

THE SANDRA FEINSTEIN-GAMM THEATRE

# A HUMAN BEING DIED THAT NIGHT

BASED ON THE BOOK BY

PUMLA GOBODO-MADIKIZELA

BY **NICHOLAS WRIGHT**

DIRECTED BY JUDITH SWIFT

**STUDY GUIDE**

**GAMM**  
EDUCATION 

sandra feinstein-

**GAM**  
theatre

2017 - 2018  
SEASON

**33**

**401.723.4266**

**GAMMTHEATRE.ORG**

**172 EXCHANGE STREET  
PAWTUCKET, RI**



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

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

# ACT I

# WELCOME



Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *A Human Being Died That Night* by Nicholas Wright. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

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

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

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

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

## **Susie Schutt**

Education Director, [susie@gammtheatre.org](mailto:susie@gammtheatre.org)

## **Kate Hanson**

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



# THEATRE AUDIENCE ETIQUETTE

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

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

## TIP:

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

## COMMON CORE GUIDE. . . . .

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion*

Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *See Themes and Questions for Discussion*

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] *See our Activity for the Classroom*

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] *See examples throughout our study guide.*

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] *See our Resident Scholar's essay.*

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] *See Themes and Questions for Discussion*

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] *See examples throughout our study guide.*

# ACT II

## PLAY & PLAYWRIGHT

### NICHOLAS WRIGHT



Nicholas Wright was born in 1940 in Capetown, South Africa. He is a playwright and screenwriter based in the U.K. Wright is known for his work at the Royal National Theatre and the Royal Court Theatre where he has served as the Royal Court's co-artistic director with Robert Kidd (1975-77), literary manager, and longtime director. His impressive body of work includes the stage adaptation of Phillip Pullman's *His Dark Materials* for the National Theatre, writings for the opera (*The Little Prince*, Houston Grand Opera), the ballet (*Alice's Adventures in Wonderland*, The Royal Ballet), and television (for HBO, BBC, and Chan 4).

### PUMLA GOBODO-MADIKIZELA



Pumla Gobodo-Madikizela was born in 1955 in Langa Township, the oldest residential area for Black Africans in Cape Town, South Africa. A clinical psychologist, she served with Archbishop Desmond Tutu on the Human Rights Violations Committee of South Africa's Truth and Reconciliation Commission. She lectures internationally on issues of vengeance and forgiveness. Pumla Gobodo-Madikizela is Senior Research Professor for trauma, forgiveness and reconciliation at the University of the Free State. She has authored a number of books, including the award-winning "A Human Being Died That Night: A South African Story of Forgiveness." (2003).

### "A HUMAN BEING DIED THAT NIGHT"

*A Human Being Died That Night* is based on the book "A Human Being Died That Night: A South African story of Forgiveness" by South African psychologist and researcher, Pumla Gobodo-Madikizela. The book was adapted into a play by a white South African playwright named Nicholas Wright. The play opened in 2013 at the Fugard Theater in Cape Town, the Market Theatre in Johannesburg, and the Hampstead Theatre in London. It was also presented to school children in order to educate them on the history of Apartheid and the Truth and Reconciliation Commission. The book and play surround a series of interviews Pumla conducted with Eugene De Kock, who was sentenced to 212 years in prison for the serious crimes he committed during the Apartheid era.

*Please note that this play has descriptions of brutal violence that might not be suitable for all audience members.*

# ACT III

## OUR PRODUCTION

### THE COMPANY

Pumla Gobodo-Madikizela **Kortney Adams**  
Eugene de Kock **Jim O'Brien**

### ADDITIONAL STAFF

Director **Judith Swift**  
Set Design **Sara Ossana**  
Production Management **Jessica Hill**  
Costume Design **Jessie Darrell Jarbadan**  
Lighting Design **David Roy**  
Stage Management **Sara Sheets**  
Assistant Director **Jessica Chace**  
Production Supervisor **DJ Potter**  
Stage Manager **Jessica Corsentino**  
Assistant Stage Manager **Jessica Corsentino**  
Dialect Coach **Wendy Overly**  
Electricians **Mike Cline, Andy Russ**  
Sound Design **Charles Cofone**

#### TIP:

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



# GAMM EMPLOYEE SPOTLIGHT

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

## **JESSICA CHACE** | MANAGER OF SPECIAL EVENTS AND INDIVIDUAL GIVING

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

I organize our opening night receptions, annual gala, and other special events. I connect with our supporters through mailings, newsletters, e-blasts, handwritten cards, and other communications. My favorite part of my job is thanking our donors in creative, heartfelt ways.

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

Organization, creativity, initiative, resourcefulness, and a positive attitude are among the most important skills for my job. Clear communication with my co-workers is essential as our small staff wears many hats and juggles a lot of tasks. Expressing gratitude is non-negotiable.

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

I raise money through donations from individuals and organizations because ticket sales and subscriptions only cover half of what The Gamm needs for our daily operations. I help our donors make a positive impact on the arts in our community. Their generous support makes our work possible.

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

I have been working as an actor, director, and nonprofit jack-of-all-trades in Rhode Island since 2005. I started working at The Gamm as a House Manager in 2014 and instantly fell in love; and three years later I began working for the Development department. The Gamm allows me to grow professionally and personally as a theater artist and administrator.

### **You are also the Assistant Director for A Human Being Died That Night! How has this experience been for you?**

Eye-opening and mind-expanding. I don't remember learning about apartheid in school or from the media or even my parents, which is quite shocking considering I was 10 when it ended and Nelson Mandela became President. I feel like every rehearsal was a master class in history, racism, psychology, forgiveness, and so much more. I am incredibly grateful for this experience and to have worked alongside Judith.

### **Why theater?**

Theater entertains, inspires, teaches, heals, transforms, challenges... Theater is human. It allows us to connect with one another through storytelling, song, dance, and movement. This shared, live experience is powerful and necessary in life.

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

Walt Disney Imagineer, Fitness instructor, Motivational Speaker, Life Coach/Mentor

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

Mint chocolate chip



# DIRECTOR'S NOTES

BY JUDITH SWIFT



The forgiving of South Africa's killer-in-chief, Prime Evil, by Pumla Gobodo-Madikizela remains a pathway to peace for both those who designed agonizing modes of dealing out death and those whose loved ones were tortured and slaughtered. *A Human Being Died That Night* may strike some of us as more a parable than reality, but real it is in both its horror and compassion.

Apartheid was in the international spotlight from the late '80s to the early '90s, but South Africa's roots of racial separation had existed since the late 18th Century with increasingly draconian policies followed by laws of racial separateness enacted in the latter part of the '40s. Even following the Holocaust, Afrikaaners still deemed it fitting to debase one race for the elevation of another. This play allows us to sit in on a sliver of that history providing us a front seat to one accounting of the capacity of two people to find grace in forgiveness and redemption.

The concept of grace gives rise to religious connotations. I ask that you consider it in human terms alone apart from any devotion to a higher being, creed or spiritual belief. Consider a state of grace to be an evolutionary goal as Darwinian in its existence as the human capacity to walk on two legs. Darwin offered the sympathy hypothesis: "Those communities which included the greatest number of the most sympathetic members would flourish best and rear the greatest number of offspring." Put simply, nice guys have more (consensual) sex.

Some might say that the hope of social evolution of empathy—Darwin's intended interpretation of sympathy—for our fellow beings was given life by the end of South Africa's apartheid through a series of new laws and the formation of a democratic government in 1994. Others might claim that America's apartheid ended over three decades earlier beginning with the Supreme Court's outlawing of segregated public education for blacks and whites at the state level with the 1954 *Brown v. Board of Education* decision followed by the 1964 Civil Rights Act ending all state and local laws requiring segregation.

And yet, our moral evolution has proven to be far from complete. Following the hope of a post-racial America so heralded with the historic election followed by two terms of Barack Obama, we quickly slid down the social banks into the primordial soup of opposable drums and found Americans marching to two distinctly different drummers. We watched as calls from the MAGA candidate urged supporters to beat up dissenting voices. We've seen a State of the Union address in which a Latino gang that murdered a white girl warranted some 15 minutes of a violent diatribe against all Latinos as the opening act to the oft-repeated call for a border wall with no Mr. Gorbachev to tear it down.

Race baiting is endemic in the political calculus of the far right. Our POTUS calls white supremacists and neo-Nazis "nice people." DACA kids are portrayed as scheming little plotters who invaded their parents REM sleep to plant seeds of immigrant sedition. They arrived in the USA all wide-eyed innocence, did well in school, took up a trade, served in the military or went to college. If they can't get a green card and a path to citizenship as a model, a model citizen that is, their deportation is seen as warranted. How long before eradication is the more convenient choice?

While the story of Eugene de Kock and Pumla Gobodo-Madikizela is retrospective, at its heart, it is a warning that the road to fascism, to an authoritarian dictator can easily lie at the heart of an infrastructure plan. *A Human Being Died That Night* can all too easily become "and the night after that and after that and that...." Let us work for preemptive compassion and reach out to speak with our potential Eugene de Kocks before the massacres begin and the matter of black lives is set adrift in an ocean of blood.

Let us heed the wisdom of Nelson Mandela, a lifetime member of the African National Congress, who wisely noted following his 1994 election as president in South Africa's first democratic one-person one-vote: "We were expected to destroy one another and ourselves collectively in the worst racial conflagration. Instead, we as a people chose the path of negotiation, compromise and peaceful settlement. Instead of hatred and revenge we chose reconciliation and nation-building." Is such wisdom possible in the NRA's bought and sold America?



# DRAMATURGICAL NOTES

BY RACHEL WALSH



*The closer we get to mass incarceration and extreme levels of punishment, the more I believe it is necessary to recognize that we all need mercy, we all need justice, and – perhaps – we all need some measure of unmerited grace.* - Bryan Stevenson, “Just Mercy”

In 1971, the American philosopher John Rawls proposed a thought experiment designed to divest the circumstances of our individual lives (gender, class, social standing, etc.) from a just and equitable society. He asked: What sort of society might we choose if we had no idea what kind of situation we would be born to? Knowing you might as easily be born to a single mother in Detroit as to an affluent family in a Connecticut suburb, what social and economic systems would you design to allow for a successful life regardless of the lottery of birth? The principles of a just society would thus be chosen behind what Rawls called a veil of ignorance: “This ensures that no one is advantaged or disadvantaged in the choice of principles by the outcome of natural chance or the contingency of social circumstances.”

Rawls aimed to expose the systemic factors that exist utterly outside of our control, limiting or expanding our capacity to enjoy the full benefits of a just society. From behind a veil of ignorance, we can imagine how to distribute resources such as income, housing, and access to social services more fairly. But how does this veil of ignorance affect our approach to intangible resources such as compassion and mercy? Would ensuring a more equitable distribution of these less concrete yet essential aspects of a just society change if we did not attach them to individual circumstances? Would we design a society wherein compassion and mercy were available to all – even the seemingly undeserving?

Nicholas Wright’s *A Human Being Died That Night* tackles that dilemma. At the center of the play is Eugene de Kock, known as “Prime Evil” for his unspeakable crimes against mostly black South Africans in the final years of apartheid. He is the kind of person we would consider absolutely undeserving of compassion and mercy. De Kock is a monster, and monsters are beyond the reach of empathy and forgiveness. Can Rawls’ veil of ignorance account for the de Kocks, the Josef Goebbels, or the Adam Lanzas of the world? Would a just distribution of resources include mercy for the monsters?

The problem here is that monsters are not real: They are figments of the human imagination that lack the capacity for redemption or transformation. But when we humanize the “monster,” as *A Human Being Died That Night* does, we pose a direct challenge to our own American system of retributive justice. It is one thing to advocate for better income distribution, as we do not know if we will be born rich or poor. It is entirely another thing to advocate for a better distribution of justice and mercy if, given the fortune of circumstance, I may not be the victim but the perpetrator.

Rawls’ social contract theory and Wright’s play reveal a deeply uncomfortable truth: The “monsters” are also the product of a corrupt society we have helped to create, and whose injustices we knowingly or unknowingly reinforce. But when we acknowledge that the criminals in our midst are refractions of our collective flaws, our obligation to them comes into focus. “Eugene is no longer radically ‘other’ for me,” his interviewer, Pumla realizes. “He is, for better or for worse, a human being.” Human beings, not monsters, are subject to the scope of justice. In apartheid South Africa or contemporary America, justice alone offers us a constructive way to overcome the darkest chapters of our collective histories.

# ACT IV

## STUDENT ENGAGEMENT

### TIP:

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

### THEMES AND QUESTIONS FOR DISCUSSION OR WRITING

1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting, sound, and music?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?
4. Why do you think the playwright chose this title? How does the title relate to the story?



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

### APARTHIED

Apartheid, which translates to “separateness,” was the institutionalized racial segregation that existed in South Africa between 1948 and 1991. During this time, many black Africans rebelled against these laws, including the African National Congress, a major anti-apartheid political movement. Many people were killed during the struggle to win equal rights for black Africans.



#### Questions:

- Does the South African apartheid remind you of any other instances in history or your own life? If so, how are they similar? How are they different?
- Even though apartheid officially ended in 1994, what are the residual effects?
- Under apartheid there were a lot of rules and laws about behavior. Are there laws in our current society that dictate your behavior?

## FORGIVENESS & REMORSE

In the play, Pumla faces the man who committed many horrible crimes against her people. Her expectation of Eugene is very different from the man she interviews. Pumla is shocked by how calm and polite he is towards her. He is remorseful for his actions and tries to apologize to some of the family members of the victims. What Pumla finds from studying Eugene is that forgiveness can be a way for both the victims and the offender to heal.



### Questions:

- Do you believe forgiveness can help the victim and the offender?
- How can a community move forward after an atrocity?
- Why did playwright Nicholas Wright use only two actors when these issues affected millions? What effect did that have on your viewing of the play and the events depicted?

## PRIME EVIL

Eugene de Kock is called “Prime Evil” by the South African public for the terrible murders he committed. Pumla tries to understand the source of Eugene’s evilness - how was he able to kill so many people without a second thought? The answer is not clear - Eugene talks about his normal childhood and how he felt he was just doing what was needed to protect his country. Pumla is almost disturbed to realize that Eugene is not some heartless monster, but a complex person - just like herself.



### Questions:

- How do you define evil?
- What does guilt have to do with being evil? Is a person only bad or evil because of the things they do or because of how they feel about it afterwards?
- Do you think a person can truly be “prime evil”?

## PAGE TO STAGE: ADAPTATION OF A BOOK TO A PLAY

This play was originally written as a record of Pumla’s encounters with Eugene. Nicholas Wright read Pumla’s book and thought it would make an interesting play. He took the most important parts of the book and turned it into dialogue between Pumla and Eugene. He may have used actual quotes or thoughts Pumla wrote down, but much of it is an imagined scenario of what their conversations may have looked like. Authors, playwrights, and screenwriters often take an artistic work and change into another format to be enjoyed.



### Questions:

- Can you think of some other adaptations of books, movies, or plays?
  - To Kill a Mockingbird, The Wizard of Oz - books to plays
  - Harry Potter Series - Book to Movies to Musical
  - Streetcar Named Desire, West Side Story, Romeo and Juliet, Into the Woods - Plays/Musicals to Movies
- Why do you think it is so popular to adapt literature into other kinds of art?
- Do you prefer to read a book and/or play or watch a movie and/or play? Why?

# TERMS



Dutch, German, and French colonists settled South Africa in the 17th century and formed a new language similar to Dutch, called Afrikaans. This was the official language of South Africa, despite the many native languages of the African tribes living in South Africa before. Some words spoken in the play are in Afrikaans or in other native African languages. They have been defined here, along with some other terms or cultural references that students may not be familiar with.

**Askaris** - black soldier helping whites

**Amityville Horror** - a novel about a haunted house in Long Island, New York

**Boers** - a member of the Dutch and Huguenot population that settled in southern Africa in the late 17th century.

**The Cradock Four** - four anti-apartheid activists from Cradock, Eastern Cape

**Die swart gevaar** - black majority

**Eina, eina, asseblief my baas** - Only one, please, my boss

**Necklacing** - filling a tire with gasoline, forcing it over a person's arms and chest and setting it on fire

**Nick Van Rensburg** - a white South African artist in support of anti-apartheid movement

**Polystyrene** - styrofoam

**Pondoks** - a shabby house made of tin sheets and reeds

**Shebeen** - a pub that only blacks could go to

**Snooker** - a billiards game similar to pool

**Silence of the Lambs** - a movie starring Jodie Foster and Sir Anthony Hopkins

**Tsotsi** - a trouble maker

**Townships** - a suburb or city of mostly black citizens, designated by apartheid legislation.

**Vlakplaas** - covert South African Security Police unit

## TIP:

*If you have time, skim through the play and have the students pick out any other words they do not know.*





# ACTIVITY FOR THE CLASSROOM



## BECOME AN ADAPTOR!

As was mentioned earlier, Nicholas Wright adapted Pumla Gobodo-Madikizela's book into a play. The book described her encounters with Eugene, which allowed Wright to imagine and create the dialogue between them.

Have your students choose two historical figures that have crossed paths and research that interaction. Have them create a dialogue that they think may have happened. Then get them on their feet to read aloud with a partner. Below are some examples that may get the ball rolling.

**Barak Obama and Donald Trump**

**Albert Einstein and Mahatma Gandhi**

**Martin Luther King Jr. and Rosa Parks**



## TIP:

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

## ONLINE ARTICLES & VIDEOS

### **SOUTH AFRICA'S IMPERFECT PROGRESS, 20 YEARS AFTER THE TRUTH & RECONCILIATION COMMISSION**

<https://www.pri.org/stories/2017-04-06/south-africas-imperfect-progress-20-years-after-truth-reconciliation-commission>

### **TOWARDS AND ANATOMY OF VIOLENCE**

<https://mg.co.za/article/2010-01-15-towards-an-anatomy-of-violence>

### **PUMLA GOBODO-MADIKIZELA ON FORGIVENESS**

<https://www.youtube.com/watch?v=XuYwhEZgig>

## GAMM INSIDER MAGAZINE

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



# ACT VI

## EPILOGUE



### THANK YOU!

Thank you for joining us for *A Human Being Died That Night* 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 *A Human Being Died That Night*.

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

To book a matinee, contact Tracy at [tracy@gammtheatre.org](mailto:tracy@gammtheatre.org) or 401-723-4266 ext. 111. To learn more about Gamm Education, find us on the web at [www.gammtheatre.org](http://www.gammtheatre.org) or reach Susie Schutt at 401- 723- 4266 ext. 121.

### ABOUT THE GAMM THEATRE

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

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

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

- Tony Estrella, *Artistic Director*



# COMING NEXT



Don't miss the final show on our Pawtucket stage!  
Season 34 starts in September in our new theater in Warwick.

## AS YOU LIKE IT

BY WILLIAM SHAKESPEARE

COMING NEXT: APR 19 - MAY 27



Diego Cuevas, Nina Tschamainer / Photo by Peter Goldberg

sandra feinstein-  
**GAM**  
theatre

TICKETS:  
[GAMMTHEATRE.ORG](http://GAMMTHEATRE.ORG)

DIRECTED BY  
TONY ESTRELLA &  
RACHEL WALSH