

“AUDACIOUS AND
STUNNING.”
- VARIETY

MARIE ANTOINETTE

BY DAVID ADJMI

DIRECTED BY RACHEL WALSH

STUDY GUIDE

GAMM
EDUCATION

sandra feinstein-

GAM
theatre

30TH
2014
2015
SEASON

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 30th Season: The Rhode Island Foundation, the Otto H. York Foundation, The Hassenfeld Foundation, Nordson Corporation Foundation, The Rhode Island State Council on the Arts, a Community Development Block Grant from the City of Pawtucket, and Michael Achey & Susan Thomas.

*This study guide was prepared by
Steve Kidd, Kate Hanson, Tracy Morreo, and Susie Schutt.*

Design by Courtney A. Martin



Marin Ireland
Photo by T. Charles Erickson

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 *Morality Play* adapted by Tony Estrella and based on the novel by Barry Unsworth. 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 workshop with your classroom/school before your visit to help prepare your students for the play. These workshops will get students out of their seats and up on their feet engaging in the themes, 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!*

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

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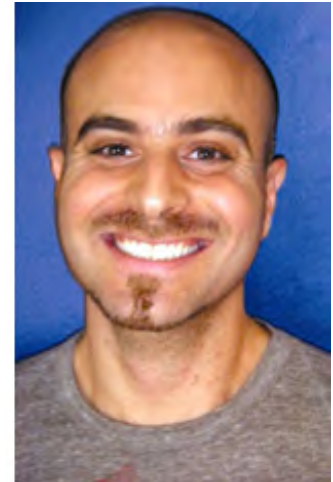
ABOUT DAVID ADJMI:

David Adjmi's Screwball Tragedies

by Gamm Resident Scholar Jennifer Madden

She is a farrago of crazy contradictions. She's flawed and narcissistic and horrible and hilariously dry and has enormous unexplored depths under the shiny gossamer surface. She's a pain in the ass, but I find her tremendously lovable. She's someone who is genuinely exploring the limits of her own agency and privilege and responsibility within a very complex historical moment. I think she's sort of a villain, and she's sort of a naïf, and I find that combination really interesting. – David Adjmi on Marie Antoinette

In 2003 David Adjmi struggled with a debilitating case of writer's block and considered giving up playwriting. Instead he headed to Berlin on a prestigious playwriting fellowship. It was a wise move. Adjmi's time there energized and inspired him, and he wrote six plays in three years: "I love the German Romantics... The tones are constantly shifting – like Rubato in music. The plays are tempestuous and precarious and unstable, you don't know where they're going from moment to moment." Adjmi could easily be describing his own work, which covers a staggering amount of cultural terrain unified by a deft mingling of arresting juxtapositions: farce and tragedy, archaic and modern, high and low art. Below is a brief sample.



David Adjmi

Photo by Ulf Andersen/Getty

His breakthrough play *Stunning* is a "screwball tragedy" set in the Syrian Jewish community in Brooklyn where he was raised. Adjmi describes it as "sort of like an Edith Wharton novel, but with Syrians." In *Elective Affinities*, a black comedy in the mode of Wallace Shawn, an Upper East Side matron chillingly (and charmingly) makes the case for political torture. *3C* is a scathing parody of the 1970s sitcom *Three's Company*. Says Adjmi: "It was me re-enacting my trauma watching the show 'Three's Company' when I was a little boy and going, 'What is this?' It seemed like being gay was a joke and I thought, 'Wait, am I gay? Oh, no, I'm a joke!'" *3C* became a cause célèbre in 2012 when lawyers representing the lame, long-dead sitcom accused Adjmi of copyright infringement. Writer Jon Robin Baitz penned a letter of support: "That an Off-Broadway playwright should be bullied by a Wall Street law firm over a long-gone TV show, is, in and of itself, worthy of parody, but in fact, this should be taken seriously enough to merit raising our voices in support of Adjmi... Specious and spurious legal bullying of artists should be vigorously opposed." Nearly 600 members of the New York Theater community co-signed the letter including Stephen Sondheim, Tony Kushner, Paula Vogel and John Guare. The court ultimately ruled in Adjmi's favor.

Adjmi studied playwriting at the University of Iowa (the Iowa Playwrights Workshop) and Juilliard. Other plays include: *Caligula*, *Strange Attractors*, and *The Evildoers*. He is currently working on his memoir, *In Dreams*.

ABOUT MARIE ANTOINETTE:

1776: Marie's subjects used to love her-extravagant haute couture, three-foot-tall wigs, and all! But times are changing. A government in fiscal crisis and a populace railing against the super-rich mean France's frivolous and fashionable teen queen may soon be going out of style. From idle court gossip to gruesome beheading, American playwright David Adjmi's satirical new comedy is a fantastical slice in the life of the infamous monarch-a woman both captive and casualty of her unchecked appetites. Laugh-out-loud funny and hauntingly timely, *Marie Antoinette* reflects America today through the lens of 18th-century France.

Adjmi's play *Marie Antoinette* was developed at the Goodman Theatre's New Stages Series and the Sundance Institute's Residency at the Public Theatre. It premiered in a coproduction between the American Repertory Theater and Yale Repertory Theatre in Fall 2012 and received three Connecticut Critics Circle Awards including Best Play. It opened the 2013-2014 season at Soho Rep. under the direction of Rebecca Taichman and with many members of the original cast. (Wikipedia)



Marin Ireland, Fred Arsenault, Brian Wiles, and Teale Sperling | Photo by T. Charles Erickson

WHO MADE IT HAPPEN:

ON STAGE:

Madeleine Lambert	<i>Marie Antoinette</i>
Jed Hancock Brainerd	<i>Louis XVI</i>
Tony Estrella	<i>Axel Fersen</i>
Casey Seymour Kim	<i>Yolande De Polignac/Mrs. Sauce</i>
Jim O'Brien	<i>Joseph/Mr. Sauce</i>
Alec Thibodeau	<i>A Sheep</i>
Amanda Ruggiero	<i>Therese De Lamballe</i>
Myciah Hogan	<i>A Guard</i>
Phineas Peters	<i>The Dauphin</i>

BEHIND THE SCENES:

Director	Rachel Walshe
Assistant Director	Rebecca Noon
Production Management & Set Design	Jessica Hill
Costume Design	Marilyn Salvator
Lighting Design	Megan Estes
Sound Design	Alex Eisenberg
Stage Management	Robin Grady
Assistant Stage Manager	JonPaul Rainville
Production Assistant	Annalee Cavallaro
Scenic Artist	Carrie Capizzano
Electricians	Justin Carroll, Kathy Crowley
Construction Crew	Alex Wizenberg, Max Ramirez, Nicholas Holbrook



Madeleine Lambert
Photo by Peter Goldberg



DIRECTOR'S NOTES:
FROM THE DIRECTOR
by Rachel Walshe

It is impossible for me to discuss directing *Marie Antoinette* without reflecting upon the U.S. premiere of Howard Brenton's *Anne Boleyn* that I directed for The Gamm in 2013. Both feature ill-fated queens portrayed by the inimitable Madeleine Lambert in the title roles, and complicated male counterpoints depicted by Gamm Artistic Director Tony Estrella. Both plays chart the rise and fall of women whose symbolic value has far outstripped their historical veracity. And both plays appropriate major female icons in order to investigate the cultural and political preoccupations of their 21st-century audiences.

Brenton's play made the surprising claim that Anne Boleyn, often portrayed as a sexual temptress (consider the Showtime soap-opera series *The Tudors*), was actually a religious radical who saw her lust for King Henry VIII as evidence of God's will that the Catholic church be cast out of England. It seems telling that repurposing a woman's sexual appetite as spiritual zeal—and in so doing elevate her historical role from erotic siren to conscious political player—would be the focus of a play written for a 21st-century Western audience whose own political arena is under constant siege by evangelicals of a different stripe (enter: Ted Cruz).

Marie Antoinette, on the other hand, is not accused of conscious manipulation but rather profound ignorance of the world beyond her gilt-edged, mirrored walls; an ignorance that fueled excessive extravagances while her subjects starved. This ignorance, so goes the story, ultimately sent her to the guillotine. Adjmi's play—unlike Brenton's—does not transport its audience to the historical landscape of its protagonist's world, but rather *Marie Antoinette* invents its own theatrical idiom. Neither history play nor costume drama (typical fare for Marie Antoinette stories—who can resist the wigs and dresses?), Adjmi's play consciously resonates with modern references and thus very directly challenges its audience to see itself reflected in Marie's story.

At the heart of Adjmi's play is a philosophical investigation: What does it mean to live as a spectacle? Is it possible to have an inner, private life when your identity has been constructed for public consumption? History has cast Marie Antoinette as a vapid young queen who, one might argue, has no possession of such an "inner life."

In the words of Marie's own sister, Maria Carolina (writing just after her sister's execution), it would seem that nothing whatsoever is to be found beneath the 3-foot wigs and 6-foot panniers: "My poor sister, her only fault was that she loved entertainments and parties and this led to her misery." But, as Adjmi's play argues, this is far from the whole picture. "Entertainments and parties" are certainly part of Marie's story but her struggle to live up to the spectacle demanded by the French public and embraced not only by her, but her wide and extravagant circle of courtiers and ambitious in-laws must populate whatever picture of Marie Antoinette we hope to construct today. Back up from the picture a bit and you will find the solid earth of Absolute Monarchy caving beneath her feet as the European Enlightenment marches across France. Back up even farther and you will discover the insatiable appetite of a culture that at once embraces and rejects the delectations of its female icons—this final backdrop is, of course, one that looks remarkably modern.

Far from an apologia for a misunderstood queen, Adjmi's play depicts the birth of an icon—a birth, ironically, that was made possible only by a dramatic, graphic, and very public death. As the fictional Marie presciently declares as she prepares for the guillotine: "I was built to be this *thing*; and now they're killing me for it—but you'd be the same. You'd make the same choices I did."



DRAMATURGICAL NOTES:

MARIE ANTOINETTE AND THE FRENCH REVOLUTION

by Jennifer Madden, Gamm Theatre Resident Scholar

1755 Maria Antonia is born to Queen Maria Theresa, Empress of Austria. The 15th of 16 children, she receives little formal education.

1770 Marie Antoinette and Louis-Auguste, dauphin of France, marry at Versailles. She is 14.

1771 Marie Antoinette and Swedish officer Count Axel von Fersen meet, becoming lifelong intimate friends.

1774 Louis XV dies and Louis-Auguste ascends the throne, becoming Louis XVI. Marie Antoinette is 19 when she becomes Queen.

1777 The marriage of Louis XVI and Marie Antoinette remains famously unconsummated, due to a physical ailment of the King's. The public, however, blames the Queen and in frustration she amuses herself with gambling, endless parties, and lavish spending sprees, irreparably tarnishing her reputation.

1778 The Queen finally bears the first of four children. Gossips point to Count Fersen, her rumored lover, as the father of the royal children.

1783 A controversial portrait by celebrated court painter Élisabeth Vigée Le Brun presents the Queen "en chemise", uncorseted in a simple shift. It is considered an outrageous impropriety, tantamount to publicly posing in her underwear. Her growing preference for simpler fabrics is criticized as an attempt to undermine the French textile industry.

1783 Marie Antoinette builds Petite Hameau, a mock farm and private retreat at Versailles, for the modern equivalent of \$6 million. She and her select group of friends dress like shepherdesses, pretending to milk cows (cows cleaned and perfumed by servants). Rumors circulate that the Queen and her debauched circle regularly engage in all-night orgies, and many consider the curated "simplicity" of Hameau grotesque. Her acts of charity and aid to the impoverished are largely ignored.

1785 The disastrous Diamond Necklace Affair, a scheme involving Cardinal de Rohan, his swindler mistress the Countess de La Motte, and a stolen 2800-carat diamond necklace destroys the Queen's already dubious reputation. The Cardinal claimed that an amorous Queen, meeting him for an open air midnight tryst, asked him to secretly procure the wildly expensive necklace for her. At the Queen's insistence Rohan is arrested and tried for theft and lèse-majesté ("insult to the dignity of the Queen"). Parliament defiantly opposes royal command, acquitting the Cardinal. Though innocent, the Queen is publicly disgraced, becoming the primary focus of the people's ire, a symbol of wretched excess, corruption and tyranny. Napoleon Bonaparte later remarks, "The queen's death must be dated from the diamond necklace trial."

July 14, 1789 Thousands of citizens enraged by ineffectual rule, heavy taxation of the poor and staggering increases in the price of bread storm the Bastille. The French Revolution begins.

August 4, 1789 The National Assembly abolishes feudalism and adopts the Declaration of the Rights of Man and of the Citizen.

1789 Several thousand women, protesting steep bread prices raid Versailles, dragging the royal family to Paris. They are placed under house arrest at the Tuileries.

October 1791 The royal family aided by Count Fersen attempt to flee the country in disguise but are caught near the Austrian border.

August 1792 The Jacobins storm the royal residence, arresting Louis for treason. Within a month they abolish the monarchy establishing the French Republic.

January 21, 1793 Louis XVI, King of France, is executed.

Sept 5, 1793 The radical Jacobins suspend the newly minted constitution, establishing martial law. The Reign of Terror begins and 17,000 citizens are executed within a 10-month period.

October 16, 1793 Marie Antoinette, Queen of France, is executed for treason.

July 28, 1794 The Terror effectively ends when its main architect Maximilien Robespierre is executed.

1795 The Queen's son Louis-Charles de France (Louis XVII) dies in prison from neglect and tuberculosis at the age of 10.

1799 In a coup d'état, Napoleon Bonaparte seizes power. He declares himself Emperor of France in **1804**.

1810 Axel Fersen is beaten to death by a mob for his supposed role in the death of the Swedish crown prince.

ACT IV

TOOLS AND QUESTIONS FOR DISCUSSION & WRITING

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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 and sound?
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?

Marie Antoinette: Misunderstood?

Marie Antoinette, the last queen of France, was a symbol of extravagance and luxury during a time of turmoil and starvation. The public was fascinated and entertained by her frivolous antics, while at the same time were repulsed and offended considering the horrible state of the country. She was considered the pinnacle of fashion and beauty and set the trends that are now synonymous with 18th century style. She later became known as Madame Deficit because France's financial problems were blamed on Marie's lavish lifestyle. For someone who was so unanimously hated, it is surprising how much her people wanted to emulate this infamous Queen.

Questions for Free Write or Discussion:

- Can you think of a contemporary figure that may have some similarities to Marie /how Marie is perceived in society?
- Do you think Marie's imprisonment and death was well deserved or was she unfairly treated? Why or why not?

"Let them eat cake!"

"Let them eat cake!" is an extremely well known quote commonly attributed to Queen Marie Antoinette. Allegedly, this was her response to hearing that the French peasants had no bread. Since the "cake" or brioche that she speaks of, was more expensive than regular bread, the quote epitomizes the Queen's insensitivity, disregard, and ignorance surrounding the peasants and their current standard of living. Unbeknownst to many, there is no actual proof that Marie Antoinette ever said this.

Questions for Free Write or Discussion:

- If Marie Antoinette indeed did say "Let them eat cake!" what do you think she meant?
- If Marie Antoinette was wrongly accused of saying "Let them eat cake?," why do you think this quote was so powerful in tarnishing her reputation?
- How did the play, Marie Antoinette by David Adjmi, incorporate this famous quote into the script?
- How did the Gamm Designers incorporate cake into the set?



OMG, SHE SAID THAT?!

David Adjmi chose to have the characters in this play use modern language and slang, even though the story takes place in the 18th century. He states in his notes, "The play isn't a history play and it isn't contemporary. Please do not use 'period' accents. Don't go out of your way to over-colloquialize the French, but don't feel the need to roll every (or any) R. By the same token, please don't make Marie a 'Valley Girl.' Whatever comments the play makes about 'now' should be accidental."

Questions for Free Write or Discussion:

- Why do you think David Adjmi chose to write the play in this way?
- What do you think David Adjmi meant by his notes about language and accents?
- Do you think the language that was used was beneficial or detrimental to the story?

BACKGROUND INFORMATION: PHILOSOPHERS

In *Marie Antoinette* by David Adjmi, a very intelligent sheep mentions a few very important and influential ideas and philosophers. Below you will find a list of those divergent thinkers and some background information.

Jean-Jacques Rousseau (1712-1778)

Sheep: Rousseau believed in the primacy of human nature.

Rousseau was a Genevan philosopher whose ideas deeply influenced the French Revolution as well as the overall development of modern political, sociological, and educational thought. Rousseau taught that men would be free, wise, and good, in the state of nature and that instinct and emotion, when not distorted by the unnatural limitations of civilization, are nature's voices and instructions to the good life (Wiki).

François VI, Duc de La Rochefoucauld (1613-1680)

Marie: I should have memorized the maxims of La Rochefoucauld.

Sheep: "We always love those who admire us, but we do not always love those whom we admire."

Marie: Another.

Sheep: "True love, however rare, is still more common than true friendship."

La Rochefoucauld was a French writer, best known for his memoirs and maxims. Maxims are well known phrases that express a general truth about life or a rule about behavior. His maxims are very short and concise, usually only a couple of lines long and never exceeding half a page. He does not sugar coat his opinions on human behavior and interactions. Some examples, other than the two maxims that the sheep shares with Marie, include:

II. Self-love is the greatest of all flatterers.

XXX. If we had no faults, we would not take so much pleasure in noticing those of others

VIII. Sincere enthusiasm is the only orator who always persuades. It is like an art the rules of which never fail; the simplest man with enthusiasm persuades better than the most eloquent with none.

Isaac Newton (1643-1727)

Sheep: Are you familiar with Newton's work in physics?

Marie: Who's he?

Sheep: Isaac Newton proved how natural events conform to underlying laws. This showed people like Voltaire that nature could be used as a model for human society.

Isaac Newton was an English physicist and mathematician. He is considered to be one of the most influential scientists in history. He is most famous for his law of gravitation, which was critical in the scientific revolution of the 17th century.

Voltaire (1694-1778)

Marie: I should've read Rousseau Voltaire...Voltaire wanted to come see me at court but I refused him. Should I invite him back?

Voltaire was a French Enlightenment writer, historian, and philosopher. He believed in freedom of religion, freedom of expression, and separation of church and state. He wrote historical works, scientific works, plays, poems, novels, and essays. During a time of strict censorship, Voltaire dedicated his life to criticizing intolerance and even spoke out against the powerful French institutions.

ACTIVITY FOR THE CLASSROOM

HOW WOULD YOU SAY IT?

DESCRIPTION:

As was described above, David Adjmi chose to use very contemporary language when writing *Marie Antoinette*. Have your class take the provided scene below, and rewrite the text in modern language. When they are done rewriting, have the students perform their scenes for the class! Remind them to think about the important points in the scene and to ask themselves, "If I were in this situation, how would I say this?"

As You Like It by William Shakespeare

ACT III SCENE V

In this scene SILVIUS declares his love for PHEBE, who does not feel the same way. ROSALIND, who is dressed like a man, enters with her sister to stand up for SILVIUS. Upon seeing ROSALIND, PHEBE instantly falls into puppy love and begins to plot how to win her love.

Enter SILVIUS and PHEBE

SILVIUS

Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness. The common executioner-

Enter ROSALIND, CELIA, and CORIN, behind

PHEBE

I would not be thy executioner:
I fly thee, for I would not injure thee.
Come not thou near me.

ROSALIND

Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty,--

ROSALIND (continued)

Why do you look on me?
I think she means to tangle my eyes too!
You foolish shepherd, wherefore do you follow her?
You are a thousand times a properer man
Than she a woman
But, mistress, know yourself:
For I must tell you friendly in your ear,
Sell when you can: you are not for all markets:

PHEBE

Sweet youth, I pray you, chide a year together:
I had rather hear you chide than this man woo.

ROSALIND

I pray you, do not fall in love with me,
Come, sister.

Exeunt ROSALIND, CELIA and CORIN

PHEBE

'Who ever loved that loved not at first sight?'

SILVIUS

Sweet Phebe,--

PHEBE

Ha, what say'st thou, Silvius?

SILVIUS

Sweet Phebe, pity me.
I would have you.

PHEBE

Thy company, which erst was irksome to me,
I will endure, and I'll employ thee too:
Know'st now the youth that spoke to me erewhile?

SILVIUS

Not very well, but I have met him oft;

PHEBE

Think not I love him, though I ask for him:
'Tis but a peevish boy; yet he talks well;
It is a pretty youth: not very pretty:
But, sure, he's proud, and yet his pride becomes him:
I love him not nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
But that's all one;
I'll write to him a very taunting letter,
And thou shalt bear it: wilt thou, Silvius?

SILVIUS

Phebe, with all my heart.

PHEBE

I'll write it straight;
The matter's in my head and in my heart:
Go with me, Silvius.

Exeunt

SUPPORTING MATERIALS

ONLINE ARTICLES

MARIE ANTOINETTE (1755 - 1793) | Biography.com
<http://tinyurl.com/pu4eg9c>

10 THINGS YOU MAY NOT KNOW ABOUT MARIE ANTOINETTE | History.com
<http://www.history.com/news/10-things-you-may-not-know-about-marie-antoinette>

REVIEW: *Marie Antoinette* at Yale Repertory Theatre | Variety.com
<http://variety.com/2012/legit/reviews/marie-antoinette-1117948692/>

VIDEO

THE ORIGINS OF THE FRENCH REVOLUTION
<http://www.history.com/topics/french-revolution/videos/origins-of-the-french-revolution>

GAMM INSIDER MAGAZINE: SPOTLIGHT ON “MARIE ANTOINETTE”

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.

Marin Ireland and Jake Silbermann
 Photo by T. Charles Erickson



David Greenspan and Marin Ireland
 Photo by T. Charles Erickson



MORE
TO
COME

EPILOGUE

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THANK YOU for joining us for *Marie Antoinette* 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 *Marie Antoinette*.

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 student matinees at The Gamm during Season 31!

UPCOMING STUDENT MATINEE:

MARIE ANTOINETTE

By David Adjmi

• Friday, May 1, 2015

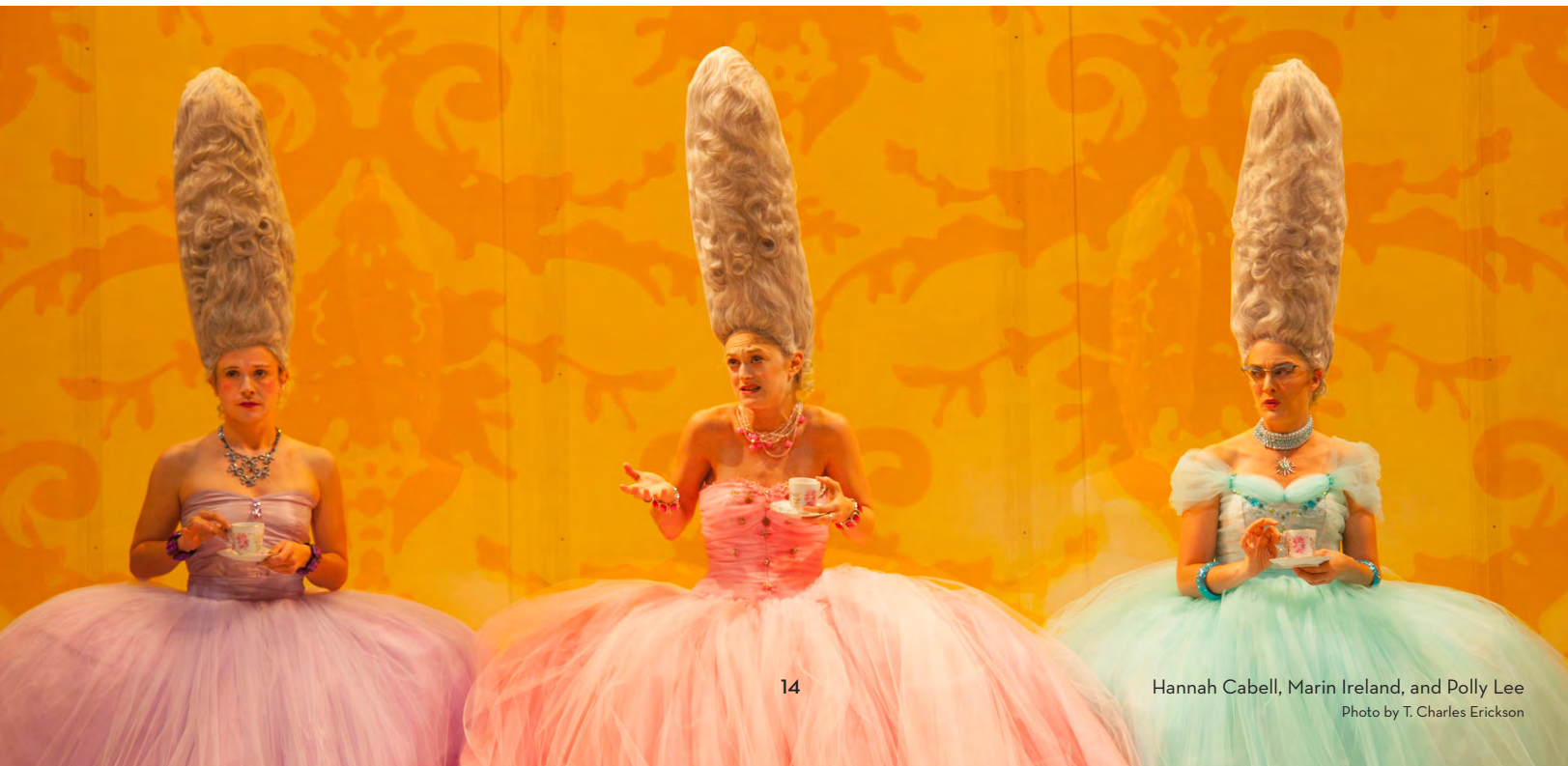
GAMM EDUCATION

TO BOOK A MATINEE

contact Tracy at tracy@gammtheatre.org or 401-723-4266 ext. 12.

TO LEARN MORE ABOUT GAMM EDUCATION

find us on the web at www.gammtheatre.org or reach Susie Schutt at 401 723 4266 ext. 17.



SEASON THIRTY-ONE 2015 - 2016

sandra feinstein-

Gamm
theatre

A LOOK AT THE GAMM'S 31ST SEASON

SEP. - OCT. 2015

A STREETCAR NAMED DESIRE

by TENNESSEE WILLIAMS

Winner of the 1947 Pulitzer Prize and a landmark of 20th-century theater, Tennessee Williams' *A Street Car Named Desire* remains an undisputed masterpiece and one of the most remarkable plays of our time.

NOV. - DEC. 2015

THE RANT

by ANDREW CASE

Based on playwright Andrew Case's eight years' experience working on police misconduct issues for New York City, *The Rant* is a gripping, timely drama exploring racial bias and police codes on the perilous path to justice.

JAN. - FEB. 2016

GRIZZLY MAMA

by GEORGE BRANT

From George Brant, author of the one-woman tour-de-force *Grounded* (Season 2014-2015), *Grizzly Mama* is a pitch-black comedy about motherhood, feminism and the shallowness of sound-bite politics, eliciting shocks and laughs in equal measure.

FEB. - MAR. 2016

A SKULL IN CONNEMARA

by MARTIN MCDONAGH

The Gamm stages the last of its wildly popular productions of McDonagh's multi-award-winning "Leenane Trilogy"—including *The Beauty Queen of Leenane* (Season 29) and *The Lonesome West* (Season 21)—with another macabre mini-masterpiece! Populated by misfits and miscreants all digging for the truth, *A Skull in Connemara* is a blasphemously funny whodunit complete with flying skulls and bloody hatchets.

APR. - MAY 2016

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Celebrating the 400th year of Shakespeare's death, The Gamm takes an epic, exhilarating journey through *The Winter's Tale*, one of the last and most intriguing of our favorite author's plays.

Plays and dates are subject to change.