

THE SANDRA FEINSTEIN-GAMM THEATRE

GRIZZLY MAMA

by **GEORGE BRANT**

directed by
RACHEL WALSH



STUDY GUIDE

GAMM
EDUCATION 

sandra feinstein-

GAM
theatre

SEASON
THIRTY-ONE
2015 - 2016

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GAMMTHEATRE.ORG
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PAWTUCKET, RI

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We thank the following individuals and organizations for their support of PLAY in our 30th Season: The Rhode Island Foundation, The Rhode Island State Council on the Arts, a Community Development Block Grant from the City of Pawtucket, the Norman and Rosalie Fain Foundation and the Otto H. York Foundation.

This study guide was prepared by Kate Hanson, Susie Schutt, Tracy Morreo and Courtney Martin.

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 *Grizzly Mama* written by George Brant. 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 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

PLAY & PLAYWRIGHT

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ABOUT GEORGE BRANT:

Brant's work has been produced internationally by such companies as the Public Theater, Trinity Repertory Company, Cleveland Play House, The Alley Theatre, City Theatre, Gate Theatre of London, Page 73, Studio Theatre, Unicorn Theatre, Traverse Theatre, Borderlands Theater, SF Playhouse, American Blues Theatre, Dobama Theatre, Red Stitch, Theatre 4, Premiere Stages, Trustus Theatre, Elemental Theatre Collective, Balagan Theatre, the Drama League, the Disney Channel, Factory Theatre, StreetSigns Theatre Company, and Zeppo Theater Company, among others.

His plays have been generously developed by the Kennedy Center, The Playwrights' Center, Asolo Rep, McCarter Theatre Center, New Harmony Project, Bay Area Playwrights Festival, WordBRIDGE Playwright's Lab, InterAct Theatre, Theatre @ Boston Court, Playwright and Director Center of Moscow, Florida Studio Theatre, New Jersey Rep, Contemporary Drama Festival of Hungary, the Hangar Theatre, Equity Library Theatre, and Ground UP Productions, among others.

His scripts have been awarded the David Mark Cohen National Playwriting Award from the Kennedy Center, the Smith Prize, the Keene Prize for Literature, an NNPN Rolling World Premiere, a Scotsman Fringe First Award, an Off-West End Theatre Award for Best Production, a Theatre Netto Festival Prize, a Creative Workforce Fellowship, an Austin Critic's Circle Best New Play Award and two Ohio Arts Council Individual Excellence Awards. He has received writing fellowships from the James A. Michener Center for Writers, the McCarter Theatre Sallie B. Goodman Artist's Retreat, the MacDowell Colony, the Djerassi Resident Artists Program, Fundacion Valparaiso and the Blue Mountain Center as well as commissions from Trinity Repertory Company, Dobama Theatre and Theatre 4.

George received his MFA in Writing from the Michener Center for Writers at the University of Texas at Austin and is a member of the Dramatists Guild. He is published by Samuel French, Oberon Books, Fisher Verlage and Smith & Kraus.



George Brant
Photo: Cleveland Play House

ABOUT GRIZZLY MAMA:

Deb is a divorced suburban mom who reimagines herself as a righteous, liberal avenger following the death of her activist mother. Her daughter, Hannah, is a typical texting teenager - at least until she discovers the real reason Mom moved them next door to a certain Alaskan presidential candidate. From George Brant, author of the one-woman tour-de-force, *Grounded* (Season 2014-2015), *Grizzly Mama* is a pitch-black comedy about motherhood, feminism and the shallowness of sound-bite politics, eliciting shocks and laughs in equal measure.

ACT III

OUR PRODUCTION

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WHO MADE IT HAPPEN:

ON STAGE:

Casey Seymour Kim
Amanda Ruggiero
Betsy Rinaldi

Deb Marshall
Hannah Marshall
Laurel

BEHIND THE SCENES:

Rachel Walshe
Michael McGarty
David T. Howard
Megan Estes
Alex Eisenberg
Robin Grady

Director
Set Design
Costume Design
Lighting Design
Sound Design
Stage Management

Grizzly Mama at Dobama Theatre, Heather Anderson Boll,
Caitlin Lewins | Photo by Steve Wagner



DIRECTOR'S NOTE

"Grizzly bears - mamas or otherwise - are beautiful, ferocious, serious-as-a- heart-attack creatures. When you come upon one, you don't give her a hug. You tread lightly. Because when the ones she loves are threatened, she rises up."

- Sarah Palin, from *America by Heart: Reflections on Faith, Family, and Flag*

In a note to his readers, *Grizzly Mama* playwright George Brant disclaims: "Any resemblance to real persons, living or dead, is purely coincidental." And therein lies the first punch line of his utterly hysterical (and quite unsettling) play about the intersection of politics, feminism, and motherhood. Although you will never meet her, the specter of Sarah Palin and other political moms who find themselves center stage in our national debate over competing feminist ideologies looms large over the world of *Grizzly Mama*. For chief among its many striking themes is modern America's war on mothers - or rather, the war between mothers - fomented by our nation's two most influential forces: money and politics.

Women's purses have been the focus of advertising long before Madison Avenue executives figured out that the bored-stiff housewife made most of the decisions about how to spend her husband's disposable income. Because women (even those in the most egalitarian of partnerships) are still the ones who take on the lion's share of child-rearing responsibilities, it falls to her to decide how to spend the family's resources as it pertains to those responsibilities. And what expense should be spared when we're talking about what is seemingly best for our children? Organic baby products alone are a billion-dollar industry. Take it from someone who has paid her dues at the local playground, what kind of stroller you're pushing, diaper bag you're toting, or snack you're giving your child are not only noticed by fellow moms but speak volumes about your parenting style - whether you want it to or not.

The crushing weight of these standards is keenly felt by Deb, the mother at the center of *Grizzly Mama*, who is reeling from the death of her own mother, a pioneering figure in the "second wave" feminist movement of the 1960s. Believing she betrayed her mother's political ideals by choosing to be a stay-at-home mom rather than avail herself of the opportunities fought for by her mother and fellow revolutionaries, Deb has pulled stakes from her comfy Ohio suburb. She has moved herself and her oblivious, smart-phone-addicted teenage daughter to the Alaska wilderness in order to launch a new war on presidential candidate Patti "the Patriot" Turnbeck. (Again, all resemblances to real persons are coincidental. Wink, wink.)

Patti, a self-described "Grizzly Mama," has whipped up fervor for her presidential campaign by espousing an ideology that attacks the liberal feminist agenda once eschewed, but now embraced, by Deb. "Fighting tooth and claw" to "protect her cubs" from "insider elites" who agitate for women's rights - reproductive rights in particular - is central to the *Grizzly Mama*'s war strategy. Comparing mothers to wild animals who are duty-bound to take violent measures to protect their young from a corrupt world hell-bent on promoting women's agency over their own bodies - wombs included - is chillingly resonant. Proclaims Turnbeck: "A bullet fired by a just hand is a bullet blessed by God."

Written in 2011, *Grizzly Mama* may have been inspired by Palin's 2008 vice-presidential bid, but its prescience about the state of women in 2016 is impossible to ignore. Women like Sarah Palin, Anne Coulter and Carly Fiorina are working hard to build political and financial empires by saturating their constituents in the violent, poisonous rhetoric of the *Grizzly Mama*. "We say keep your change," Palin once railed to her supporters, "We'll keep our God, our guns, our constitution." When killers like Robert Dear walk into a Colorado Planned Parenthood willing to act upon such battle cries, we should not be surprised at the savagery.

Rachel Walshe

FEMALE JUDAS: A BRIEF HISTORY OF FEMALE ANTI-FEMINISM

by Jennifer Madden, Gamm Resident Scholar

Feminism: The advocacy of women's rights on the grounds of political, social, and economic equality to men. Oxford English Dictionary

I'd like to burn you at the stake.

"Feminine Mystique" author Betty Friedan to conservative activist Phyllis Schlafly

Grizzly Mama's Deb Marshall is a homemaker unmoored by the death of her mother, author of *The Female Judas*, a treatise excoriating anti-feminist women. In a decidedly misguided attempt to honor the memory of her radical mother, Deb moves to Alaska to plot the assassination of her new neighbor Patty "The Patriot" Turnbeck. A faux folksy, arch-conservative presidential candidate, Turnbeck poses as "pro-woman while fighting to take away every right we have," says Deb. George Brant's play is satirical, yet Turnbeck is not a comic exaggeration.

Why would women actively work to curtail women's rights and publicly denigrate their own gender? Perhaps internalized misogyny or dissatisfaction with/misunderstanding of feminism is the root cause. Though baffling and irksome, the Turnbecks of the world are nothing new, as this historical sampling of female anti-feminism shows.

- In 1908, the Women's National Anti-Suffrage League is founded in London, expanding to over 100 branches in England within 10 years.
- In 1911, the National Association Opposed to Woman Suffrage led by Mrs. Arthur Dodge forms in New York City. Composed mostly of wealthy women, the association actively works against women's suffrage.
- In 1972, Phyllis Schlafly creates the Eagle Forum to combat feminism and defeat the Equal Rights Amendment which would give women the same constitutional rights as men. Schlafly defeats the ERA almost single-handedly, according to *Time* magazine.
- In 1979, Concerned Women for America is established. Self-identified as "the nation's largest public policy women's organization," the CWA calls feminism "anti-God and anti-family." The pro-family organization opposes the Act for Better Child Care in 1988 and campaigns against the 2012 reauthorization of the Violence Against Women Act.
- In 1992, the Independent Women's Forum (IWF) is founded. Rush Limbaugh, coiner of the term "feminazi," is a major donor. Among other activities, the IWF works to shut down college productions of Eve Ensler's *Vagina Monologues*, a play combating centuries of shame surrounding female genitalia. The IWF claims the work "glorifies promiscuity and treats women as sex objects."
- Between 1996-2002, Sarah Palin's tenure as mayor of Wasilla, Alaska, sexual assault victims are made to pay as much as \$1,200 for their own rape kits in opposition to a federal law requiring local law enforcement to bear the cost.
- In 2008, then-Governor Palin—famously the mother of a pregnant teen—reduces funding for Covenant House Alaska, a shelter for teenaged mothers. Alaska holds the highest rape rate in the country (2.5 times the national average) and highest child abuse rate (6 times the national average). As governor, Palin did little to address the crisis. Said Peggy Brown, executive director of the Alaska Network on Domestic Violence and Sexual Assault, "She's really done a lot of work on oil and gas, but when it comes to violence against women and children... we haven't been on her radar as a priority."
- In a 2008 Washington Post editorial on women's congenital stupidity titled "We Scream, We Swoon. How Dumb Can We Get?" columnist Charlotte Allen confesses, "I am perfectly willing to admit that I myself am a classic case of female mental deficiencies....Way down deep, we are...kind of dim." Writing for the National Review, she blames the 2012 Sandy Hook Elementary School massacre on women, female

passivity and the “feminized culture of elementary schools” rather than guns.

- In 2014, the “Women Against Feminism” movement is born. On various social media sites young women hold signs proclaiming, “I don’t need feminism” for various reasons including: “...to give me an undeserved pay increase for working less hours than a man. I want equality, not special privilege!” and “...because I don’t hate men.”

- In 2015, the Clare Boothe Luce Policy Institute calls feminism a “recruiting tool for jihadists,” claiming “feminists’ utter disdain for men, children and family, and their penchant for excusing and/or defending even the worst sexual misbehavior of women, paint an ugly portrait of Western culture.”

Does it really matter how women identify themselves? Republican presidential candidate Carly Fiorina states: “A feminist is a woman who lives the life she chooses....A woman may choose to have five children and home-school them. She may choose to become a CEO, or run for president.” Yet Fiorina opposes paid maternity and paternity leave, and supports shutting down the federal government in an attempt to defund Planned Parenthood, which offers affordable reproductive health serves to millions of women and men. Self-identified feminist Sarah Palin uses phrases like “pro-woman sisterhood” but publicly declared that she would not support an abortion for her own daughter even if she had been raped. Cynically, Fiorina and Palin co-opt traditionally feminist language even as they seek to erode policies that made their own success possible.

Grizzly Mama at Dobama Theatre, Heather Anderson Boll, Caitlin Lewins | Photo by Steve Wagner



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, sound, and live 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?

Satire

Satire: The use of humor, irony, exaggeration or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

Before the play begins, the playwright, George Brant, begins with a disclaimer: "Grizzly Mama is a work of satire. All characters appearing in this work are fictitious. Any resemblance to real persons, living or dead, is purely coincidental."

Questions for Free Write or Discussion:

- Why do you think George Brant chose to write this play as a satire?
- Can you think of any other works of satire?
- How can satire be a useful tool to draw attention to social and political issues?

What is a "Grizzly Mama"?

The play begins with a voice over saying,

"Why the name? Why 'Grizzly Mama'? Why? 'Cause if a grizzly mama thinks her cubs are being threatened, she'll tear her enemy to pieces. That's why. And our cubs are being threatened, all of 'em. They're being threatened by a liberal government that teaches sex-ed to kindergartners, perverts the institution of marriage, and appoints activist judges that ignore the rights of the unborn. So, why 'Grizzly Mama'? Because I have a faith that tells me there is no greater calling for a woman than to bring a child into this world, and once she does, she has an obligation to protect that child by any means necessary. So I say it's time for all us moms to become Grizzly Mamas, to fight back against these out-of-touch elites with tooth and claw."

The term, "mama grizzly", was coined by former U.S. vice presidential candidate and Alaska governor Sarah Palin in May 2010. She used the phrase to describe herself and the female candidates that shared her ideologies. She defined "mama grizzlies" as "common-sense conservative women, banding together and rising up" to form "an emerging conservative, feminist identity."

Questions for Free Write or Discussion:

- Why do you think Sarah Palin chose the words "mama grizzly" to represent herself?
- Sarah Palin's use of the term "mama grizzly" faced a lot of criticism. Why do you think this could be?
- While she received a lot of criticism, she also cultivated a large following. What do you think attracted people to her?
- What is your opinion about categorizing or labeling mothers into "mothering styles", such as mama grizzly?
- Why do you think the play is titled, *Grizzly Mama*?

Family Politics

Deb's mother, the author of the fictional feminist book, *The Female Judas*, was an extreme liberal who pushed her opinions and ideas onto her daughter. This led Deb to reject those values and become a housewife. Yet, in the end, Deb is driven by her mother's legacy and fights for those beliefs she spent her whole life rejecting.

Deb explains, "She thought I had ulterior motives. That my whole life was nothing more than a rejection of her, that my whole life was all about pissing her off. And she was probably right. Because, trust me Hannah. Someday the memory of those 'Mothers' is going to keep you up at night, wondering why you had to reject every little sentence outright, why you couldn't have at least listened to them first, for one second, one measly second before branding them as false, why you never realized that the person who brought you into this world might simply have been trying to tell you something of worth, that your mother might simply have been trying to help you live."

Questions for Free Write or Discussion:

- A study recently published in the *British Journal of Political Science* found that parents who force their political views on their children actually end up pushing them to abandon those beliefs. Why do you think this is the case?
- If the study mentioned above is true, why do you think Deb would end up fighting so hard for her mother's beliefs?
- In what ways do you feel driven by your family's expectations? In what ways do you find yourself moving away from what they believe in?

OMG TTYL

Technology plays a huge part in how we communicate. It allows us to gather information at an impeccable speed and puts us in touch with people across the globe. Though these advances in technology have opened many doors, studies show that it has also hindered the quality and quantity of face-to-face interactions.

When Hannah, a texting and social media obsessed teenager, has her phone destroyed by her mother, Deb, she gets extremely upset and says, "WTF? WTF?! WTF?!!!!!! That was my lifeline! That was my lifeline to my life, my real life, the life you've forced me to leave behind!...You. Have. Killed. Me. That was my lifeline and you have killed me...This is real death, here! I am dead. My friends from home are gonna try to text me: nothing. A day, two at the max, they'll stop trying and that'll be it...Mom, you don't know what it's like. You don't post something every couple hours, you may as well have never existed...I'll vanish and they'll forget me...they'll all forget me."

The characters in this play use a lot of acronyms. Below is a glossary that will help you understand what they are saying.

BASOR - breathing a sigh of relief
BFF - best friend forever
FTBOMH - from the bottom of my heart
IYSS - if you say so
LOL - laugh out loud
OMG - oh my god
OOC - out of control
P911 - parent approaching
TFE - thanks for everything
TTBSIHILF - totally the best soup I've had in my life [sic]
YGTBKM - you've got to be kidding me

Questions for Free Write or Discussion:

- Do you think technology is more helpful or hurtful in regards to communication?
- How has technology affected your life and family?
- Is Hannah's tirade an exaggeration? Why or why not?
- Why do you think the playwright chose to have this as one of Hannah's character traits?

ACTIVITIES FOR THE CLASSROOM

BE AN ACTIVIST!

ACTIVITY #1:

In an interview with the play's director, Rachel Walshe, she explains,

"you think that you're in a rollicking (political) farce - it kind of even has the sitcom vibe in its opening scenes with its unit set and squabble between a mom and daughter over a cell phone. But, the play turns dark as its real themes develop: namely that fighting for deeply held convictions involves bloodshed. We sanitize politics nowadays - we call ourselves 'activists' because we repost someone else's good idea from Facebook or align with some 'hashtag movement.' Very few of us actually get our hands dirty. So that's one theme I think is very important to the play."

Have your students think about an issue that is important to them. Facilitate an in depth class discussion about how the students can affect change in an active way without using the internet. Have students create an action plan that includes the steps they would need to take to organize a movement, protest, or fundraiser.

BE AN ACTOR

ACTIVITY #2:

The following dialogue between Deb and Hannah occurs right after Deb destroys Hannah's phone. Have your students break up into pairs and practice saying these lines. Remind them to think about the relationship between mother and daughter (or father and son). Have them put movement to the words they are saying. [See Tricks of the Trade worksheet for more staging tips] Once they have staged the scene, have them perform it for their classmates!

DEB

Hannah. We need to talk.

HANNAH

That was my lifeline!

DEB

Hannah, I need you to -

HANNAH

That was my lifeline to my life, my real life, the life you've forced me to leave behind!

DEB

It was a phone.

HANNAH

And how do I get another one? Huh?

DEB

Alaska is not a third world country -

HANNAH

WTF, Mom?! WTF?

DEB

Don't you tweet at me, don't you dare tweet at me! If you have something to say, use words!

TRICKS OF THE TRADE

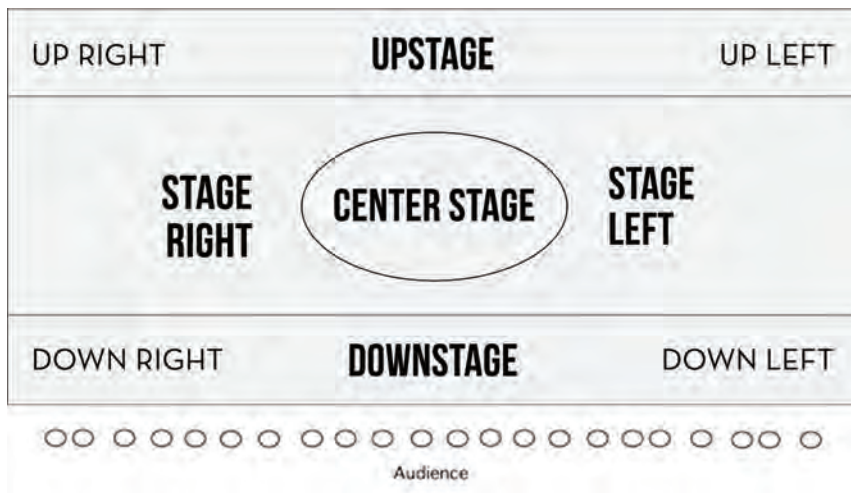
THINGS TO LOOK OUT FOR WHEN STAGING YOUR SCENE

BLOCKING is where and when an actor moves on stage.

STAGE DIRECTIONS are used to communicate where on the stage an actor should walk. They are from the perspective of the actor facing the audience. Directors use stage directions to communicate to actors where they should move on stage. (See diagram below.)

CROSSING is moving from one part of the stage to another. For example, an actor might cross from up stage left to down stage right.

COUNTERING is when one actor adjusts their movements on stage based on the movements of the other actors on stage.



TIPS:

- We move toward the things we want, and move away from the things we don't want.
- Don't forget to face the audience! No one wants to see your back.
- Levels make for an interesting stage picture and help add power dynamics to a scene.
- Make sure actors are still when speaking important lines – this ensures the audience will hear them and not be distracted by movement.

ONLINE ARTICLES

'GRIZZLY MAMA' ROARS WITH BITING HUMOR AND A

POLARIZING LESSON IN POLITICAL EXTREMISM | The Plain Dealer

http://www.cleveland.com/arts/index.ssf/2011/09/grizzly_mama_roars_with_biting.html

WHAT DOES 'MAMA GRIZZLY' REALLY MEAN? | Newsweek.com

<http://www.newsweek.com/what-does-mama-grizzly-really-mean-72001>

DO CHILDREN JUST TAKE THEIR PARENTS' POLITICAL BELIEFS?

IT'S NOT THAT SIMPLE | The Atlantic.com

<http://www.theatlantic.com/politics/archive/2014/05/parents-political-beliefs/361462/>

THE POLITICS OF MOTHERHOOD | huffingtonpost.com

<http://www.economist.com/blogs/democracyinamerica/2015/04/policing-america>

THE ORIGINAL MAMA GRIZZLIES | thedailybeast.com

<http://tinyurl.com/jo69tc2>

GAMM INSIDER MAGAZINE: SPOTLIGHT ON "GRIZZLY MAMA"

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.



Grizzly Mama at Dobama Theatre, Heather Anderson Boll
Photo by Steve Wagner

**MORE
TO
COME**

EPILOGUE

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THANK YOU for joining us for *Grizzly Mama* 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 *Grizzly Mama*.

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!

MATINEES STILL TO COME:

A SKULL IN CONNEMARA

by Martin McDonagh

• Friday, Feb 26, 2016

THE WINTER'S TALE

by William Shakespeare

• Friday, April 22, 2016

• Thursday, May 5, 2016

• Thursday, May 12, 2016

• Friday, May 20, 2016

• Thursday, May 26, 2016

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org or 401-723-4266 ext. 112.



TO LEARN MORE ABOUT GAMM EDUCATION

find us on the web at gammtheatre.org or reach Susie Schutt at 401 723 4266 ext. 121.

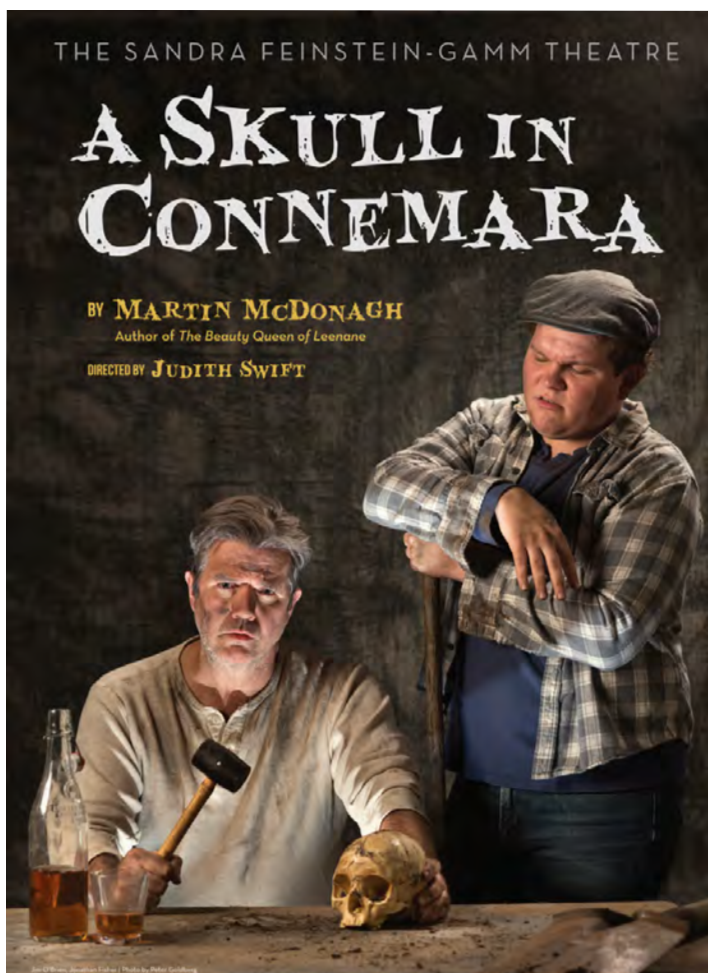
A LOOK AT THE GAMM'S 31ST SEASON

This promises to be another unique, surprising, and remarkable year at The Gamm, with provocative, bold, stylistically varied works and the best writing old and new that the theatre has to offer. You'll see the greatest of American dramas, one of Shakespeare's most moving and magical plays, two up-to-the-minute works about how we live publicly and privately today (both new to our audience!), and the dark comic genius of Martin McDonagh with our final production of his award winning "Leeane Trilogy" – Tony Estrella, Artistic Director

sandra feinstein-

GAM
t h e a t r e

Surrounding St. Patrick's Day, Irish playwright Martin McDonagh's *A Skull in Connemara* unravels the unsolved killing of the local gravedigger's wife with dark hilarity. The season closes with William Shakespeare, marking the 400-year anniversary of his death in April 2016 with *The Winter's Tale*, an uplifting story of jealousy and redemption.



◀ COMING NEXT

SEASON
THIRTY-ONE
2015 - 2016

FEB 25 THRU MAR 27 2016	TUES - THURS 7:00 PM FRI - SAT 8:00 PM SUN 2:00 & 7:00 PM	Populated by misfits and miscreants all digging for the truth, a blasphemously funny subduer from the author of <i>The Beauty Queen of Leenane</i> .	TICKETS: 401.723.4266 GAMMTHEATRE.ORG 172 EXCHANGE STREET BARTUCK, RI	SEASON THIRTY-ONE 2015 - 2016	GAM t h e a t r e
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