A.R.T. Announces additional casting information for MARIE ANTOINETTE
by David Adjmi, directed by Rebecca Taichman
In a world premiere co-production with Yale Repertory Theatre

Cambridge, Mass — The American Repertory Theater (A.R.T.) is pleased to announce additional casting information for David Adjmi’s new play, Marie Antoinette, directed by Rebecca Taichman, with choreography by Karole Armitage, in a co-production with Yale Repertory Theatre. Marie Antoinette begins previews on Saturday, September 1, and runs through Saturday, September 29, with press opening on Friday, September 7 at 7:30pm.

The complete cast includes Brooke Bloom as Marie Antoinette, Fred Arsenault as Emperor Joseph of Austria, Hannah Cabell as Yolande de Polignac, David Greenspan as Sheep, Polly Lee as Therese de Lamballe, Steven Rattazzi as Louis XVI, Jake Silbermann as Axel Fersen, Jo Lambert and Teale Sperling as Marie’s coterie, Vin Knight as the Royalist, Andrew Cekala as the Dauphin, and Brian Wiles as Guard.

The barbed and brassy tragicomedy Marie Antoinette provides a peek into the life of everyone’s favorite representative of the 1% — the infamous Queen of France and cake enthusiast. Though she delights and inspires her subjects with her three-foot tall wigs and extravagant haute couture, times change and Marie finds her sparkling and sheltered world turned upside down by the Revolution.

Brief biographies of the cast members:

Brooke Bloom (Marie Antoinette) earned a Barrymore Award for the title role of Becky Shaw at the Wilma Theater in Philadelphia, played Ophelia in Hamlet at South Coast Repertory Theatre, and most recently was seen in Lungs at the Barrington Stage Theater. Her film and television credits include He’s Just Not That Into You, Extremely Loud and Incredibly Close, The Good Wife, and she has a recurring role in CSI: Miami.

Fred Arsenault (Emperor Joseph) was seen as Perry in The Royal Family and Born Yesterday on Broadway, and regionally in Henry V, Travesties, The Spy, and was a member of Blue Man Group. His television credits include The Good Wife, Person of Interest, and Law and Order SVU.

Hannah Cabell (Yolande de Polignac) appeared on Broadway as Margaret Moore in A Man for All Seasons, Off-Broadway in Rinne Groff’s Compulsion at The Public Theater.
Pumpgirl at Manhattan Theater Club; in the world premiere of *In the Next Room or the vibrator Play* at Berkeley Rep, and *Three Sisters* at Cincinnati Playhouse in the Park.

**David Greenspan** (Sheep)'s Broadway credits include *Melancholy Play, The Patsy*, and *The Royal Family*; off-Broadway Sarah Ruhl's adaptation of *Orlando* (directed by Rebecca Taichman), *Faust (Mephisto, Obie Award)*, Terrence McNally's *Some Men*, and the revival of *The Boys in the Band* (Obie Award, Drama Desk nomination). His plays include *Coraline* (a stage adaptation based on Neil Gaiman's novel) and the Obie Award winners *She Stoops to Comedy and The Argument*.

**Polly Lee** (Therese de Lamballe)'s New York credits include *Nightlands* (New Georges), *How I Fell In Love* (Abingdon Theatre), *Close Ties* (Ensemble Studio Theatre), *Slag Heap* (Cherry Lane Theatre), and *Water* (HERE Arts Center). Regionally she appeared at La Jolla Playhouse, Humana Festival, O'Neill Playwrights Conference, Gloucester Stage Co., McCarter Theatre, Wilma Theatre, Repertory Theatre of St. Louis, and Studio Arena, among others.

**Steven Rattazzi** (Louis XVI) has appeared in several productions at Classic Stage Company, including most recently in *Galileo, The Age of Iron, The Tempest, Therese Raquin, Christmas at the Ivanovs, and The Alchemist*. He was also seen in *Henry V* at the Delacorte Theatre, *Painted Snake on a Painted Chair* (Obie Award) at LaMama, and *Stunning* at Lincoln Center, among others. He created and gives voice to the character of Doctor Byron Orpheus on the animated series *The Venture Brothers* on the Cartoon Network.

**Jake Silbermann** (Axel Fersen) appeared in David Adjmi's *3C* at the Rattlestick Theatre, *Dracula* at The Little Shubert Theatre and played Hyppolytus in Emily Mann’s production of *Phaedra Backwards* at the McCarter Theatre. His television credits include *Gossip Girl, Guiding Light*, and *As the World Turns*, playing the role of Noah Mayer. He is the writer and co-producer of the award winning short film *Stuffer*, and is a founding member of The Camisade Theatre Company.

**Jo Lambert** (Marie's coterie) was previously seen at the A.R.T. as one of the Daughters of the Ocean in *Prometheus Bound*. Other credits include *The Last Goodbye* at Williamstown Theatre Festival and Joe’s Pub, New York, *Dance, Dance Revolution* at Ohio Theatre, *The Daughters at Joe’s Pub, and Hamlet* at Galapagos Art Space.

**Teale Sperling** (Marie’s coterie) New York theater credits include *Radio City Christmas Spectacular* (Radio City Music Hall), *URANUS* (Superhero Clubhouse at Dixon Place), *TheBCam/Macbeth* (Inertia Productions and was seen on film and television in *Elf Man, Sesame Street, My Gimpy Life*, and the upcoming short film *Small World*.

**Andrew Cekala** (Dauphin) appeared in the Huntington Theatre production of *All My Sons*, Underground Railway Theatre’s *The Life of Galileo*, New Repertory Theater’s *A Christmas Story*, Berklee College of Music’s *Ragtime*, Turtle Lane Playhouse’s *The Full Monty* (Nathan), among others. He also has performed in numerous Watertown Children’s Theatre productions and with Revels.

**Vin Knight** (Royalist) is a member of Elevator Repair Service, and was seen at the A.R.T., in New York, and in the international tour of *Gatz, The Select (The Sun Also Rises), The Sound and the Fury, and No Great Society; The Temperamentals* with the Barrow Group, and over a dozen productions with the adobe theater company, among others.
Brian Wiles (Guard) recently received his MFA in acting from the Yale School of Drama, where his credits include Iachimo in Cymbeline, Elijah in Elijah, and Jane Heimlich in Miss Heimlich. He also appeared at the Williamstown Theater Festival, Local Theater Company, and on television in Home Court and As the World Turns.

About the Creative Team:

David Adjmi’s recent Off-Broadway plays, Elective Affinities (a monologue performed by Zoe Caldwell that was the hottest ticket in New York last fall) and Stunning, were hailed by The New Yorker for their “gorgeous blend of narrative, girl talk, and politics.” His play The Evildoers was developed at the Sundance Institute and the Royal Court Theatre in London, and premiered in 2008 at the Yale Repertory Theatre. Other plays include Strange Attractors, and Caligula. Adjmi is the recipient of numerous awards for his work, including the Helen Merrill Award, the Marian Seldes-Garson Kanin Fellowship, and McKnight and Jerome Fellowships from The Playwrights’ Center. A collection of his work, Stunning and Other Plays, was published by Theatre Communications Group in 2011. Adjmi is currently at work on a “viral” memoir for HarperCollins. His play 3C premiers at Rattlestick Playwrights Theatre in June 2012.

Rebecca Taichman staged the world premiere of David Adjmi’s play The Evildoers at Yale Repertory Theatre in 2008. Ms. Taichman’s other credits include the off-Broadway productions of Kirsten Greenidge’s Milk Like Sugar by, Sarah Ruhl’s Orlando, the world premiere of Nico Muhly and Stephen Karam’s Dark Sisters; Theresa Rebeck’s The Scene, and the world premiere of Menopausal Gentleman (Special Citation OBIE Award). She directed Telemann’s Orpheus for New York City Opera; the premieres of Dead Man’s Cell Phone (Helen Hayes nomination) and The Clean House (Helen Hayes Award), as well as Cymbeline, Twelfth Night, The Taming of the Shrew for the Shakespeare Theatre in Washington; and the premiere of Mauritius (Elliot Norton Award) at the Huntington Theatre, among others.

Choreographer Karole Armitage, Artistic Director of the Armitage Gone! Dance Company based in New York, is renowned for pushing the boundaries to create contemporary works that blend dance, music and art. She has choreographed for major dance companies throughout Europe and the U.S. and has directed opera for leading European houses. Her Broadway credits include Passing Strange and Diane Paulus’s production of Hair (Tony nomination for best choreography, Tony Award for Best Musical). Her most recent work is the Cirque du Soleil production AmaLuna, also directed by Diane Paulus this spring in Montreal.

Set design is by Riccardo Hernandez (The Gershwins’ Porgy and Bess, Prometheus Bound, Julius Caesar at A.R.T.; Topdog/Underdog, The Tempest on Broadway), costume design by Gabriel Berry (Henry IV, Henry V, The Tempest at A.R.T.), lighting design by Christopher Akerlind (The Gershwins’ Porgy and Bess, The Seagull, Britannicus, Orpheus X at A.R.T; Top Girls, Rabbit Hole, The Light on the Piazza on Broadway), sound design by Matt Hubbs (The Royal Family, Top Girls on Broadway), and puppet design by Matt Acheson (current Resident Puppetry Director for War Horse on Broadway, puppetry designer/supervisor for Compulsion at Yale Repertory, Berkeley Repertory, and The Public Theatres.)

Marie Antoinette was commissioned and developed by Yale Repertory Theatre. Production support for Marie Antoinette is provided by Yale’s Binger Center for New Theatre, made possible by funding from the Robina Foundation.
The American Repertory Theater (A.R.T.) at Harvard University is one of the country’s most celebrated theaters and the winner of numerous awards, including the Tony Award, the Pulitzer Prize and Elliot Norton and I.R.N.E. Awards. In May of 2003 it was named one of the top three regional theaters in the country by Time magazine. The A.R.T. was founded by Robert Brustein in 1980, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. In 2008, Diane Paulus became the A.R.T.’s Artistic Director. During its 32-year history, the A.R.T. has welcomed many major American and international theater artists, presenting a diverse repertoire that includes premieres of American plays, bold reinterpretations of classical texts and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and worldwide in 21 cities in 16 countries on four continents. Since becoming Artistic Director, Diane Paulus has programmed innovative work that has enhanced the A.R.T.’s core mission to expand the boundaries of theater. Productions such as Sleep No More, The Donkey Show, Gatz, The Gershwins’ Porgy and Bess (winner of this year’s Tony Award for Best Revival of a Musical), Prometheus Bound, and Death and the Powers: The Robots’ Opera have immersed audiences in original theatrical experiences. The A.R.T.’s club theater, OBERON, which Paulus calls a “second stage for the 21st century,” has become an incubator for local artists and has also attracted national attention for its groundbreaking model for programming. Through all of its work, the A.R.T. is committed to building a community of artists, technicians, educators, staff and audience, all of who are integral to the A.R.T.’s mission.

Yale Repertory Theatre is dedicated to the production of new plays and bold interpretations of classics and has produced well over 100 premieres — including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Established in 2008, Yale’s Binger Center for New Theatre is an artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Repertory Theatre and across the country — including this season’s Marie Antoinette by David Adjmi, Dear Elizabeth by Sarah Ruhl, and Bill Camp and Robert Woodruff’s new adaptation of In a Year with 13 Moons by Rainer Werner Fassbinder. Professional assignments at Yale Repertory Theatre are integral components of the program at Yale School of Drama, the nation’s leading graduate theatre training conservatory. www.yalerep.org

The Loeb Drama Center, located at 64 Brattle Street, Harvard Square, Cambridge, is accessible to persons with special needs and to those requiring wheelchair seating or first-floor restrooms. Deaf and hard-of-hearing patrons can also reach the theater by calling the toll-free N.E. Telephone Relay Center at 1-800-439-2370.

For further information call 617-547-8300 or visit americanrepertorytheater.org
**WHAT: MARIE ANTOINETTE**
By David Adjmi
Director: Rebecca Taichman
Choreographer: Karole Armitage
Set Design: Riccardo Hernandez
Lighting Design: Christopher Akerlind
Costume Design: Gabriel Berry
Sound Design: Matt Hubbs
Puppet Design: Matt Acheson
Casting: Tara Rubin

**CAST**
Marie Antoinette: Brooke Bloom *
Louis XVI: Steven Rattazzi *
Joseph/Mr. Sauce: Fred Arsenaulti *
Yolande de Polignac/Mrs. Sauce: Hannah Cabell*
Axel Fersen: Jake Silbermann*
Therese de Lamballe: Polly Lee*
Sheep: David Greenspan*
The Dauphin: Andrew Cekala
Marie's Coterie: Jo Lampert*
Royalist: Vin Knight*
Guard: Brian Wiles*

(*) Members of Actors Equity Association

**WHEN**
Sa Sep 1  7:30pm
Su Sep 2  7:30pm
Tu Sep 4  7:30pm
We Sep 5  7:30pm
Th Sept 6  7:30pm
Fr Sep 7  7:30pm PRESS OPENING
Sa Sep 8  2:00pm & 7:30pm
Su Sep 9  2:00pm & 7:30pm
Tu Sep 11  7:30pm
We Sep 12  2:00pm & 7:30pm
Th Sep 13  7:30pm
Fr Sep 14  7:30pm
Sa Sep 15  2:00pm & 7:30pm
Su Sep 16  2:00pm
We Sep 19  2:00pm & 7:30pm
Th Sep 20  7:30pm
Fr Sep 21  7:30pm
Sa Sep 22  2:00pm & 7:30pm
Su Sep 23  2:00pm & 7:30pm
Tu Sep 25  7:30pm
We Sep 26  7:30pm
Th Sep 27  11:00am & 7:30pm
Fr Sep 28  7:30pm
Sa Sep 29  2:00pm

**WHERE:** Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge, MA

**RATING:** Recommended for Grades 6 and up.

**TICKETS:** from $25. Tickets may be charged to American Express, Visa, or Master Card. Group rates are available
Box Office Phone and A.R.T. InfoLine: (617) 547-8300, tickets also available online at www.AmericanRepertoryTheater.org

**MEDIA INFORMATION:** Press opening invitations will be sent under separate e-mail. Email Address: press@amrep.org
Production photos of MARIE ANTOINETTE will be available from 9/3 at http://www.americanrepertorytheater.org/PRESS