

THE SANDRA FEINSTEIN-GAMM THEATRE

# KING ELIZABETH



a new version of  
Friedrich Schiller's  
**MARY STUART**

freely adapted & directed by  
**Tony Estrella**



# STUDY GUIDE

**GAMM**  
EDUCATION

sandra feinstein-

**GAM**  
theatre

SEASON  
**THIRTY-TWO**  
2016 - 2017

**401.723.4266**  
**GAMMTHEATRE.ORG**  
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PAWTUCKET, RI

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



Lucy Peacock, Seana McKenna | David Hou

**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 *King Elizabeth*, a new version of *Mary Stuart* by Friedrich Schiller freely adapted by Tony Estrella. 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**

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## 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 actors' 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 theater is different from film, television and sporting events.

## COMMON CORE GUIDE

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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

.....

### FRIEDRICH SCHILLER (1759-1805)

“...This serious professor of history was never one to allow what really happened to get in the way of an exciting drama.” - Nicholas Dromgoole, Introduction, “Schiller V.2” trans. Robert David Macdonald



One of the great thinkers of the 18th century, Friedrich Schiller was a playwright, literary critic, poet, historian, and influential dramatic theorist. He is perhaps best known today for operas adapted from his great historical dramas *Don Carlos* (1787, Gamm 2008) and *Mary Stuart* (1800). Schiller's work is often characterized by Sturm und Drang (roughly translated as storm and stress)—a German movement that quickly burned itself out but was deliberately melodramatic, volatile and emotionally expressive. Schiller and his colleague Goethe were associated with these aesthetics, concerned with profound emotion, freedom of expression, reverence for nature, personal liberty and fierce individualism. Schiller looked to Shakespeare as a model for his historical dramas, using blank verse and the sweep and feel (if not always the exact facts) of history for his epic plays.

*Mary Stuart* and its new version *King Elizabeth* wrestle with contemporary issues: the consequences of public responsibility on individual conscience, the mortal dangers and redemptive power of religious devotion to the true believer, and resistance to the harmful strictures imposed by traditional notions of gender. Both versions sharply question the symbolic and practical nature of power. *King Elizabeth* changes the angle just enough to blur *Mary Stuart's* obvious boundary between victim and executioner. In this version, Mary and Elizabeth are a mess of contradictions, violently attracted to and repelled by the other and themselves. In other words, they are human and equals, even if the caprice of power has set them one against the other.

Schiller's works include the plays *The Robbers* (1782), *The Maid of Orleans* (1801) and *William Tell* (1804) and most famously the poem “Ode to Joy” so stirringly set by Beethoven in the final movements of his 9th Symphony.

## ABOUT KING ELIZABETH

Friedrich Schiller's *Mary Stuart* premiered in Weimar, Germany on June 14th, 1800. The play depicts the last days Mary Stuart, Queen of Scots.

*King Elizabeth*, adapted by Tony Estrella, a thrilling new version of Schiller's classic *Mary Stuart*, pits the ousted queen of Scotland against the reigning queen of England in a titanic battle of wills. Imprisoned by the English crown on suspicion of treason, Mary vies for her cousin Elizabeth Tudor's throne even as she pleads for her life. Meanwhile, Elizabeth must navigate the male-dominated world of court politics, foreign wars and domestic intrigue to decide Mary's fate. Will she act on her conscience? Or will she conform to patriarchal politics-as-usual to achieve her goals? Based on historical events, *King Elizabeth* is a classic for today.

## ABOUT THE ADAPTER:

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.

## WHO MADE IT HAPPEN:

### ON STAGE:

Elizabeth  
Mary Stuart  
Hannah, Mary's Nurse  
Robert Dudley, Earl of Leicester  
Talbot, Earl of Shrewsbury  
William Cecil/Lord Burleigh  
Sir Amayas Paulet  
Sir Edward Mortimer  
Count Aubespine/Pope/Priest  
Davison, the Queen's Secretary

Jeanine Kane  
Marianna Bassham  
Wendy Overly  
Justin Blanchard  
Tom Oakes  
Cliff Odle  
Richard Noble  
Jeff Church  
Alec Thibodeau  
Clara Weishahn

### BEHIND THE SCENES:

Director  
Set Design  
Costume Design  
Lighting Design  
Production Management  
& Assistant Stage  
Management  
Stage Management  
Technical Production Supervisor  
Assistant Stage Manager  
Production Assistant  
Production Observer  
Dramaturgy  
Master Electrician  
Electricians  
Head Carpenter  
Construction Crew

Tony Estrella  
Michael McGarty  
Amanda Downing Carney  
David Roy

Jessica Hill  
Sara Sheets  
DJ Potter  
Annalee P. Cavallaro  
Jessica Chace  
Eliza Collins  
Elaine Arden Cali  
Justin Carroll  
Kathy Crowley, Corey Powers  
Max Ramirez  
Alex Eizenberg, Nicholas Holbrook,  
Kimberlee Beggs

## SPOTLIGHT ON A GAMM EMPLOYEE:

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.

### SHANNON CARROLL BUSINESS MANAGER

#### What does your job entail?

I make sure everything is running smoothly and on time. I pay the bills and I pay everyone at The Gamm. I maintain the building and manage people's vacation.

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

If I didn't pay the bills we wouldn't function! I'm the glue between all the departments. If bills didn't get paid and our employees didn't get paid, that would be bad news.

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

I have a degree in theater management. I moved to RI after I got married and needed a job. I couldn't find one at first and worked as a receptionist at a plastic surgeon's office. Three years after moving here, I saw a post for The Gamm and applied.

#### Why theater?

I have never known anything other than theater. I grew up in it. My parents were actors in our community theater and I would sit in the audience while my mom was in rehearsal on stage. That was my babysitter. My college job was working in a box office. I like being a part of a world that can transform your reality for even an hour or two.

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

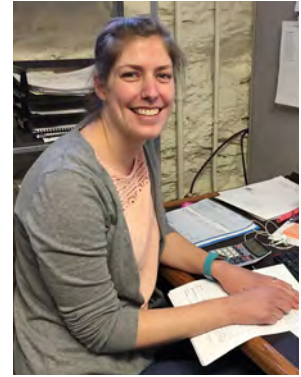
Medical. My mom is a physical therapist. I have thought about going to school to be a physician's assistant.

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

Patience, organization, motivation, friendly, calm, adaptable, firm

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

Mint chocolate chip or chocolate peanut butter.





## DIRECTOR'S NOTE

*To promote a woman to bear rule, superiority, dominion, or empire above any realm, nation, or city, is repugnant to nature; it is an insult to God, a thing most contrary to his revealed will and approved ordinance; and finally, it is the subversion of good order, of all equity and justice.*

-John Knox, "The First Blast of the Trumpet Against the Monstrous Regiment of Women" (1558)

*She shall be, to the happiness of England  
An aged Princess... But she must die  
She must, the Saints must have her; yet a Virgin,  
A most unspotted lily shall she pass  
To th'ground and all the world shall mourn her.*  
-Shakespeare, *Henry VIII* or *All is True*

**Marlene:** ...She's a tough lady, Maggie. I'd give her a job... First woman Prime Minister. Terrific. Aces. Right on. You must admit. Certainly gets my vote.

**Joyce:** What's good first woman if it's her? I suppose you'd have liked Hitler if he was a woman. Ms. Hitler.

Got a lot done, Hitlerina...

-Caryl Churchill, *Top Girls* (1980)

Friedrich Schiller's *Mary Stuart* tells of the epic battle between two 16th-century queens, England's Elizabeth I and her cousin Mary Stuart, Queen of Scots. It is a treatise on the nature of power and its intersection with gender, and a thrilling case study in Machiavellian politics. Above all, it's riveting drama—character-driven, surprisingly plotted with one of the great set-piece scenes in all of dramatic literature.

Historian Jane Dunn has remarked: "That these two Queens never met was the black hole at the heart of their relationship." Schiller's genius was to fill that hole with a great ol' fashioned knock-down-drag-out brawl. All royal trapping and symbol is stripped bare. The women beneath emerge in all their breathtaking, desperate, proud and shocking complexity, proving again that "based on a true story" can make for the most superlative fiction. History offers the skeleton. Art winds the sinew and births the tissue, blood and guts

Why reinvent this 300-year-old play about Tudor-era politics? Timing, of course, is everything. Over a year ago, two things occurred to me: 1. The odds seemed to be telling us that the United States was on the verge of electing its first female president 2. I had what I thought was a perfect title, *King Elizabeth*. The juxtaposition of those two simple words seemed to give focus and justify a re-thinking of *Mary Stuart* for the 21st century.

The great strength of the original is Schiller's deft balancing of the two queens—seeming opposites in temperament but somehow mirroring each other's deeper natures, longings and vulnerabilities. In other words, they are human: frail bundles of contradictions fighting to shake off the weight of leadership and assert their independence as individuals. But in the end Schiller's post-enlightenment Romanticism gets the better of him. He could not resist siding emotionally with his title character, Mary, ignoring some inconvenient historical truths to create a smoother narrative arc from sinner to holy penitent. Her demise in Schiller's original is a kind of martyrdom. The secular earthy queen gets right with God and her past as the demands of power corrupt Elizabeth, her vanquisher. And if Mary is a martyr, then Eliza-

beth ends the play as what Shakespeare might call an “equivocator,” a “hollow crown” atop her head and “barren scepter in her gripe.”

Maybe we live in a more cynical age but I found Elizabeth’s complexity just as compelling and as entirely moving as Mary’s. I hoped we could edge away from Schiller’s melodrama and navigate that treacherous ground where human frailty collides with the ruthless demands of power. This seemed especially resonant as our country, in the tempest of a historically divisive election, was tearing itself apart debating candidates as symbols: “Making America great again” versus “breaking the glass ceiling” and the hope of scrapping into the dustbin of history its “million pieces.” Meanwhile power itself kept on slithering its way through the whole business, stealthy, quiet, implacable and, whichever way the election would turn out, poised to bite.

Kings and queens, presidents, prime ministers....Does the nature of absolute power (or close enough) change according to gender? Or is it its own kind of evolutionary force, a distinct species adapting endlessly to survive, ultimately neutral to nature or nurture? Wrestling with history to give us some perspective on the present and attempting to exhume the human out from under the symbolic seemed a really good idea a year ago. It is perhaps even a better and more instructive one today. Yes, the events depicted here occurred in the 16th century, but *King Elizabeth* is happening right now. Enjoy.

– Tony Estrella

Jeanine Kane, Marianna Bassham | Photo by Peter Goldberg



# 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?

### **Elizabeth and Mary: A Historical Timeline** | by Jennifer Madden, Gamm Resident Scholar

In a fairer, more stable world Elizabeth Tudor and Mary Stuart might have been close allies. They were first cousins and who better could understand the intense pressure of ruling while female? But the corrosive nature of power and internecine religious conflict made friendship impossible and the relationship ended in bloodshed. How did it come to that?

**1542** Following the death of her father, King James V, Mary Stuart becomes Queen of Scotland. She is six days old. That same year, Henry VIII's fifth wife and Elizabeth's step-mother, Katherine Howard, is executed for treason (having committed adultery while married to the king). Historians speculate on the effect this had on Elizabeth's decision to never marry.

**1558** The fervently Catholic Queen Mary I dies. Her half-sister Elizabeth, the Protestant "illegitimate" daughter of disgraced and executed Anne Boleyn, is crowned queen of England. Catholic factions consider Mary Stuart, great-niece of Henry VIII, the more legitimate heir to the throne.

**1558** Mary marries Francis, heir to the French throne.

**1559** Mary becomes Queen of France.

**1560** King Francis dies. Mary, a widow at 18, returns to now-Protestant Scotland. Second in line to the English throne, Mary petitions Elizabeth to officially be named her heir.

**1564** Mary impetuously marries her (and Elizabeth's) cousin Henry Stuart, Lord Darnley who is a Catholic English-born Tudor. Her second marriage strengthens her claim to the English throne and is considered an act of aggression by an incensed Elizabeth.

**1566** Mary gives birth to a son, James. Her marriage to Darnley becomes increasingly disaffected and violent.

**1567** Darnley dies under suspicious circumstances. Mary's rumored lover, James Hepburn, Earl of Bothwell is the primary suspect. Mary and Bothwell marry three months later and a scandalized Scottish nobility demand Mary's immediate abdication. In retaliation Mary raises an army but is defeated, deposed and imprisoned. The crown passes to her infant son, James I. Elizabeth, outraged by the

handling of her sovereign cousin, voices her support.

**1568** Mary escapes confinement and flees to England. Rather than finding refuge, Mary is immediately taken into custody due to her possible involvement in Darnley's murder and more pressingly, for the threat she poses to Elizabeth's claim on the throne. This begins Mary's 19-year imprisonment in England. Mary's very presence in England threatens national stability and her incarceration is a rallying cry for Catholic Europe. Mary is implicated in various plots to overthrow Elizabeth.

**1570** A Papal bull officially excommunicates Elizabeth, the "pretended queen of England," heightening tensions between Protestant and Catholic factions.

**1584** The Act of Association "for the Security of the Queen's Person, and the Continuance of Peace Within this Realm" hints that any future plots against Elizabeth or attempts on her life will be laid at Mary's feet. The royal Privy Council warn Elizabeth that her life will always be in danger if Mary remains alive.

**1586** Communications between Mary and Catholic plotter Anthony Babington are discovered. She is formally charged and found guilty of treason. An agonized Elizabeth is faced with the unpalatable task of signing her cousin's death warrant, dangerously establishing the precedent of executing an anointed sovereign.

**FEBRUARY 1, 1587** After much hesitation Elizabeth signs Mary's death warrant.

**FEBRUARY 8, 1587** Mary Stuart, Queen of Scots is executed.

**1603** Mary's son, James, becomes King of England.



#### Questions:

- After seeing the play, what are some of the differences between the real events above and the events in the play?
- Are there moments in the timeline that you wish had been depicted on stage? Why or why not?
- Have your students create a timeline of their own lives. Ask them to think about what events would be exciting or interesting to watch on stage.

#### Gender and Power, Damned Either Way

Below is an excerpt from *King Elizabeth* of a conversation between Paulet and Burleigh about Queen Elizabeth's difficulty in deciding Mary Stuart's fate.

BURLEIGH

Oh, Paulet! God send her majesty a son!  
If not by birth, by magic then or law or... anything!  
Power is bred natural in a man.  
Rough justice is his right,  
A given good, an expectation.  
So that when he proffers mercy,  
It is rare and almost sanctified.

PAULET

But a woman passing death upon the same...

BURLEIGH

She undermines her nature and is seen  
the lesser for it.

PAULET

She must then let her live.

BURLEIGH

Damned either way.

PAULET

Yes.

(continued)



**Questions:**

- What do Paulet and Burleigh believe about women in power?
- How does this excerpt relate to politics today?
- After reading this excerpt, how does it inform your understanding of the title of the play?

**Catholic vs. Protestant**

During the English Reformation, which occurred in the 16th century, the Church of England broke away from the Pope and the Roman Catholic Church, and Protestantism became the official religion of the country. This caused many heated disputes, tension, and controversy between Catholics and Protestants.

Queen Elizabeth I played a large role in cementing the Protestant faith in English society, whereas Mary Stuart, Queen of Scots, was Catholic. Supporters largely chose alliance based on religion, which added to tensions.

**Questions:**

- What kind of divisions do you see in your own life? How can you help bridge those divisions? How do those divisions affect your community?
- What influence do people of power have over divisive issues?
- Religion is a big part of some people's identity. How do you think a person during Queen Elizabeth's time could reconcile conflicting political and religious beliefs?
- In the United States, we believe in separation of church and state. What do you think that means and why is it important?

**ACTIVITIES FOR THE CLASSROOM****FEMALE PIRATES ADAPTATION:**

While Fredrick Schiller's meeting between Queen Elizabeth and Mary Stuart was fictitious, Elizabeth I did meet with other powerful women in her time as queen. In the 16th century Grace O'Malley was a powerful chieftain of the Ó Máille clan, sometimes known as "The Sea Queen of Connacht." She was a highly regarded and feared sea captain.

In 1593, while tension between Ireland and England grew, her sons and half-brother were taken captive by English Governor, Sir Richard Bingham. O'Malley sailed to England to petition Elizabeth for their release. The two women met at Greenwich Palace, surrounded by guards and members of the royal court. O'Malley refused to bow before Elizabeth because she did not recognize her as the Queen of Ireland. It was also rumored that O'Malley had a concealed dagger, which guards found when they searched her. O'Malley assured Elizabeth that she carried it for her own safety, and not to harm the queen. Ultimately, after an extensive conversation, Elizabeth released O'Malley's sons and brother and Bingham was fired in disgrace.

**Activity**

Have your students further research the meeting of Grace O'Malley and Elizabeth I. On Point, an NPR radio program, recently did a story about female pirates, which might be interesting for them to listen to for research (it can be found here: <http://www.wbur.org/onpoint/2017/04/04/pirate-women-plunder-book>).

Break your students into small groups to adapt this story into a short play or scene. Students could improvise the meeting or write out a formal script.

**Things to consider:**

- Both women hold a lot of power, but in different ways. How might this show up in the dialogue? In movement?



- How will the guards and royal court respond to the conversation?
- Elizabeth and O'Malley spoke different languages (English and Irish) so their meeting was conducted in Latin, a language they both spoke. How would this influence their conversation? How would their style of speaking differ considering one was royalty and the other was a pirate?



#### Questions:

- Have your students read the essay on pg.8 by Tony Estrella (adapter and director of *King Elizabeth*). Talk to your students about what adaptation means and why Tony chose to adapt this play.
- What parallels can we draw between this story and the fictitious meeting of Mary Stuart and Queen Elizabeth?
- What modern language did you insert into your script? What modern language did Tony Estrella use in his adaptation?
- What challenges did you face in trying to adapt this story?

#### Character Map:

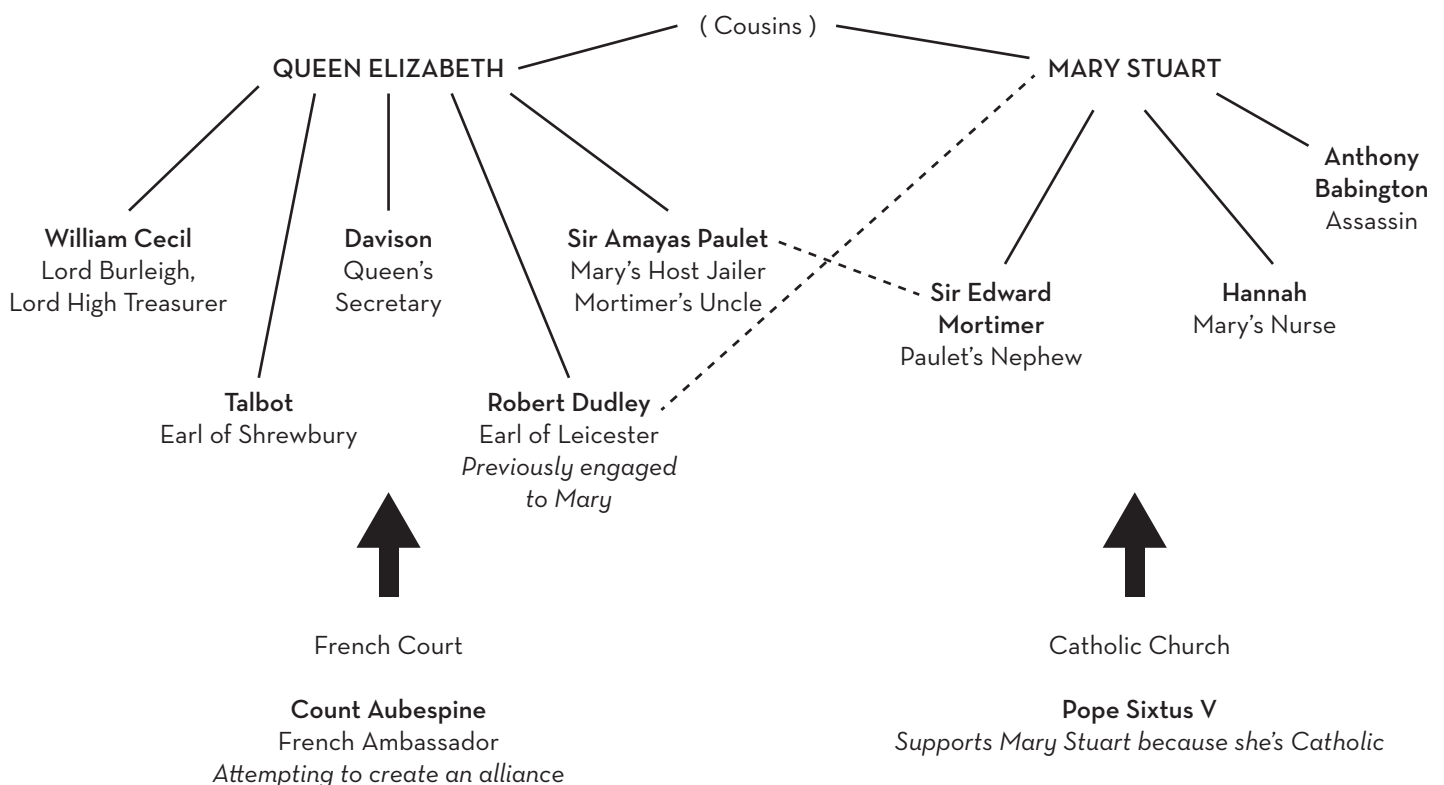
Review the character map below with your students before attending The Gamm's production of *King Elizabeth*. This map will help your students understand the alliances, connections, and names of the characters.

Have your students create a map for the people and relationships in their own lives. This map may revolve around their family relationships, friendships, or school communities. Once they have completed the map, use some of the discussion questions below to start a conversation!



#### Questions:

- What kind of alliances do you see in your own life?
- How do these alliances affect your relationships with other people?
- Does the map look like what you expected it to look like? Why or why not?
- Who holds/uses the power in your map? What different kinds of power do you see?
- Are there any similarities to the *King Elizabeth* Character Map? If so, what are the similarities?



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

## ONLINE ARTICLES

### THE SOVEREIGNTY OF WOMEN

<http://www.newyorker.com/magazine/2016/04/18/considering-female-rule>

### WOMEN ACTUALLY DO GOVERN DIFFERENTLY

<https://www.nytimes.com/2016/11/10/upshot/women-actually-do-govern-differently.html>

## GAMM INSIDER MAGAZINE: SPOTLIGHT ON “KING ELIZABETH”

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.

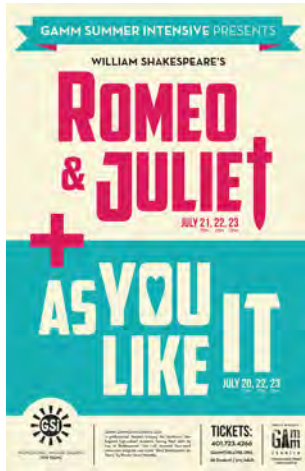


Lucy Peacock and Seana McKenna in  
*Mary Stuart* at the Stratford Festival

MORE  
TO  
COME

# EPILOGUE

THANK YOU for joining us for *King Elizabeth* 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 *King Elizabeth*.



Our education program also provides **classes** for students in elementary, junior high and high school. **Gamm Summer Intensive** is the thing to do for summer time theater fun and auditions are on April 29!

To learn more or to schedule an audition, contact Kate Hanson at 401 723 4266 ext. 122.

2017 - 2018 **33**

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

"Within 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

**GAMM**  
**EDUCATION**

TO LEARN MORE ABOUT GAMM EDUCATION  
find us on the web at [gammtheatre.org](http://gammtheatre.org) or reach Susie Schutt at 401 723 4266 ext. 121.

