GDHS Theater Presents...

MARIE ANTIGNETTE

November 12-20th 2021

Preregistration required at: GDS.ORG/MARIE
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
PRODUCER: ELI FABER '22
BOX OFFICE/ HOUSE MANAGER: SOPHIA GRUNWALDT '24
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 HARPSCICHORD
Depeche Mode BLASPHEMOUS RUMORS
MARIÉ 
ANTIÒNETTE

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
LAMBALE: 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
ANTIONETTE

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-DISMIUK
MAX GROSMAN
NOAH FREEDMAN
ELIAS RODRIGUEZ
SOPHIE WOHLSTADTER
SOPHIE SELFRIEGRE
NATE RUBIN
CLARA WARTELL
BARBARA WEAVER
KATE TOUFANIAN
HALLE AMPEY-HOWARD
COSTUMES
COSTUME DESIGNERS:
MIRIAM AKHMETSHEIN
EVE KOLKER
SIGNE SCHOWITZ
COSTUME HEADS:
EVE KOLKER
SIGNE SCHOWITZ
COSTUME CREW:
POSY BROWN
AVA GINSBERG
SOFIA GRUNWALDT
GABI SWAMY
BARBABA WEAVER
SOPHIE WOHLSTADTER

HOUSE
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
SPECIAL THANKS

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
VINIITA AHUJA
NICK PROUT
STEVE SCHATZMAN
ERICA DEMILLE
LAURIE KOHN
LALIE TONGOURL
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; (Paren) 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
Congratulations
GDS Lights Crew
and Seniors
Jake, Noah and Jamie

Congrats Jazzy-J
on a Job Well Done

-The Mach Family
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.
Leila,
Keep dancing forward into your bright future!
Love Grandma and Granddad

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
Leila—
We are proud of you and continue to be amazed by your many talents. Congrats and love, Mom and Dad

Félicitations to the Cast and Crew of
MARIE ANTOINETTE

Affectueusement,
THE BROWN FAMILY
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
GREAT JOB CALEB AND THE ENTIRE CAST & CREW OF MARIE ANTOINETTE!

The show was...

...better than a sloppy steak, safer than eating batteries, and more complicated than a shirt from Dan Flashes.

And we're not joking.

LOVE, MOM, DAD & AIDAN

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

Love, Mom and Dad
Fletcher and Candy
Gann