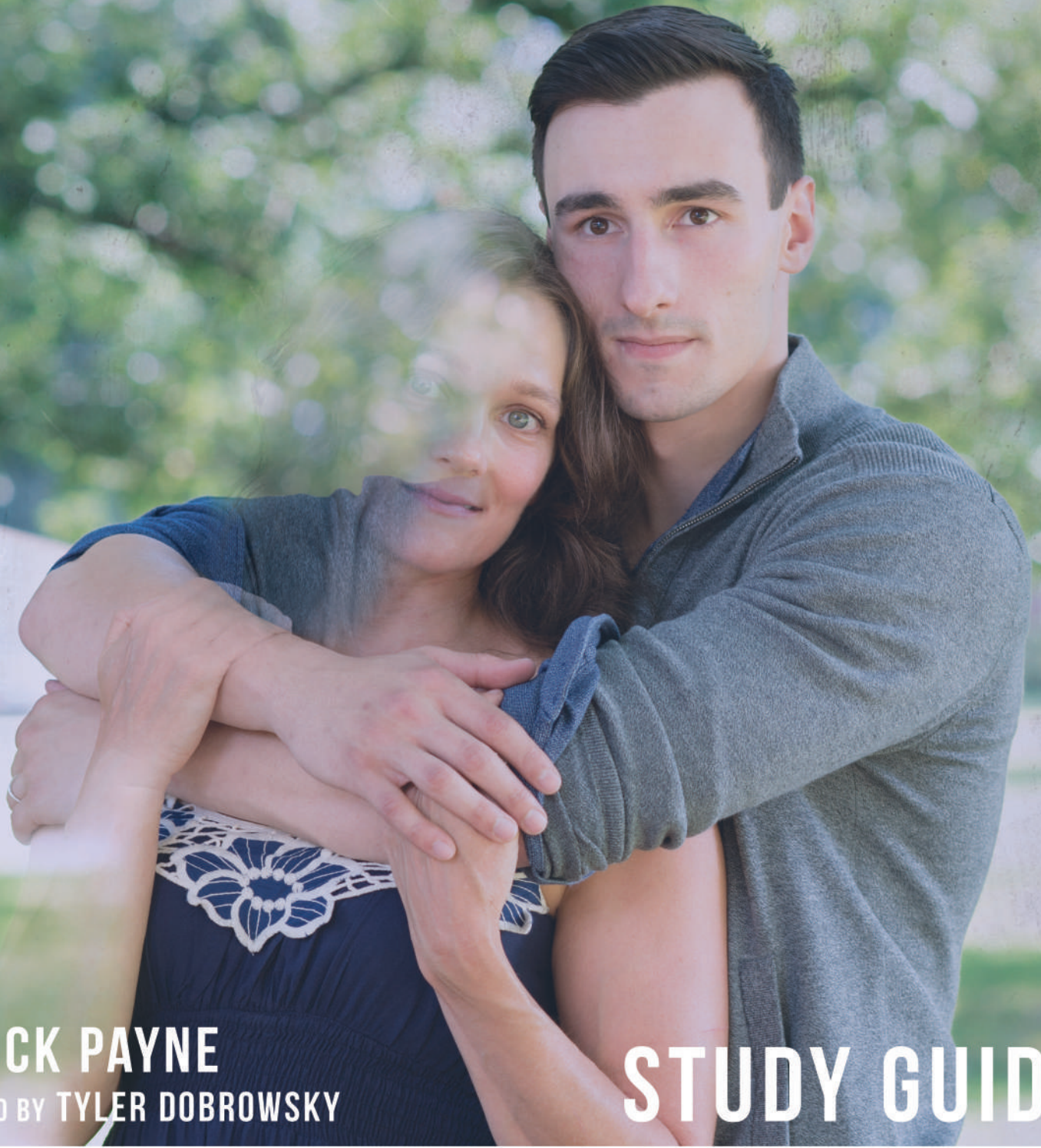


THE SANDRA FEINSTEIN-GAMM THEATRE

# INCOGNITO



BY NICK PAYNE

DIRECTED BY TYLER DOBROWSKY

## STUDY GUIDE

**GAMM**  
EDUCATION 

sandra feinstein-

**GAM**  
theatre

2017 - 2018  
SEASON

**33**

401.723.4266

GAMMTHEATRE.ORG

172 EXCHANGE STREET  
PAWTUCKET, RI

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*We thank the following individuals and organizations for their support of PLAY in our 33rd Season: We thank the following organizations, foundations and corporations for their support of PLAY: The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The City of Pawtucket, The Mabel T. Woolley Trust, The Ramsey-McClusky Foundation, June Rockwell Levy Foundation, Collette/Alice I Sullivan Foundation, Taco/White Family Foundation, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.*

*This study guide was prepared by Gabriella Sanchez, Kate Hanson, Susie Schutt, Tracy Morreo, and Jon Del Sesto*



# ACT I

# WELCOME



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 *Incognito* by Nick Payne. 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 pre-show visit with your classroom/school before your visit to help prepare your students for the play. This will whet students' appetites for the performance and encourage them to question and explore the themes of the play. This visit will last about half an hour and is offered to your classroom free of charge. Most student matinees are followed by a talkback with the production team and offer students the opportunity to debrief the performance immediately and ask questions of the actors, director, designers or playwright. Talkbacks range in length but we encourage you to stay and participate in the dynamic discussion.

We also offer longer workshops that will get students out of their seats and up on their feet engaging in the 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](mailto:susie@gammtheatre.org)

## **Kate Hanson**

Education and Outreach Coordinator, [kate@gammtheatre.org](mailto:kate@gammtheatre.org)



# THEATRE AUDIENCE ETIQUETTE

What is so exciting about attending the theatre - especially in a smaller space such as The Gamm - is that it is live! Live theatre 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!*

## TIP:

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

## COMMON CORE 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

## PLAY & PLAYWRIGHT

### NICK PAYNE



Nick Payne is a British playwright, television and screenwriter. Payne studied at the University of York, the Central School of Speech and Drama, and is a graduate of the Royal Court Young Writer's Program. His 2009 play *If There is I Haven't Found it Yet*, produced first by the Bush Theatre and then in New York by the Roundabout Theatre, won the George Devine Award. He is the author of over 15 plays, including *Constellations* first produced by the Royal Court Upstairs in 2012 and then on Broadway starring Jake Gyllenhaal and Ruth Wilson. *Constellations* won the Evening Standard Best Play and was nominated for the Olivier Award for Best New Play. He also writes for BBC Films (*The Sense of an Ending*) and for BBC Television ("Us", "Wanderlust").

### ABOUT INCOGNITO

Four actors play a total of 21 characters in *Incognito*'s three interwoven stories. A pathologist steals the brain of Albert Einstein; a neuropsychologist embarks on her first romance with another woman; and an acute amnesiac repeatedly forgets everything but his love for his wife. *Incognito* braids these mysterious stories into one graceful play, asking whether memory and identity are nothing but illusions.

The *Incognito* script was published in 2014 and premiered at the Manhattan Theatre Club in 2016.



# ACT III

## OUR PRODUCTION

### THE COMPANY

#### **Tony Estrella**

Thomas Harvey, Victor Milner, “Anthony”, Richard Walsh, Jon Williams

#### **Casey Seymour Kim**

Martha Murphy, Elouise Harvey, Brenda Walsh, Anna Vann, Evelyn Einstein

#### **Karen Carpenter**

Margaret Thompson, Lisa-Scott Hannigan, Patricia Thorn, Sharon Shaw

#### **Michael Liebhauser**

Henry Maison, Michael Wolf, Hans Albert Einstein, Ben Murphy, Freddy Myers, Greg Barraclough

### ADDITIONAL STAFF

Director **Tyler Dobrowsky**

Set Design &

Production Management **Jessica Hill**

Costume Design **Marilyn Salvatore**

Lighting Design **Dan Scully**

Stage Management **Sara Sheets**

Assistant Director **Kyle Couture**

Production Supervisor **DJ Potter**

Assistant Stage Manager **Jessica Corsentino**

Dialect Coach **Wendy Overly**

Master Electrician **Justin Carroll**

Lead Carpenter **Max Ramirez**

Construction Crew **Annie Cavallaro, Alex Eizenberg,  
Nick Holbrook, Renee Surprenant**

### TIP:

*Before coming to the theater, discuss with your students the various professions in the theater. It takes more than just actors! When they arrive, ask them to notice evidence of those professions at work.*



# GAMM EMPLOYEE SPOTLIGHT

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*While actors, directors, and playwrights are the most well-known, there are many jobs and careers that make theater successful. Each of our study guides focus on a different theater career by highlighting a Gamm employee.*

## JON DEL SESTO | MARKETING DESIGNER

### **What does your job entail?**

I work with Gail Hulbert (Marketing Director) to create all of the marketing materials at The Gamm (posters, playbills, videos, e-news, flyers, website, mailers, etc...)

### **Why is your job important to The Gamm's success?**

The designs I create are often the first impression people have of a play. Before people decide to buy tickets to a show, it's the job of the Marketing team to make it look as appealing as possible.

### **What led you to your position at The Gamm?**

I originally had a job working for a major recording artist in LA. I loved the work, but hated supporting the entertainment industry and living in a big city. Working at The Gamm allows me to be creative while also supporting local arts and education. It's a double win!

### **Why theater?**

Theater is unlike any other art form because when a show's gone, it's gone forever. You can't catch it on Netflix or buy it on Blu-ray. You have to be present wherever and whenever it happens. It forces you to be a part of a community, to engage your senses, and to constantly question what you believe in...unless it's crappy theater.

### **What, if any, other professions are you curious about?**

I love to cook and create music...sometimes I combine the two. I'm not sure there's a sustainable job position in that, but it's fun.

### **What special skills does your position entail?**

Being able to think of creative ways to advertise the theater and then being able to make those ideas a reality using whatever means necessary.

### **What is your favorite flavor of ice cream?**

Phish Food in a cone, strawberry in a milkshake.

# DIRECTOR'S NOTES

BY TYLER DOBROWSKY



Nick Payne's plays reward attention. He is perhaps the most cerebral new playwright to come out of the UK in the past few years, an heir to and descendant of Tom Stoppard and Caryl Churchill. He is a dramatist who structures his emotionally engaging plays in a manner that playfully mirrors their high-IQ content. For example, in his hit play *Constellations* – seen on Broadway a few years ago starring Jake Gyllenhaal and Ruth Wilson – he (successfully!) combines a touching boy-meets-girl love story with quantum cosmology and string theory, exploring all the infinite possible universes of a meet-cute. In his mournful *Elegy* Payne examines the moral and emotional consequences of scientific progress through the memories of an aging married couple in reverse chronological order. What makes his plays particularly dazzling is not just his whip-smart intelligence but the relatability of his characters, using high-concept ideas to probe in clear and personal terms what it means to be human.

Literally and metaphorically, *Incognito* is about the very thing you're using to process this sentence: the brain. How do our brains consume information? How do we use our memories and the knowledge we've accumulated over the years to create a coherent narrative for ourselves? On a fundamental level how do we develop a sense of self, individual personhood, a soul? How do we create our own identity? As one of the characters in the play suggests: "The brain builds a narrative to steady us from moment to moment. Our brains are constantly, exhaustively working overtime to give us the illusion that we're in control, but we're not." These are the ideas at the heart of *Incognito*, as told through three separate but interconnected narrative threads.

For the most part, the play takes place in three settings. The first kicks off in Princeton, New Jersey in 1955 and centers on Thomas Harvey, the man who performed the autopsy of Albert Einstein and ultimately stole the genius' brain in an attempt to learn more about the mysteries of the human mind. The second begins in Bath, England around 1953 and tells the story of an amnesiac who, after a seizure, has practically no short-term memory, yet heartbreakingly keeps asking for the woman to whom he was engaged. Lastly, the third takes place in present-day London and follows a neuropsychologist who is struggling to understand who she really is. (There is another narrative thread, about a man who murders his wife on their 30th wedding anniversary only to have no recollection of doing so, though that is only briefly alluded to.)

Somewhat ingeniously for a play about identity (or the immutability of identity) Payne asks four actors to play over 20 characters, often switching from one to another in a flash. (There's an old theater expression that goes, "Different hat, different guy," meaning an actor can change their costume slightly to alert the audience they are playing a different character...but in *Incognito* there isn't even time to switch hats!) And perhaps to undercut or simplify the somewhat heady subject matter, Payne's play also calls for a bare, unpretentious set, with very little in the way of props. In essence, he really lets the language and the actors tell the story, boiling down knotty discussions of identity, memory and neuroscience to the honest, simple relationship between two people attempting to connect.

These moments of human connection are what makes Payne's plays so wondrous and beautiful. Combined with their playful, almost puzzle-like structure, and their density of ideas, Payne's plays offer a thought-provoking, ultimately emotionally satisfying night of theater. If this is your first experience of a Nick Payne play, both your head and your heart are in for a treat.



# DRAMATURGICAL NOTES

BY RACHEL WALSH



*“Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy. All the rest – whether or not the world has three dimensions, whether the mind has nine or twelve categories – comes afterwards.”* - Albert Camus, “The Myth of Sisyphus”

Just this summer, American and British astronomers detected gravitational waves generated by the collision of two black holes that occurred nearly 130 million years ago. This was made possible only by the work of the world’s most famous physicist, Albert Einstein. In 1905, Einstein transformed the world of physics with his theory of relativity, which undermined the stable, predictable world of Newtonian physics. Rather than see time as fixed, Einstein discovered that time is *relative* to an observer. This is the phenomenon we experience when traveling on a train: Even though we are traveling at great speed, the objects and people within the train travel at a speed *relative* to the speed of the objects inside the train (i.e. stationary). Yet to an observer on the platform, the train is hurtling forward at great speed. This is why if you were able to travel at the speed of light, you would age *relative* to the speed at which you are traveling. Einstein revealed that time is *not* the steady constant of Newtonian physics, but rather subject to context and conditions.

When Einstein died in 1955, Dr. Thomas Stoltz Harvey – an historical figure at the center of Nick Payne’s *Incognito* – famously removed and preserved Einstein’s brain. Not unlike the man he idolized, Harvey sought to solve the great mysteries of the universe: Einstein the mysteries of the cosmos (the world without), and Harvey the mysteries of the self (the world within). Might he discover unique properties of Einstein’s brain and thus *locate* the source of genius? Neuropsychologist Martha rejects Harvey’s belief that genius (or any true aspect of the self) can be found in the two-and-a-half-pound organ between our ears: “When you really, really look at it, you realize, or at least I did: there’s nothing. There is nothing there – Nothing in there...” No matter how many unique *physical* features of Einstein’s brain Harvey might discover, the notion that mapping the brain will chart us a course to an observable self is pure “illusion,” Martha claims. “The brain builds a narrative to steady us from moment to moment,” she observes, “[But] there is no me, there is no you, and there is certainly no self.”

Martha echoes existential philosopher Albert Camus (1913-1960) who wrote, “This very heart which is mine will forever remain indefinable to me. Between the certainty I have of my existence and the content I try to give to that assurance, the gap will never be filled. Forever I shall be a stranger to myself.” Camus and Martha may, at first, come across as darkly cynical. But rather than fatalism, they offer liberation from a future pre-determined by biology or genetics; liberation from a self defined by the version wired in our heads. Rather than offer a fixed and constant “Newtonian” approach to the self, they offer an “Einsteinian” version of the self that is pliable and capable of change. Camus called this existential awakening a “revolt of the flesh.” Playwright Nick Payne might call this a “revolt of the neurons.”

Whether looking to the cosmos or to the mysteries within to understand the time-space continuum, the biological root of genius, or the meaning of life, *Incognito* details how the human experience is rendered meaningful by the quest for understanding. Nick Payne offers as profound an observation of the human experience as does the historical giants he dramatizes.

# ACT IV

## STUDENT ENGAGEMENT

### TIP:

*Assign these questions for homework or in-class writing and then discuss your students' answers before and after the show.*

### THEMES AND QUESTIONS FOR DISCUSSION OR WRITING

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, sound, and music?
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?
4. Why do you think the playwright chose this title? How does the title relate to the story?



Our essential question for our 33rd season is: What is identity and how does it transform? Before coming to the theatre, pose this question to your students and ask them about their identity, how was it shaped, and how has it transformed over time. After seeing the play, ask them to reflect back on this question. How did the characters identities change and transform throughout the course of the play and why? See our Identity theme below for a more in depth connection to the play.

### WHO AM I? QUESTIONING YOUR IDENTITY

In *Incognito* we see three of the main characters trying to discover who they are. Thomas Harvey is a pathologist who seeks to make a name for himself in the scientific community. Henry Maison is trapped in a memory by a brain operation gone wrong. Martha Murphy is a divorcee looking for love and acceptance in a completely new territory. The play forces the audience to question whether it's our brain or our experiences and memories that make up our identity.



#### Questions:

- What makes up your identity?
- Do you believe your identity is predetermined?
- How do the characters come to terms with their identities?

## I HAVE TROUBLE REMEMBERING: 21 CHARACTERS & 4 ACTORS

*Incognito* tells three stories with twenty-one characters played by only four actors. This unique, intentional choice by the playwright, Nick Payne, creates a challenge for the actors. Using accents and changes in physicality, they quickly morph from one character to another. This approach requires focus from the audience to track each character and their storyline.



### Questions:

- Can you think of any other movies, plays, or TV shows you may have seen where the same actor plays 2 or more characters?
- Why do you think Nick Payne chose to tell the story this way?
- What effect did it have on your understanding of the plot?

## PAYNE'S BRAINCHILD: A FICTIONAL PLAY LOOSELY BASED ON REAL EVENTS

Nick Payne's script note reads "Despite being based, albeit very loosely, on several true stories, this play is a work of fiction. But then isn't everything." Playwrights are often inspired by real events to create their own stories but take license to change and embellish them.

### *A Brief History of the Figures Who Inspired Incognito*

Dr. Albert Einstein, the German theoretical physicist who developed the theory of relativity, died on April 17, 1955. Thomas Harvey, an American pathologist, conducted the autopsy on Einstein the next day. Against the wishes of Einstein's family, he decided to remove Einstein's brain for scientific study. Many people in the scientific community were outraged by Harvey's decision. With the support of Einstein's executor, Otto Nathan, and the physicist's friend, the neuropathologist Harry Zimmerman, he assured Einstein's son, Hans Albert that he would conduct medical research.

Years went by and Harvey still had the brain without any considerable scientific discoveries made of the source of Einstein's genius. The brain would have been forgotten, until 1978 a reporter, Steven Levy, met Harvey to see what had come of the brain. Harvey had sliced up the brain and preserved it in large mason jars. He often cut off pieces of the brain to send out to other scientists for research. The article Levy wrote brought Harvey back into the public eye and interest once again sparked for studying the brain.

It was not until 1984 that the first report on Einstein's brain was published by Marian Diamond, of University of California, Berkeley. Diamond found that Einstein's brain had more glial cells relative to neurons in all areas studied, but only in the left inferior parietal area was the difference statistically significant. Several other studies were published throughout the next few decades, but many critics have argued that the evidence is unsupported, tainted by bias and the damage to the brain caused by poor handling. Harvey never reached the scientific fame he desired, but he has become a mysterious fascination of pop culture. When Harvey died on October 10, 2007, in New Jersey, he still had the brain.

In 1953, Henry Molaison, a 27 year old man from Manchester, Connecticut had an experimental surgery on his brain to alleviate his epilepsy. During the surgery, several parts of Molaison's brain were removed, including the hippocampi. Although the surgery in this sense was a success, major damages to certain parts of the brain permanently affected his ability to form new memories. He developed retrograde amnesia, unable to remember certain memories prior to the surgery. He was able to develop new skills, but could not remember learning them.

When Dr. William Beecher Scoville, who performed the operation, "realized his patient had become amnesic, he referred him to the eminent neurosurgeon, Dr. Wilder Penfield and neuropsychologist Dr. Brenda Milner of Montreal Neurological Institute (MNI) who assessed him in detail. Up until then it had not been known that the hippocampus was essential for making memories, and that if we lose both of them we will suffer a global amnesia. Once this was realized, the findings were widely publicized so that this operation to remove both hippocampi would never be done again" said Jenni Ogden, a New Zealand neuropsychologist who worked with Molaison as well. Milner used the pseudonym Patient H.M. to protect Molaison's identity and is famously referred to as such even today. Along with Penfield and Milner, Dr. Suzanne Corkin was a neuroscientist who would study Molaison for the rest of his life. Corkin made several important discoveries through Molaison, putting him through over 100 different types of experiments and trials. The results helped to make several important discoveries on diseases such as Alzheimer's, Parkinson's, and other important memory and cognitive functions, making Henry a hugely important figure in neurology science.

Despite these breakthroughs, Corkin's work with H.M. bordered on being unethical and there have been several controversies and court trials over possession of the brain after Molaison's death in 2008. Some reports have even claimed that Corkin destroyed data and alleged abuse and lack of care of Molaison in old age. Similar to Thomas Harvey and Albert Einstein's brain, Molaison's brain was cut into over 2,000 portions and photographed at every angle and slice. There was also a dispute between Corkin and an Italian scientist named, Jacopo Annese, who wished to collect and study the brain as part of a large exhibit called The Institute for Brain and Society, which ended in a settlement. Parts of Henry's brain can now be found in Department of Brain and Cognitive Sciences at MIT, where Corkin was director for several years before her death in 2016.

## Questions:



- Should playwrights and authors always be true to the actual events they base their stories on or do they have "artistic license" to make their point?
- How does reading or watching a play about events in history change the way you understand the event? Think about it in terms of character, costume or set design, and dialogue.

## TIP:

*Have your students read the information about the real people who inspired the events of the play above. Then ask your students to do some more research on their own. Which characters are completely made up? Can they find any more background information on the real people that inspired them? How does this compare to how they are presented in the play?*





# ACTIVITIES FOR THE CLASSROOM

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## MAP MY BRAIN

The character, Thomas Harvey, wants to map the brain, which in 1955 had not been done. After reading the previous sections and answering the questions about identity, lead your students through the brain mapping activity below.

1. Have students take a look at the first attached sheet, Article #1 (pg 13), which explains the different lobes and parts of the brains.
2. Then give students the second attached sheet, Article #2 (pg 13) and ask them to creatively “map” what they believe their brain is made of.

### FOR EXAMPLE:

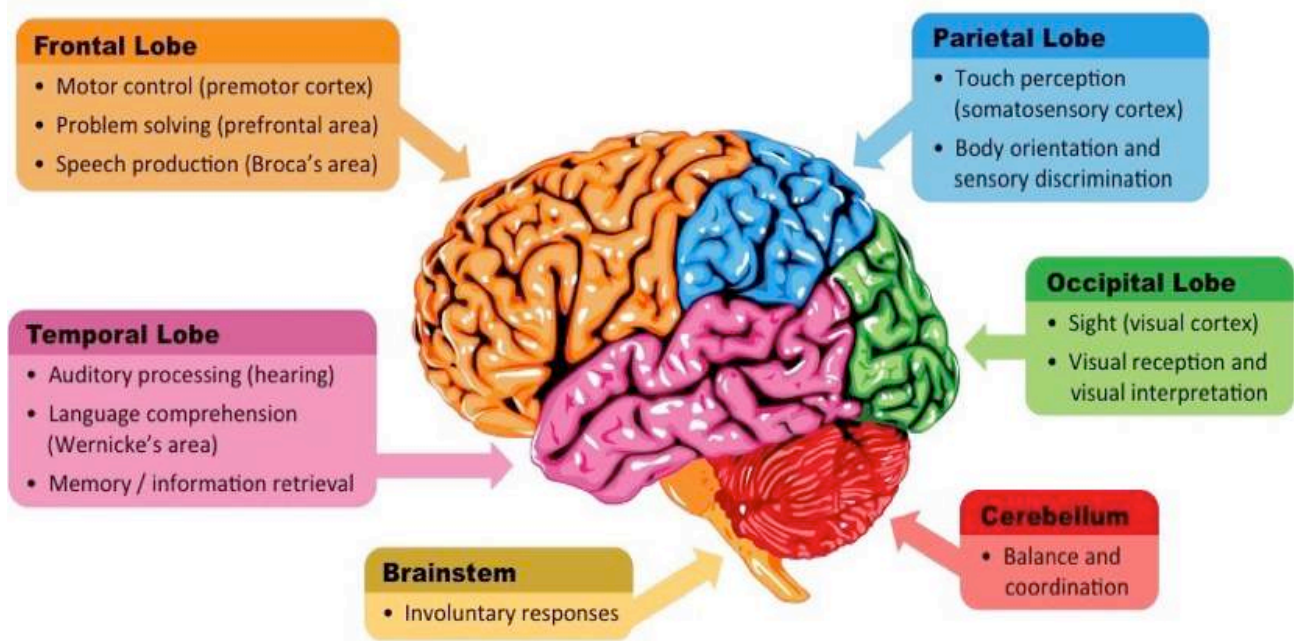
- The cerebellum controls balance and coordination, students may write in skills they have such as “dancing” or “playing basketball” that “lives” in that part of their brain.
- Occipital Lobe: (Controls sight) My favorite movies, what I see when I wake up in the morning, the faces of family and friends.
- Frontal Lobe: (Motor and speech control, problem solving) I speak Spanish and English, I am great at math equations, I always help my siblings work out their arguments.
- Brain Stem: (Involuntary responses) I always blurt out SpongeBob quotes in awkward situations, I cannot resist chocolate cake.

3. Have students share what they wrote with the class. What similarities or differences do they notice?

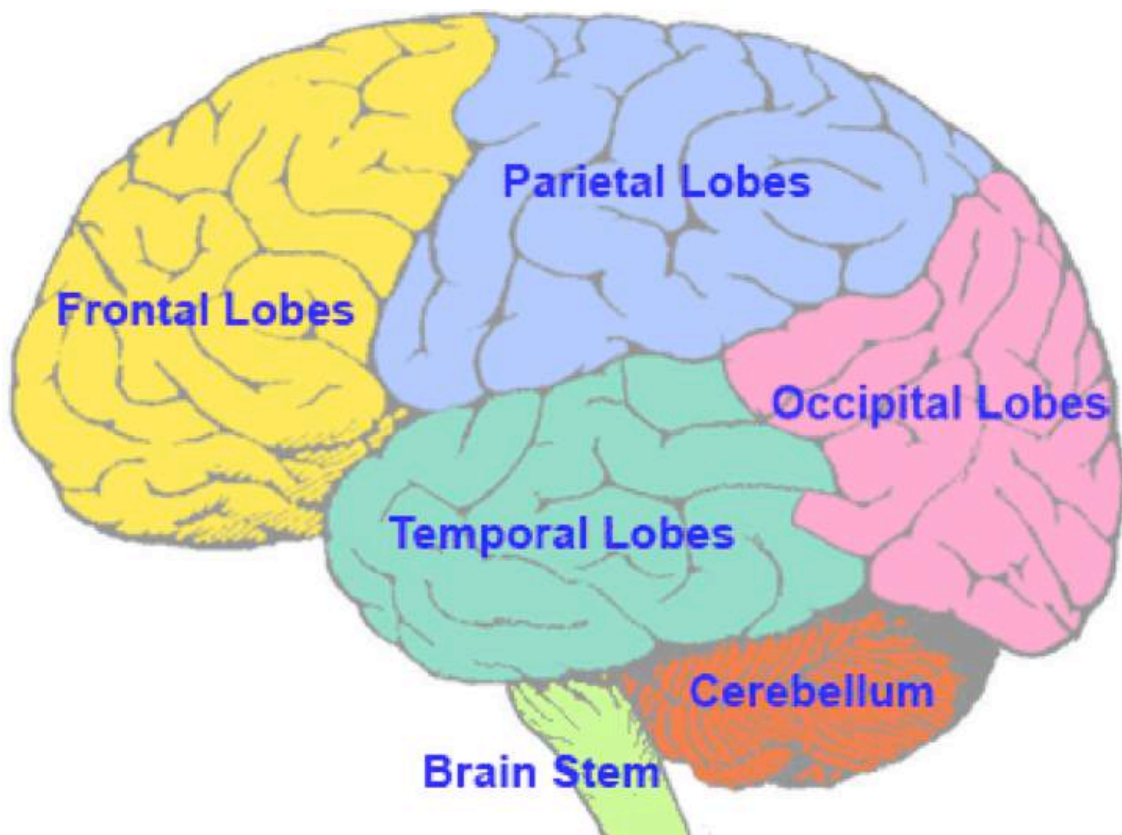
### TIP:

*Remind your students that the point is not to be scientifically accurate, but to explore parts of their identities and where it “exists” in their brain.*

## ARTICLE #1



## ARTICLE #2



# ACT V

## SUPPORTING MATERIALS

### TIP:

*Have your students read these articles before coming to the performance.*

### ONLINE ARTICLES & VIDEOS

#### THE TRAGIC STORY OF HOW EINSTEIN'S BRAIN WAS STOLEN AND WASN'T EVEN SPECIAL

<http://phenomena.nationalgeographic.com/2014/04/21/the-tragic-story-of-how-einsteins-brain-was-stolen-and-wasnt-even-special/>

#### THE BRAIN THAT COULDN'T REMEMBER

<https://www.nytimes.com/2016/08/07/magazine/the-brain-that-couldnt-remember.html>

#### IN THE PLAYWRIGHT'S OWN WORDS

<https://youtu.be/e919HUChqNI>

### INFORMATION & SOURCES FROM "STUDENT ENGAGEMENT"

- <http://www.worldbrainmapping.org/About/What-Is-Brain-Mapping>
- [https://en.wikipedia.org/wiki/Albert\\_Einstein%27s\\_brain](https://en.wikipedia.org/wiki/Albert_Einstein%27s_brain)
- <https://harpers.org/archive/1997/10/driving-mr-albert/>
- [https://en.wikipedia.org/wiki/Thomas\\_Stoltz\\_Harvey](https://en.wikipedia.org/wiki/Thomas_Stoltz_Harvey)
- <https://www.psychologytoday.com/blog/trouble-in-mind/201201/hm-the-man-no-memory>
- [https://en.wikipedia.org/wiki/Suzanne\\_Corkin](https://en.wikipedia.org/wiki/Suzanne_Corkin)
- <https://www.nytimes.com/2016/08/07/magazine/the-brain-that-couldnt-remember.html>

### GAMM INSIDER MAGAZINE

Spotlight on "INCOGNITO". An email-based collection of reviews and articles gathered from across the web. Email [susie@gammtheatre.org](mailto:susie@gammtheatre.org) to have it sent to your email address.

# ACT VI

## EPILOGUE



### THANK YOU!

Thank you for joining us for *Incognito* 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 *Incognito*.

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!

To book a matinee, contact Tracy at [tracy@gammtheatre.org](mailto:tracy@gammtheatre.org) or 401-723-4266 ext. 112. To learn more about Gamm Education, find us on the web at [www.gammtheatre.org](http://www.gammtheatre.org) or reach Susie Schutt at 401- 723- 4266 ext. 121.

### ABOUT THE GAMM THEATRE

Founded in 1984 as Alias Stage, the non-profit Sandra Feinstein-Gamm Theatre creates the finest of live theater, engaging the audience intensely in current and recurrent issues of consequence. The Gamm further serves the public with educational outreach programming designed to support the theatrical experience, and help sustain and enhance the intellectual and cultural life of its community. Under the leadership of Artistic Director Tony Estrella and Managing Director Oliver Dow, The Gamm is a regionally recognized, award-winning theater and a proud member of New England Area Theatre (NEAT), a bargaining unit of the Actors' Equity Association.

### A LOOK AT THE GAMM'S 33RD SEASON

This season, you'll discover stories of reinvention—of finding new ways forward when the old ones stop making sense. What could be timelier? The line-up includes “seriously funny” masterpieces by two of the modern era’s greatest writers, and a fascinating new work by one of the most brilliant playwrights to emerge in a generation. There’s a remarkable true story of forgiveness and reconciliation under almost impossible circumstances and one of Shakespeare’s most beloved comedies about fleeing corruption to find a more compassionate and meaningful way to live. Together these plays have the potential to help us understand ourselves and others on a deeper level, and perhaps navigate the world more gracefully. We hope you’ll subscribe to our season and be part of this exhilarating journey. I look forward to seeing you along the way.

- Tony Estrella, *Artistic Director*



# COMING NEXT

COMING NEXT: JAN 18 - FEB 18

## UNCLE VANYA

BY ANTON CHEKHOV

"Columbus's excellent, deft translation retains the dark comedy and flavor of Chekhov, while making it easily accessible to modern audiences.... This *Uncle Vanya* is enormously entertaining." *Windy City Times*

sandra feinstein-  
**GAM**  
theatre

TICKETS:  
**GAMMTHEATRE.ORG**

TRANSLATED & DIRECTED BY  
**CURT COLUMBUS**