: A bone-chilling winter in England. The Black Death, dormant for more than a decade, has returned with a vengeance. The Church rules the land, and a ragged troupe of actors accompanied by a renegade priest roams the countryside performing religious stories for the masses. But everything changes when a young boy is found dead and a mute girl stands to be hanged for the murder. Sensing a miscarriage of justice (and potential earnings!), the itinerant actors try to unravel the mystery by weaving the murder into their morality play. The result is a political morass fraught with danger for everyone involved. Adapted from the best-selling novel by Booker Prize Winner Barry Unsworth, *Morality Play* is a medieval murder mystery at the crossroads of sacred and secular - full of intrigue, suspense and lessons for our time.

THE BOOK BEHIND THE PLAY

Published in 1995, Barry Unsworth's *Morality Play* was shortlisted for the Man Booker Prize, awarded each year for the best original novel written in the English language and published in the UK.



CRITICAL ACCLAIM FOR *MORALITY PLAY*

"*Morality Play* is a book of subtlety, compassion, and skill, and it confirms Barry Unsworth's position as a master craftsman of contemporary British fiction."

- Charles Nicholl, *Los Angeles Times Book Review*

"A historical novelist of rare talent. . . . A spare and disquieting tale that, like a morality play itself, urges us to question the allure of *Murder One*, *Prime Suspect 3*, and our most recent trial of the century."

- Linda Simon, *Boston Globe*

ABOUT THE ADAPTOR:

Tony Estrella, The Gamm's Artistic Director, has been an actor and director with The Gamm/Alias Stage since 1996. He has appeared in more than 30 productions including the title role in *Macbeth*, Caryl Churchill's *A Number*, the U.S. premiere of Howard Brenton's *Anne Boleyn*, Tom Stoppard's *The Real Thing*, *A Doll's House* (which he also adapted), *Glengarry Glen Ross*, *Rock 'n' Roll*, *Much Ado About Nothing* (2009 & 2000), *Awake and Sing!*, *The Pillowman*, the world premiere of Paul Grellong's *Radio Free Emerson*, *La Bête*, *Crime and Punishment* and the title roles in *Hamlet* and *Henry V*. He adapted and directed new versions of Friedrich Schiller's *Don Carlos*, Dylan Thomas' *A Child's Christmas in Wales*, and Henrik Ibsen's *Hedda Gabler* and has directed many productions for the company since 1997, including *Red*, *After the Revolution*, *Festen*, Sarah Kane's *4:48 Psychosis*, the North American premiere of Howard Brenton's *Paul*.

Tony's other theater work includes productions at Trinity Repertory Company and Boston Playwrights Theater. He has appeared on film in Martin Scorsese's *The Departed* and John Wells' *The Company Men* and on TV in episodes of Showtime's "Brotherhood" and NBC's "Law and Order". He teaches at the University of Rhode Island, where he has been on the theater faculty since 1997.



Tony Estrella (left), Steve Kidd
Photo by Peter Goldberg

OUR PRODUCTION

WHO MADE IT HAPPEN:

ON STAGE:

Jesse Hinson
Tony Estrella
Steve Kidd
Jed Hancock Brainerd
Normand Beauregard
Casey Seymour Kim
Elliot Peters
Alec Thibodeau
Jim O'Brien
Clara Weishahn
Jonathan Fisher
Jeanine Kane
Richard Donelly
Richard Noble
Rachel Dulude
Andrew Iacovelli

Nicholas Barber
Martin Bell
Stephen
Straw
Tobias
Margaret
Springer
Lord William DeGuise/Thomas/Minstre
Gravedigger/Sir Roger of Yarm/Weaver
Jane Lambert/Maid servant
Simon Damian/Jailer/Plowman
Innkeeper/Woman in Crowd/Daughter to DeGuise
Idiot Beggar/King's Justice
Priest/Man with Firewood/Lord Richard DeGuise/Hooded Man
Lord's Steward/Washer Woman/Mother of Thomas Wells
Brendan/Ostler/Corpse of Thomas Wells



Jesse Hinson,
Normand Beauregard,
Steve Kidd
Photo by Peter Goldberg

BEHIND THE SCENES:

Director	Tyler Dobrowsky
Set Design	Michael McGarty
Costume Design	Amanda Downing Carney
Lighting Design	Megan Estes
Music Direction	David Tessier
Stage Management	Stef Work
 Production Manager	 Jessica Kidd
Movement Designer	Kali Quinn
Assistant Stage Manager	JonPaul Rainville
Scenic Artist	Carrie Capizzano
Production Assistant	Annalee Cavallaro
Mask Designer	Eric Bornstein



ADAPTOR'S NOTES:

A STORY OF ADAPTATION: FROM NOVEL TO (MORALITY) PLAY

by Tony Estrella

“ Acting is not a genteel profession. Actors used to be buried at a crossroads with a stake through the heart. Those people's performances so troubled the onlookers that they feared their ghosts. Those players moved the audience... such that the audience feared for their soul. Now that seems to me something to aim for. ”

—David Mamet, *True and False: Heresy and Common Sense for the Actor*

I finished the very first draft of this *Morality Play* adaptation in 1999. It has taken dozens more to make ready for the Gamm stage Barry Unsworth's compact, flawless story of the birth of secular storytelling. The work began 'on spec' meaning I had obtained no official permission and, therefore, had only a speculative chance of ever seeing it produced. It took several drafts before I officially sought the rights. Obtaining them would take more than a decade. The first stumbling block was a 2004 film adaptation. That was followed by a stage musical version, which kept any other theatrical 'option' unavailable. I continued to pester Mr. Unsworth's agents who would very kindly respond to my pleas with the refrain, "Try again this time next year." The delay was frustrating but fortuitous. Ultimately, it gifted me with the writer's very best ally: time. Time to get it right, that is to make it a play.

Over the long gestation period of *Morality Play*, I have developed and produced three other adaptations for The Gamm. Each had their distinct challenges, but all were based on works that were themselves already plays. As they were each originally engineered for the stage, I could count on a solid dramatic structure firmly in place. *Morality Play*, however, is not a play but a novel and, to my mind, a near perfect example of the form. Novels and plays are completely separate species. I wasn't experienced enough at the beginning to make an immediate all-at-one-go leap across genres; but as each draft was completed, I could see the new form taking clearer and more distinct shape. Time was the key and patience would be necessary for the play to evolve from the novel. Each draft would hold onto the successful adaptations from the previous incarnation and rid itself of some vestigial organ necessary to the machinery of the novel but wholly superfluous to re-creating it as drama. A decade and a half in the making, I'm happy to report, we have a play.

Morality Play itself is a story of adaptation. To borrow from historian Barbara Tuchman, the 14th Century is "a distant mirror" of our own, reflecting modern concerns across a gulf of more than 600 years. The parallels are sobering: Then, as now, we see the horrors of uncontrollable disease, the crumbling of an unsustainable economic order, and even massive climate change. In the world of the play, the old feudal certainties are coming apart. Everything is in flux. You might wake up in the pinkest of health only to find yourself choking out your last breath before dinner. Survival required luck and quick adaptation. The actors in the story can no longer sustain themselves with the old scripturally sanctioned tales, so they adapt by dramatizing real-life events and creating the first-ever based-on-a-true-story murder mystery. It's a box-office smash, a political disaster and the humble beginnings of an artistic and cultural revolution.

Morality Play illuminates that Promethean moment when humankind recaptured the fire of storytelling from the gods and inflamed the hearts and minds of man. It dares to posit that art has a communal responsibility, a public role, that as a pursuer of fundamental truths, it can mitigate the course of justice and hold power itself accountable to a higher law. That law once belonged solely to an imagined realm, divine and beyond human understanding. To paraphrase Shakespeare, "As flies to wanton boys, were we to the Gods." In *Morality Play*, a starving group of vagabond actors sets the stage for humanity to adapt to a leading role, to strut center stage as neither 'gods' nor 'flies' and tell our own stories.



DRAMATURGICAL NOTES:

A VERY, VERY BRIEF HISTORY OF THE ACTOR

By Jennifer Madden, Gamm Theatre Resident Scholar

“Mom and Dad guess what! I’ve decided to become a theater major!” Words dreaded by parents everywhere. Being an actor often means little pay, less stability, and no respect. Making “plays” isn’t a serious profession. But there are worse things than no health benefits and relatives making fun of your career choices. Historically actors had no social status, were equated with prostitutes and beggars, denied their civil rights, and even excommunicated for practicing their craft. Actors were considered morally suspect and their ability to simulate emotion was viewed with grave suspicion. Almost as soon as theater formalized in Ancient Greece, the anti-theatrical bias was born with even Plato criticizing the perils of illusion.

In ancient Rome actors were drawn primarily from the slave class, thus considered sub-human. Nero appalled Roman citizens when he deigned to perform onstage. Or as one historian observed, “It’s hard to imagine a modern equivalent, but the outrage felt by aristocratic Romans to an Emperor performing is similar to what would be felt today if Queen Elizabeth II became a pole dancer.” Variety performers known as mimes competed with gladiator fights and chariot races as one of the predominant entertainment forms of the era. Known for dancing, acrobatics, sword swallowing and general licentiousness, mimes found a deadly enemy in the emerging force of the Christian Church. The Church loathed mimes on principle and for their skits savagely mocking Christian rituals. When Rome fell, a thousand years of theatrical tradition did too, not rising again in Europe for almost 900 years.

Ironically, theater was reborn within Church walls in the form of liturgical drama, dramatized scripture performed in Latin by priests. Initially small, religious drama slowly evolved into massive, outdoor communal undertakings often spanning days and involving hundreds of amateur performers. More independent performance traditions reasserted themselves as well. Mimes were reborn as bards and wandering minstrels but remained despised as reviled descendants of their ancient forbears. Without the sanction of the Church, they were seen as pagan, effeminate, cross-dressing abominations. At a time when most people never travelled beyond the borders of their village, these performers’ itinerant status made them dangerous and, in times of plague, even potential carriers of the disease.

Arguably, the most glorious theatrical era flourished in England under the reign of Queen Elizabeth. Theaters themselves were not allowed within the city walls, but thrived across the Thames in what was effectively a red light district. The “flourishing” was short-lived as the English civil war saw the banning of almost all forms of performance until 1660.

So even in times of relative health, things would always prove difficult for players in life and even death. French law denied actors their civil rights; nor could they receive last rites or burial in hallowed ground unless, upon their death bed, they renounced their profession.

Actors’ social status in society continued its roller coaster ride through the 18th and 19th centuries. While many individual actors might achieve great acclaim, disaster always loomed. The Booths of the 19th Century were American theatrical royalty and greatly respected until one of the clan, a talented Shakespearean named John Wilkes, assassinated Abraham Lincoln.

Currently an actor’s respectability often corresponds to visibility and box office grosses. In this quixotic profession you might win the highest honor in your field (the Tony award) on Sunday night and return to your job waiting tables on Monday. Historically, actors were drawn almost exclusively from society’s margins. For the first time, relatively speaking, the wealthy and privileged are entering and dominating the field. The rise of costly M.F.A. programs and impossibly high rents in theatrical centers like New York and London are creating economic barriers for many young and talented working-class performers. So while no longer run out of town or excommunicated, it seems actors will always face some form of peril.

ACT IV

TOOLS AND QUESTIONS FOR DISCUSSION & WRITING

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1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting and sound?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?

What is a Morality Play?

Source: wiseGEEK

A morality play is a type of theater performance that uses allegorical characters to teach the audience a moral lesson. Among the most common themes is that one should avoid what are known as the seven deadly sins: pride, lust, greed, envy, wrath, sloth and gluttony. Another is that even when a person gives in to temptation, repentance and redemption are possible.

This type of play originated in medieval Europe, first appearing in the 1400s, and typically was of a Christian nature. It could be considered an intermediate step between the Biblical mystery plays of the medieval period and the secular theater of the later Renaissance, such as the plays of William Shakespeare. The basic premise of the morality play, in which the main character - who represents all people and to whom audiences can relate - makes a journey and is influenced by characters along the way, is still common in many works of theater and film.

Instead of normal names, the characters in a morality play are called by the quality they represent. In *Everyman*, one of the most famous morality plays, some of the characters include Fellowship, Knowledge, Good-Deeds and Kindred. Eventually, all of these characters abandon the play's hero, *Everyman*, during his journey with Death, and only Good-Deeds stays with him. The moral of this play is therefore that only good deeds can help one get into Heaven, and that no other Earthly things are truly lasting.

Questions for Free Write or Discussion:

- Can you think of a contemporary story that follows the same structure as a morality play, "in which the main character - who represents all people and to whom audiences can relate - makes a journey and is influenced by characters along the way"?
- What characters would you use in a contemporary morality play?

Steve Kidd, Jesse Hinson, Jed Hancock Brainerd, Andrew Iacavelli
Photo by Peter Goldberg



Gestures and Masks of Medieval Plays

With grand characters (explained in the above section) such as Death, Knowledge, and the seven deadly sins, medieval actors had to be creative in expressing those very complex and broad themes. To help the audience get a better understanding of the characters, the actors would use specific gestures and detailed papier-mâché masks. These techniques made the actors appear much larger and helped to fill the shoes of such important roles.

In this production you will see actors using very specific gestures to articulate their emotions and actions. Two of these gestures include: the gesture of questioning (in which both hands are extended, palms upward and elbows crooked in at the sides, with the head tilted to the right) and the gesture of improvisation which signifies an actor's choice to change the course of the story (in which the right elbow is crooked in front with the wrist turned as if tightening a bolt).

Questions for Free Write or Discussion:

- How could these theatrical techniques help move along a story?
- Do you think these techniques would work in modern times? Why/why not?
- How do you think the two techniques of gestures and masks aid one another?
How would they work separate from each other?

Historical Context

This play takes place in the year 1361 during the Middle Ages, right after the peak of the Black Death, which is considered to be one of the most catastrophic and crippling pandemics in history. It was thought to have originated in Asia and was then brought over by rats that were carried on merchant ships. Killing an estimated 75- 200 million people, the Black Death was not an ideal time to be a touring acting troupe!

During the Middle Ages, society was organized in a very classist manner. Political structures such as Manorialism and Feudalism were two ways Lords and Landowners ensured control over lower-status citizens. This societal structure made it difficult for anyone to climb up the status ladder, especially those skilled in the trade of acting (seeing as actors were looked down upon).

Questions for Free Write or Discussion:

- How could these theatrical techniques help move along a story?
- Do you think these techniques would work in modern times? Why/why not?
- How do you think the two techniques of gestures and masks aid one another?
How would they work separate from each other?

Latin Translations

Latin is used throughout this play. To get a better understanding of what the characters are talking about, we have included all of the Latin translations below.

Act 1 Scene 1 pg. 3: **Habeus Corpora** – meaning “You have the body”. This phrase is typically used in court, commanding an individual (or government official) to produce the prisoner they have restrained at a designated time and place so the court can determine the prisoner's legality of custody.

Act 1 Scene 1 pg. 5: **Humani nil a me alienum** – meaning “Nothing human is alien to me”. This is a famous quote from Roman playwright, Terence, from his play *Heayton Timorumenos*.

Act 1 Scene 3 pg. 16: **Ignorantia juris non excusit** – meaning “Ignorance of the law does not excuse” This is a legal principle stating that a person is still held accountable for following the law and will be punished for breaking the law even if he/she is unaware of the law.

Act 1 Scene 4 pg. 17: **Posse/Esse** – meaning “to be able to/to be”. This is a Latin phrase meaning, “From possibility to reality/actuality”.

Act 1 Scene 5 pg. 19: **Post Mortems** – meaning “After Death”. This term is often used in regards to an autopsy, or an examination of a corpse in order to determine the cause of death.

Act 1 Scene 5 pg. 25: **Requiescat in pace. Requiem aeternum dona eis, Domine, et lux perpetua luceat eis. Kyrie eleison, Christe eleison, Kyrie eleison.** – meaning “Rest in peace. Grant them eternal rest, O Lord, and let perpetual light shine upon them. Lord have mercy, Christ have mercy, Lord have mercy.” This is a Roman Catholic prayer asking God to quicken the transfer of souls in Purgatory into Heaven.

Act 2 Scene 8 pg. 65: **Deus Ex Machina** – meaning “God from the machine”. This is a plot device used when a seemingly unsolvable problem is solved suddenly and unexpectedly by a new event, character, ability, or object.

Act 2 Scene 10 pg. 70: **Ubi stabilitas ibi religio** – meaning “Wherever stability is, there will be religion”.

ACTIVITY FOR THE CLASSROOM

MASK AND GESTURE WORK

DESCRIPTION:

As was described above, gestures and masks were commonly used in medieval theatre. Have your students use the

masks provided below and encourage them to experiment and explore different gestures that are done throughout the play. After using the masks facilitate a class discussion asking questions such as: *How did it feel once you put on the mask? Did your body language change? How did it feel to watch the mask come to life? Could you understand the meaning of the gestures? What could have been done to make the gestures more understandable?*

List of Gestures:

- **Gesture of Questioning** - both hands are extended, palms upward and elbows crooked in at the sides, with the head tilted to the right
- **Gesture of Improvisation** - right elbow is crooked in front with the wrist turned as if tightening a bolt
- **Gesture of Urgent Question** - thumb and first two fingers of the left hand joined together and the hand moved back and forth rapidly below the chin
- **Sign of Lechery** - crane the head forward and flick the tongue up and down
- **Snake Sign of Tonsure and Belly** (like a monk) - There is no description of this gesture in the script. Have your students experiment and create their own gesture.



MASK TEMPLATES



SUPPORTING MATERIALS

ONLINE ARTICLES

"THE PLAY'S THE THING": CONSIDERING THE MORALITY PLAY IN *MORALITY PLAY*

<http://www.uni.edu/universitas/archive/spring06/heathermcdonald.htm>

INTENSITY OF ILLUSION: A CONVERSATION WITH BARRY UNSWORTH

http://www.kwls.org/littoral/intensity_of_ilusiona_conversa/

VIDEO

THE PLAGUE

<http://www.history.com/topics/black-death/videos/mankind-the-story-of-all-of-us-the-plague>

BEHIND THE SCENES OF *MORALITY PLAY*

<http://www.coxhub.com/articles/sandra-feinstein-gamm-theatre-rings-in-the-new-year-with-morality-play>

GAMM INSIDER MAGAZINE: SPOTLIGHT ON "MORALITY PLAY"

An email-based collection of reviews and articles gathered from across the web.

Email susie@gammtheatre.org to request it be sent to your email address.



Jed Hancock Brainerd, Andrew Iacavelli, Jesse Hinson,
Elliot Peters, Steve Kidd, Tony Estrella
Photo by Peter Goldberg

**MORE
TO
COME**

EPILOGUE

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THANK YOU for joining us for *Morality Play* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. Please be in touch if you would like us to visit your classroom before or after you attend *Morality Play*.

Our Education Department provides classes for students of various grade levels, as well as a month-long Gamm Summer Intensive for summer time theatre fun. We hope you will join us for more student matinees at The Gamm!

UPCOMING STUDENT MATINEES:

THE HOUSE OF BLUE LEAVES

by John Guare

• Friday, March 6, 2015

MARIE ANTOINETTE

By David Adjmi

• Friday, May 1, 2015

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org or 401-723-4266 ext. 12.

TO LEARN MORE ABOUT GAMM EDUCATION
find us on the web at www.gammtheatre.org or
reach Susie Schutt at 401 723 4266 ext. 17.

GAMM EDUCATION

A LOOK AT THE GAMM'S 30TH SEASON

A combination of classic and contemporary works, set over hundreds of years of world history, the 2014-2015 Season is an entertaining and evocative line-up that speaks as a whole to American society today.

"We're excited to celebrate our 30th anniversary season by traveling in time from the mid-14th century to the early 21st. This includes a world premiere medieval murder mystery and a one-woman tour-de-force about drone warfare. Along the way, we peek into the palaces of revolutionary France, visit the home of a bored house wife in Victorian Norway, and witness the wild goings on in a Vietnam-era New York tenement."

—TONY ESTRELLA, *Artistic Director of The Gamm*



UP NEXT in 2015 is John Guare's comedy classic, *The House of Blue Leaves*. The play is a masterful commentary on American exceptionalism and the fine line between optimism and self-delusion. The season closes with *Marie Antoinette*, David Adjmi's alternately hilarious and shocking take on the 1% vs. the 99%.

► LEARN MORE AT
GAMMTHEATRE.ORG

