## FOR THEATER PRESENTS... IN MICHAEL PRESENTS... RICHARDER PRESENTS.



## Marie Antoinette by David Adjmi



DIRECTOR: LAURA ROSBERG
TECHNICAL DIRECTOR: CHRISTAL BOYD
CHOREOGRAPHER: MARIA WATSON
STAGE MANAGER: KATIE YOUNG '23
POSTER & PROGRAM: NAVA MACH '23

BOX OFFICE/ HOUSE MANAGER: SOPHIA GRUNWALDT '24

PRODUCER: ELI FABER '22



### Dedicated to Bio Bill

### Performed with permission of Concord Theatricals

### Music Credits:

Madonna, from Madonna Celebration Album, VOGUE
David Byrne THE CATHERINE WHEEL
New Order BLUE MONDAY
Handel SUITE FOR HARPSICHORD
Depeche Mode BLASPHEMOUS RUMORS





### MARIE ANTIONETTE



**YOUNG MARIE: AVA BLUM '23** 

**OLDER MARIE: JACQUELINE METZGER '23** 

**YOUNG LOUIS: HENRY COHEN '25** 

**OLDER LOUIS: WES BRUBAKER '23** 

**JOSEPH: JULIAN GALKIN '22** 

**FERZEN: ELI FABER '22** 

**LAMBALLE: LEILA JACKSON '22** 

**POLIGNAC: RACHEL SCHNEIDER '24** 

**SHEEP: AVRAM SHAPIRO '24** 

**DAUPHIN: ALESSANDRO ALFANDARI '25** 



### **CORPS:**

VERSAILLES SERVANTS: AYMAAN ENAYETULLAH '25, FELICIA PAUL '22,

**JOSHUA REYNOLDS '24, OLIVIA BROWN '24** 

**EXTRA SHEEP: AYMAAN ENAYETULLAH '25, OLIVIA BROWN '24,** 

**CALEB KOHN-MURPHY '25** 

**GOAT: JACOB GETLAN '23** 

**REVOLUTIONARY #1: JOSHUA REYNOLDS '24** 

**ROYALIST: OLIVIA BROWN '24** 

**TILLY: OLIVIA BROWN '24** 

ISABELLA PEASANT: STELLA TONGOUR 22

HAMEAU SERVANT: THOMAS PERRY 22

MR. & MRS. SAUCE: JACOB GETLAN '23, FELICIA PAUL '22

REVOLUTIONARIES #2: JOSHUA REYNOLDS '24, STELLA TONGOUR '22

**GUARDS: THOMAS PERRY '22, JACOB GETLAN '23** 

**REVOLUTIONARIES #3: AYMAAN ENAYETULLAH '25,** 

**JOSHUA REYNOLDS '24** 

HORSES: AYMAAN ENAYETULLAH '25, CALEB KOHN-MURPHY '25

**COACHMAN: THOMAS PERRY '22** 

### MARIE RNTIONETTE

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### SOUND

SOUND DESIGNER: ADEN SHEINGOLD

SOUND CREW:
IAN ROTHFELD
NOAH SPECTOR
NORA SCHRAG
CHARLOTTE GREEN
SOFIA MOEN
ROBI NGUYEN
ELLA LAY

### LIGHTS

LIGHTS DESIGNERS: JAKE KORDE NOAH KUBLER

> LIGHTS HEAD: JAMIE LEWIS

LIGHTS CREW:
HENRY MITCHELL
AMELIA HOLMWOOD
LILA BOYLE
EDIE CAREY
GREY PAPAGEORGIOU
IAN ROTHFELD
CONNOR QUINTENZ
CALEB MURPHY
NOAH CHEEKS
ALEX VERBESEY
COLLEEN EWALD
MAX STUMPF

### MAKEUP

MAKEUP DESIGNERS AND HEADS: FELICIA PAUL, ELEANOR GAUGH, LEILA JACKSON

MAKEUP CREW:
BELLA YOUNG-DISMUKE
MAX GROSMAN
NOAH FREEDMAN
ELIAS RODRIGUEZ
SOPHIE WOHLSTADTER
SOPHIE SELFRIDGE
NATE RUBIN
CLARA WARTELL
BARBARA WEAVER
KATE TOUFANIAN
HALLE AMPEY-HOWARD



### MARIE RNTIONETTE

### COSTUMES

COSTUME DESIGNERS: MIRIAM AKHMETSHIN EVE KOLKER SIGNE SCHOWITZ

COSTUME HEADS: EVE KOLKER SIGNE SCHOWITZ

COSTUME CREW:
POSY BROWN
AVA GINSBERG
SOFIA GRUNWALDT
GABI SWAMY
BARBARA WEAVER
SOPHIE WOHLSTADTER



### HOUSE

R E

HOUSE/ BOX OFFICE MANAGER: SOFIA GRUNWALDT

HOUSE CREW:
EDITH CAREY
KATHERINE DAVIES
BEN FREEDMAN
MORGANA BRAND
BEN FREEDMAN
ADAM LEFF
MILES HUH
JULIE STEELE

### PROPS

PROPS DESIGNER: ISABELLA MARTORANA

PROPS CREW:
AVA LEWIS
PHOENIX ZHANG
SOPHIE WOHLSTADTER

### SETS

SET DESIGNERS: CARMEN GITCHELL MAYA LANDWEBER HARRISON WEST

SET HEADS: OAKLEY WINTERS NORA O'CONNOR

SET CREW:
ZORAH WILLIAMS
ISABELLE ORR
ELANA SPECTOR
TENAYA LIN
MAYA RAMAN
RASMUS BYSKOV
MARGARET BLOMSTROM
SOFIA GRUNWALDT
AVERY LUDLOW
HANNAH KUBLER
HANNAH BRICKMAN
CAROLINE GANN





JASON STRUNK---BREATHE WORKSHOP

JORDAN FRIEND '12---VIEWPOINTS WORKSHOP

BELINDA LAERTY---FRENCH PRONUNCIATION

WORKSHOP

ALISON GRASHEIM

WES HAYDEN

KENNY MILUK

CARLOS SORIANO

STEVE PARNELL

DAVID COLLAR

MORIS MELARA

TOPHER DUNNE

LAUREN DICKERT

**PEUHR RTINIV** 

NICK PROUT

STEVE SCHRTZMAN

ERICA DEMILLE

LAURIE KOHN

LALIE TONGOUR

MAURICIO MANTILLA

BRAD LINDE

DANNY STOCK

NANCY PAUL

### **Director's Notes:**

Gotta love a pandemic! We began this process not knowing if we were doing a few online scenes a la Matilda, a Zoom show a la Hamlet, a filmed show a la Spring Awakening, the Musical, or a live show with social distancing, masks and vac cards. On October 21, just over 2 weeks ago, it became live theater. What's the difference? A live audience means response. Is it funny? Does it horrify? Who's offended? Can they hear me, see me? No calling for lines. No holding for a costume change. And if the lights go out, we can just turn them back on!

We've learned a lot of new skills during the pandemic, but, sadly, students have not had the almost 2 years of theater training in acting, tech and administration they deserved. They came at this show facing a steep learning curve. Like Sisyphus they climbed, pushing a boulder all the way. The pandemic has taught us two wonderful lessons, however: perseverance and true appreciation for each other and the art. When the boulder rolled back down, these new lessons gave us the strength to begin again. The boulder is almost at the top.

Adjmi's play is challenging. There's an enigmatic Sheep who talks---Marie's spirit, her subconsciousness, her soul. It's historically accurate---we know she went to the guillotine, but did we know she was accused of being a whore and a lesbian; that people lied to her, robbed her, wrote graphic and untrue autobiographies and limericks about her? Adjmi, a Syrian Jewish American from Brooklyn contemplates the fragility of democracy by setting the play in a blended world, Reagan era U.S.A. and 18th century France. It's pure coincidence that we are again considering America's grand experiment. The text has little or no punctuation. Adjmi uses // to indicate an overlap; (Parens) to indicate a sidetrack; a ? followed by a lowercase word which indicates asking a question without waiting for an answer; STOP means silence then resume without a change in tempo. Adjmi says, "I tend to write for the musicality of the line."

The play is divided into 20 vignettes, each with surtitles by Adjmi. We're doing it without blackouts, revealing, I hope, the eccentricities in the structure that underscore the themes. Sometimes it's literal, fast-paced, staccato; sometimes thoughtful, slowly paced, legato; and sometimes it's ethereal and tempos combine in disconcerting patterns as Marie moves toward understanding herself and her world. The final 5 scenes in Act II are blended. As Marie becomes sicker and sicker, emotionally and physically, she can't distinguish dreams from reality.

You may ask why 2 Maries and 2 Louis. That's not Adjmi. It served several intentions for us. It allowed the Younger and the Older Marie to interact as she grew up and learned, or as she recalled her childhood. It allowed us to cast more students. And it cut down the heavy work of these characters. In fact, at Yale and American Rep at Harvard it was played by 11 actors. At its premiere in NYC at Soho Rep it was played by 9 in a space the size of a food truck. We have a company of almost ninety students, 18 of them actors.

Over the years I've directed several productions of Noises Off. For those of you who know this play, you know that it's sardines that makes playwright Frayn guffaw. The sardines come on and off a dozen times. Sometimes they're edible, sometimes not. Sometimes there are a dozen, sometimes fewer. Sometimes they stick to the plate, sometimes they fall off, and on and on. Adjmi is guffawing about hair. Marie should have, minimally, 6 wigs, including one which must be cut on stage. Many of these wigs are meant to be dressing---just Louis style add ons, props, but some are intended to resemble real hair as in Marie's last two---one that shows her own hair turned white and the one to be cut. Yes, the Revolutionaries cut the hair of those to be guillotined, both to humiliate them and to keep long hair from slowing down the blade. At a certain point, we threw up our hands. In our 90 minute, no blackouts concept, we could only change so many wigs onstage and actors can't get off for the changes, so we deliberately abandoned them at opportune moments on Older Marie and her dear friend Terese de Lamballe. Even Louis uses his wig as a prop rather than dressing at certain points.

A guiding directorial principle for this production has been that the end must be in the beginning. The first half of the play "is propelled by anxiety and panic." Marie is anchored "in deep pain and trauma." Adjmi's music is "jerky and unstable." When the Revolution does arrive, it's not random for Marie. "It is mirroring some instability that already lives in her." (Adjmi)

My special thanks to Technical Director, Christal, and Choreographer, Maria. And to the many adults and the almost 90 kids who made this dream a reality.

-Laura Rosberg

### SUPER PATRONS:

Chris Kubler, Abigail Blomstrom, Joe Gitchell

### PATRONS:

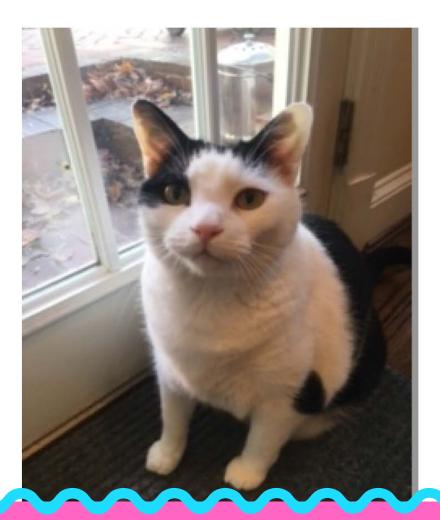
José Montiel, Mariana Montiel, Aden shiny, Shai Dweck, Barbra Yellen, Wendla Bergman, Carmen Gitchel, Sage Roberts, Leah Getlan, Myles Getlan, Raina Brubaker, Jessica Hough, Lindsay Brubaker, Kat Stein, Eli Faber, Daisy Dot Brown, Minnie May Tulip Brown, Jamie Brown Scott Brown, Maddie Brown, The Casting director of Dune, Van Gogh's left ear, Check and Chong Nigel Tufnel, Derek Smalls, Wen Blum, Mark Blum, The Blum family

The Blum family pet (Chairman Brownie Blum), Cher, Chuck 1, Amy, Shamrock Murphy, Shamu Murphy, Dan Flashes, Tom Robinson, Riccardo's favorite student: Ike, May Ng, Gilles Alfandari, Tom Hiddleston, Tom Hiddleston (again), Tom Hiddleston again (part 2) Steak, Egg, Ice Cream, Hilda Gitchell, Grace Kelly, Greta Garbo, Monroe, Marlin Brando Becky Ogle, Bette Davis, Nora O'Connor, Mark Orr, Henry, Isabelle Orr





### **GOOD JOB AVOCADO!!**

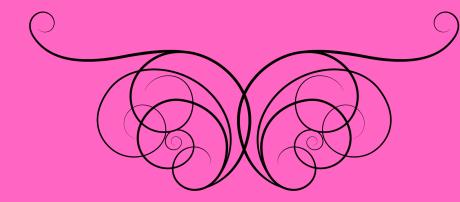


CONGRATULATIONS TO THE CAST AND CREW!

ELI, IT IS BITTERSWEET TO WATCH YOU PERFORM ONE LAST TIME IN THE FALL SHOW AT GDS.

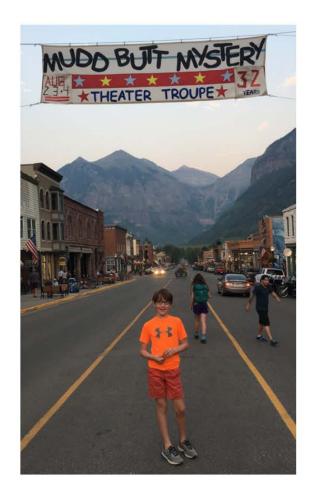
KNOCK 'EM DEAD.

(AND TRY NOT TO BREAK A LEG.)



MOM.





### Henry

We're so proud of how far you've come!

Hurray for you and for the GDS Theater Community

Love Mom, Dad, Lillie and Maggie



Félicitations to the Cast and Crew of

### MARIE ANTOINETTE



### Congrats!

### SCENIC CREW FOR YOUR WORK ON THE AMAZING SET

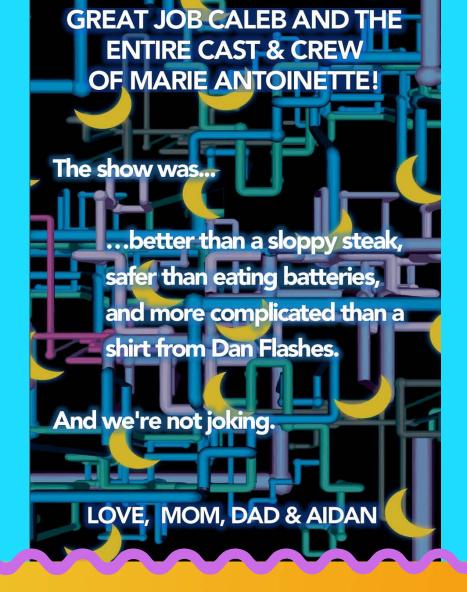
From,
The O'Connors



Congratulations Joshua Caleb Reynolds & the GDS cast on your outstanding performance and production of Marie Antoinette. Your commitment and dedication to your craft continue to inspire us all! Continue to shine bright and reach for the stars! We love you infinitely!

Love,

Mom, Dad, Lauryn, Camryn, Khoran and Zion



# TO LEILA— WISH WE COULD BE WITH YOU! "BREAK A LEG" LOVE BIBI AND KUBWA

## Congratulations Paraline!!!

