

THE SANDRA FEINSTEIN-GAMM THEATRE

THE CHILDREN'S HOUR

BY **LILLIAN HELLMAN**

DIRECTED BY **RACHEL WALSH**



STUDY GUIDE

GAMM
EDUCATION 

sandra feinstein-

GAM
theatre

SEASON
THIRTY-TWO
2016 - 2017

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**172 EXCHANGE STREET
PAWTUCKET, RI**

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



Keira Knightley | Daily Express/ZUMAPRESS.com

**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 *The Children's Hour* by Lillian Hellman. 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

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!*

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

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

ABOUT LILLIAN HELLMAN by Jennifer Madden

What a word is truth. Slippery, tricky, unreliable. – Lillian Hellman

Pugnacious and polarizing, screenwriter, author, memoirist, political activist, and the first internationally known female playwright, Lillian Hellman lived a life as tempestuous as any of her characters. Depending on whom you ask, Hellman is either a fearless lifelong fighter for social justice or a pathological liar and Stalinist. Hers was a life so big it required four (in the words of *The Guardian* “legendarily unreliable”) memoirs. The following facts may or may not be true.



Born in New Orleans in 1905 Hellman moved to California in 1930 working as a script reader at MGM studios. While there she met Dashiell Hammett, author of “The Maltese Falcon”, and embarked upon a stormy 30-year open relationship. She became one of the most successful writers in the country following the success of her first play *The Children’s Hour* in 1934.

Hellman was outspoken about her left-wing politics and in 1937 travelled to Spain to cover the Spanish Civil War. Her critics suggest Hellman’s passionate anti-fascist stance blinded her to the excesses of Stalinism which were already well-known when she briefly became a member of the Communist Party in 1938.

In 1952 Hellman was called to testify before the House Un-American Activities Committee, but she refused to name names, famously remarking: “ I cannot and will not cut my conscience to fit this year’s fashions.” For this she found herself blacklisted and unemployable.

In the 1960s Hellman began crafting her much-contested memoirs. Journalist Martha Gellhorn cited inaccuracies in Hellman’s depiction of the Spanish Civil War and her relationship with Ernest Hemingway. Hellman also provided an account of her efforts to smuggle money into Nazi Germany to fund the resistance movement. This provided the basis for the Academy Award-winning film *Julia*, however detractors insist Hellman’s story was either appropriated or entirely fabricated.

In 1979 writer Mary McCarthy declared that “every word she (Hellman) writes is a lie, including ‘and’ and ‘the’.” An incensed Hellman hit McCarthy with a multi-million-dollar libel lawsuit and the legal battle dragged on for the remainder of Hellman’s life, tarnishing her reputation and legacy. On the nature of art, truth and lies Hellman offered the following in the introduction to the first of her memoirs “An Unfinished Woman,” which won the National Book Award in 1969: “What I have written is the truth as I saw it, but the truth as I saw it, of course, doesn’t have much to do with the truth. It’s as if I have fitted parts of a picture puzzle and then a child overturned it and threw out some pieces.”

Hellman died on Martha’s Vineyard at 79.

ABOUT *THE CHILDREN'S HOUR*

Setting: 1930s New England, a girls' boarding school. Mary, a disgruntled and notoriously deceitful student, thinks she's being treated unfairly. Stopping at nothing to get even, she starts a rumor that the headmistresses, Karen and Martha, are having an affair. The ensuing scandal throws the women's careers into chaos and pushes relationships to the brink, with surprising and devastating consequences for everyone. A controversial success when it opened on Broadway in 1934, Hellman's groundbreaking play about the culture of fear and the power of public shaming is startlingly relevant today.

The Children's Hour was written in 1934 and was first staged on Broadway at the Maxine Elliott Theatre that same year. Lillian Hellman wrote *The Children's Hour* as a writing exercise to teach herself how to write a play. The play is based on a book titled "Bad Companions" by William Roughhead, which was a true account of an incident that took place at a school in Scotland in 1810. The incident, much like the play, revolved around a student who accused her schoolmistresses of having an affair. This led to the collapse of the school and the defamation of the two schoolmistresses.



Mrs. Mortar (Carol Kane) with her pupils. Photo by Johan Persson.

ACT III

OUR PRODUCTION

.....

WHO MADE IT HAPPEN:

ON STAGE:

Karen Wright
Martha Dobie
Aunt Lily
Mrs. Amelia Tilford
Dr. Joseph Cardin
Mary Tilford
Catherine
Lois Fisher
Helen Burton
Rosalie Wells
Evelyn Munn
Peggy Rogers
Agatha
Grocery Boy

Understudies

Karen Wright
Catherine

Madeleine Lambert
Karen Carpenter
Casey Seymour Kim
Wendy Overly
Benjamin Grills
Grace Viveiros
Ally Gower
Abigail Klipfel
Haley Pine
Kate Fitzgerald
Phoebe Brown
Evelise Gomez
Rachel Dulude
Gideon Parker

Catherine Dupont
Whitney Dow

BEHIND THE SCENES:

Director
Set Design
Costume Design
Lighting Design
Production Management
& Assistant Stage
Management
Stage Management
Assistant Director
Technical Production
Supervisor
Assistant Stage Manager
Production Assistants
Props Assistant
Scenic Artist
Master Electrician
Head Carpenter
Construction Crew

Rachel Walshe
Patrick Lynch
Amanda Downing Carney
Jeff Adleberg

Jessica Hill
Robin Grady
Kate Hanson

DJ Potter
Annalee P. Cavallaro
Jessica Chace, Jessica Corsentino
Sara Sheets
Carrie Capizzano
Justin Carroll
Max Ramirez
Alex Eizenberg, Nicholas Holbrook



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.

GAIL HULBERT

MARKETING & COMMUNICATIONS DIRECTOR

What does your job entail?

My main job is to do whatever it takes to sell tickets! That means I write press releases, art direct posters and other promotional materials including the season brochure, put together the playbills, come up with special ticket offers, and work with theater reviewers to make sure they are attending and reviewing the shows.

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

It's one thing to put on a great show, which is what The Gamm does very often. But if no one comes to see, there's really no point. Plays are meant to be experienced by as many people as possible. Also, ticket sales account for about half of our operating budget, so we need the money to stay open. As a professional theater, we pay our actors, cast and crew. They work in theater not just for the love of it, but also to make a living.

What led you to your position at The Gamm?

I was working as a freelance journalist when I decided that I wanted to volunteer for an arts organization. A friend invited me to see a Gamm production when the theater was in Providence and I loved it. Some members of the theater's board of directors were at that performance and they invited me to join the board, which I did for about a year. When the theater moved to Pawtucket, they offered me the job of marketing manager. A couple of seasons later, I was promoted to director.

Why theater?

I actually felt I would have more impact on people's lives working in theater than as a journalist. In theater, people are required to engage and are forced to think critically. I think people are moved and transformed more by the heart than by the head.

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

I started painting about 6 years ago and it's become a true passion. I often wonder what it would be like to be a full-time artist. I also think it would be fun to be a graphic designer.

What special skills does your position entail?

This job requires great attention to detail and excellent writing skills. It also requires a good eye for design and creative thinking. You also must be willing to collaborate with many departments including production, education and fund raising.

What is your favorite flavor of ice cream?

Black raspberry chip and mint chip are neck-and-neck.



DIRECTOR'S NOTE

A few weeks back, my one-year-old baby had a high fever. I was out of Tylenol. My husband was at work. So I dragged her and her two siblings to the local pharmacy to pick some up. Of course, as sick babies do, she fell fast asleep on the drive. Idling in front of Rite Aid, I looked in the rearview mirror, saw my sleeping baby and two older children contentedly engrossed in books and conducted a quick cost-benefit analysis. Should I disrupt the peace and drag the kids into the store; or kill the engine, lock the doors, and sprint for the one item I need? As any red-blooded American mother will tell you, leaving your kids unattended is morally (and legally) dicey territory. What about kidnappers? What if my car spontaneously combusts? Or rolls into oncoming traffic??

But are these threats real or perceived? It is a scientific fact that more children die from walking in parking lots than from being left unattended in cars. Thus, rationally speaking, I am putting my children more at risk by allowing them to accompany me in the parking lot than by leaving them alone in the car. Yet we parents (Americans in particular) go to extraordinary measures to eradicate perceived risk to our children's lives and to even greater lengths to publicly condemn those who deviate from this trend of over-protectionism. Consider the case of Debra Harrell. The single mother from South Carolina let her 9-year-old play unattended in a public park while she worked her minimum-wage shift at McDonald's. Concerned parents figured out she was alone and called the police. Harrell was jailed and her daughter was placed in state custody.

What consequences are there for a society that lets "better safe than sorry" be its organizing principle? When perception consistently overrules factual evidence? When the pressure to humiliate and punish those who do not act upon baseless, perceived "risk" is overwhelming? Mary Tilford, the troubled child at the center of *The Children's Hour*, sets loose a sensational lie upon her rural girls' boarding school that takes root essentially unchallenged. There is the duty that her teachers and caregivers feel to protect Mary and her classmates from "sexual indecency"—the "lesbianism" that sometimes eclipses the play's true concerns and the mere mention of which blacklisted *The Children's Hour* when it premiered in 1934. There is also her family's major financial stake in the school. Could there be anything more toxic than the convergence of inflammatory rhetoric and financial privilege?

Although Hellman wrote her play 83 years ago, its concerns about the ways in which deep-seated emotions imperil critical thinking is as timely today. Its story charts the perilous course of emotionally invested, "well-meaning" adults who, with no evidence to support a pernicious lie, condemn and destroy innocent people because of a perceived risk to the children in their care. Onstage and off, Hellman fought to expose such abhorrent and destructive behavior. Her extraordinary play was labeled a violation of various "decency laws." Boston Mayor Frederick Mansfield banned the production in 1934. The Lord Chamberlain of London unsuccessfully attempted to do the same in 1936. Hellman herself was called to testify before the House Un-American Activities Committee in 1954 where she brazenly asserted: "I cannot and will not cut my conscious to fit this year's fashions."

The Children's Hour is an unwavering indictment of the protectionist, prejudicial "fashion" of targeting people based upon perception alone. Her play presciently warns against the ways in which an instinct to protect can give way to vicious tribalism if left unchecked by critical thinking. I can think of no better story with which to inaugurate a new year, a new president, and a new America.

Oh, and in case you were wondering, I left the kids in the car.

– Rachel Walshe

WHAT'S OLD IS NEW AGAIN by Jennifer Madden, Gamm Resident Scholar

Longtime friends Karen Wright and Martha Dobie realize a shared dream by operating a boarding school for young girls. Their lives are shattered when a spoiled and malicious student (granddaughter of the school's chief board member) accuses the two of having a passionate sexual relationship. The women insist it's a lie. Or is it? Since its premiere 83 years ago, Lillian Hellman's *The Children's Hour* has been banned, feted, forgotten, reviled and rediscovered. Here's a brief history.

1809. Scottish schoolteachers Marianne Wood and Jane Pirie open a boarding school for well-bred society girls. Within a year every student is yanked without explanation. Wood and Pirie discover that one of their students, wealthy malcontent Lady Jane Cumming, has accused them of sharing "inordinate affection." The headmistresses sue for libel and the lurid court case entertains a titillated and censorious public for almost a decade. Female sexuality was largely disregarded and misunderstood, as demonstrated by a judge who declared that "sex between women was equally imaginary with witchcraft, sorcery, or carnal copulation with the devil." Wood and Pirie eventually win a meaningless victory, as their lives are destroyed.

1931. Lillian Hellman learns of the case after reading the essay "Closed Doors or The Great Drumsheugh Case." Concerned with social injustice, Hellman uses the case as a framework for a play about the insidious power of a lie and how the powerful bend the truth to suit their will.

1934. *The Children's Hour* becomes a succès de scandale on Broadway (it was illegal to reference homosexuality on stage). The Pulitzer Prize committee refuses to consider the play for Best Drama, saying Hellman's script is based on a lawsuit and therefore not original material. Zoe Akins wins the Pulitzer for drama that year for her adaptation of Edith Wharton's *The Old Maid* even though it clearly is not original material. Boston, Chicago and London ban productions of *The Children's Hour* due to its subject matter.

1936. Hellman writes a screenplay for *The Children's Hour* but removes any lesbian inference to comply with the restrictive Motion Picture Production Code. The film, directed by William Wyler, is released as *These Three*; and Martha is accused not of having a sexual relationship with Karen but with Karen's fiancé, Joe. Hellman believes the play's integrity is largely intact declaring, "The play is not really about lesbianism, but about a lie."

1952. The play finds new potency during the toxic era of McCarthyism when Hellman is hauled before the House Un-American Activities Committee. Blacklisted and unable to work in film, Hellman directs a successful revival of her play.

1962. With the slow easing of Hays Code restrictions, William Wyler writes and directs a new version of *These Three* starring Shirley MacLaine and Audrey Hepburn. He believes his new film, *The Children's Hour*, is more faithful to Hellman's original play. Considered daring and sensitive at the time many now consider the film overly cautious and moralizing.

1981. With cultural shifts come shifting critiques. In *The Celluloid Closet*, film scholar Vito Russo damns *The Children's Hour's* treatment of homosexual themes as negative and deeply homophobic. Once shocking, the play is now passé—a melodramatic, irrelevant relic consigned to the dustbin. "Changing times," in the words of a *Time Out* review "saw the drama settle benignly into the realm of high school productions and acting scene study."

The Present. "Unfortunately," reads a not too-distant review "The *Children's Hour* is still relevant in 2010." Hellman's play enjoys something of a renaissance with productions increasing every year. Martha Dobie's declarations of shame and self-loathing after she realizes that she is actually in love with her best friend, Karen, do not signify Hellman's endorsement of homophobia but rather depict the inevitable outcome of living in a bigoted society. Sadly, mendacity never goes out of style and the theme of the powerful manipulating the prejudices of the uninformed for self-serving purposes are always timely.

ACT IV

STUDENT ENGAGEMENT



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?

Controversy Surrounding *The Children's Hour*

When the play first opened in 1934, it was a great success. Even though it ran for 691 performances, there was still a lot of controversy surrounding the play. *The Children's Hour* was considered for the Pulitzer Prize for Drama in 1934-35, but was rejected as a result of the controversial subject matter. In December 1935, the play was banned in Boston because it did not meet the standards of the Watch and Ward Society. It was also banned for a short time in Great Britain in March 1935. The production also had a very difficult time finding actresses that would take on the lead roles. Famous actress, Alice Brady, was afraid that the police would close the play.



Questions:

- Why do you think this play was banned? Do you think this play could still be considered controversial?
- What are some other works (plays, books, movies, music, etc) that have been banned or received criticism for its content?
- What are the pros and cons of censorship in the arts?

The Bigger the Lie

"This is really not a play about lesbianism, but about a lie. The bigger the lie, the better."
-Lillian Hellman

As was mentioned above, the play gained a lot of attention because it dealt with lesbianism, but Lillian Hellman firmly believed that lesbianism wasn't the main focus. The play reveals how lies can infect a community, especially when the lie carries more weight because it comes from a place of wealth and power.



Questions:

- What does Lillian Hellman's quote mean to you?
- What sort of lie do you think would make a good centerpiece for a play today?
(Also see the Activity for the Classroom)

(continued)

- How have you seen lies spread through a community? (home, school, friends, etc.) How could you prevent or stop those lies from spreading? What sort of consequences did these lies have?
- Can you think of examples of lies fueled by hate and supported by wealth in today's world?

Boarding Schools

A boarding school is a school where the students live on campus during the school year. The word 'boarding' refers to "bed and board," meaning lodging and meals.

Students living together in such close quarters for the majority of the year can cause many psychological issues. Some of these issues may include hypercompetitiveness, drug use, and depression. Studies have shown that about 90% of boarding school pupils acknowledge that living in a total institution like boarding school has significant impact and changed their perception and interaction with social relationships. [Cookson Jr, P.W. (2009)'Boarding Schools' in 'The Child: an encyclopedic companion' (eds) Richard A Shweder. Chicago: The University of Chicago Press. p 112-114]

A psychotherapist name Joy Schaverien coined the term, Boarding School Syndrome, in 2011. The term describes and identifies some of the psychological problems reported in adults who attended boarding schools as children.

"Children sent away to school at an early age suffer the sudden and often irrevocable loss of their primary attachments; for many this constitutes a significant trauma. Bullying and sexual abuse, by staff or other children, may follow and so new attachment figures may become unsafe. In order to adapt to the system, a defensive and protective encapsulation of the self may be acquired; the true identity of the person then remains hidden. This pattern distorts intimate relationships and may continue into adult life. The significance of this may go unnoticed in psychotherapy. It is proposed that one reason for this may be that the transference and, especially the breaks in psychotherapy, replay, for the patient, the childhood experience between school and home. Observations from clinical practice are substantiated by published testimonies, including those from established psychoanalysts who were themselves early boarders. (In the British Journal of Psychotherapy Vol. 27, No. 2, pp. 138-155, May 2011)"



Questions:

- What sort of world and culture does Lillian Hellman create in the Wright-Dobie School?
- Why do you think boarding schools are more prone to bullying than a day school?
- What are the benefits of boarding school?
- How would Lillian Hellman's play be different if it took place in a day school?

Elisabeth Moss, left, and Keira Knightley at the Comedy Theater in London. Credit Johan Persson/Comedy Theater



ACTIVITIES FOR THE CLASSROOM

WHAT WOULD YOU BASE YOUR PLAY ON?

Lillian Hellman wrote *The Children's Hour*, which was based on true events, as an exercise to teach herself how to write a play.

"I didn't know how to write a play and I was teaching myself. I chose an actual law case, on the theory that I would do better with something that was there, had a foundation in fact. I didn't want to write about myself at the age of twenty-six. The play was based on a law case in a book by William Roughead. I changed it, of course, completely, by the time I finished. The case took place in Edinburgh in the nineteenth century and was about two old-maid schoolteachers who ran a sort of second-rate private school. A little girl had been enrolled by her grandmother in the school. She brought charges of lesbianism against the two teachers. The two poor middle-aged ladies spent the rest of their lives suing, sometimes losing, sometimes winning, until they no longer had any money and no school."

Discuss with your students why you think Hellman chose this topic as her focus for the play. Have your students brainstorm and/or research true stories that they think would make interesting, effective, and informative plays. If time allows, have them write or improvise the first scene!

Alternatively, have your students choose one of the following news stories to dramatize. They can create a scene and character list in addition to their written or improvised first scene.

1. Fights break out at malls across United States

<http://www.cnn.com/2016/12/27/us/mall-disturbances-after-christmas/index.html>

2. The old man and the bee

http://www.cnn.com/2016/12/11/us/vanishing-sutter-franklins-bumblebee/?iid=ob_homepage_deskrecommended_pool

3. Night Vision: The Blind Astronomer of Nova Scotia

http://www.greatbigstory.com/stories/seeing-in-the-dark-the-blind-astronomer-of-nova-scotia-video?iid=ob_homepage_deskrecommended_pool



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

ONLINE ARTICLES

THE CENSORSHIP OF LILLIAN HELLMAN'S *THE CHILDREN'S HOUR*

<http://theseegalcenter.org/event/the-aclus-first-gay-rights-case-lillian-hellmans-the-childrens-hour/>

LILLIAN HELLMAN'S "THE CHILDREN'S HOUR" BANNED IN BOSTON

<https://jwa.org/thisweek/dec/14/1935/lillian-hellman>

WHY YOU SHOULD THINK TWICE BEFORE SHAMING ANYONE ON SOCIAL MEDIA

https://www.wired.com/2013/07/ap_argshaming/

GAMM INSIDER MAGAZINE: SPOTLIGHT ON “THE CHILDREN’S HOUR”

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.



1935 cast of the play including: Florence McGee, center, seated on a sofa; Anne Revere, standing at back left; Katherine Emery, at right; and Katherine Emmet, back center.

**MORE
TO
COME**

EPILOGUE

THANK YOU for joining us for *The Children's Hour* 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 *The Children's Hour*.

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!

MATINEE STILL TO COME:

KING ELIZABETH

by Friedrich Schiller
freely adapted by Tony Estrella

• Friday, Apr. 28, 2017 @10am

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org
or 401-723-4266 ext. 111.

A LOOK AT THE GAMM'S 32ND SEASON

**SEASON
THIRTY-TWO**

2016 - 2017

"We strive mightily to make sure every Gamm season is even more than the sum of its plays. Season 32 is no exception. The line-up is perhaps our most ambitious, provocative and stylistically diverse yet. It includes masterpieces by three of the greatest writers of the modern era, a classic work of 16th-century political intrigue reinvented for today, and a darkly compelling new play about life in a virtual world. Together they tell a thrilling story of living in the present with the lurking shadows of the past and the looming unknowns of the future."

-Tony Estrella, Artistic Director

**GAMM
EDUCATION**

TO LEARN MORE ABOUT GAMM EDUCATION

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

