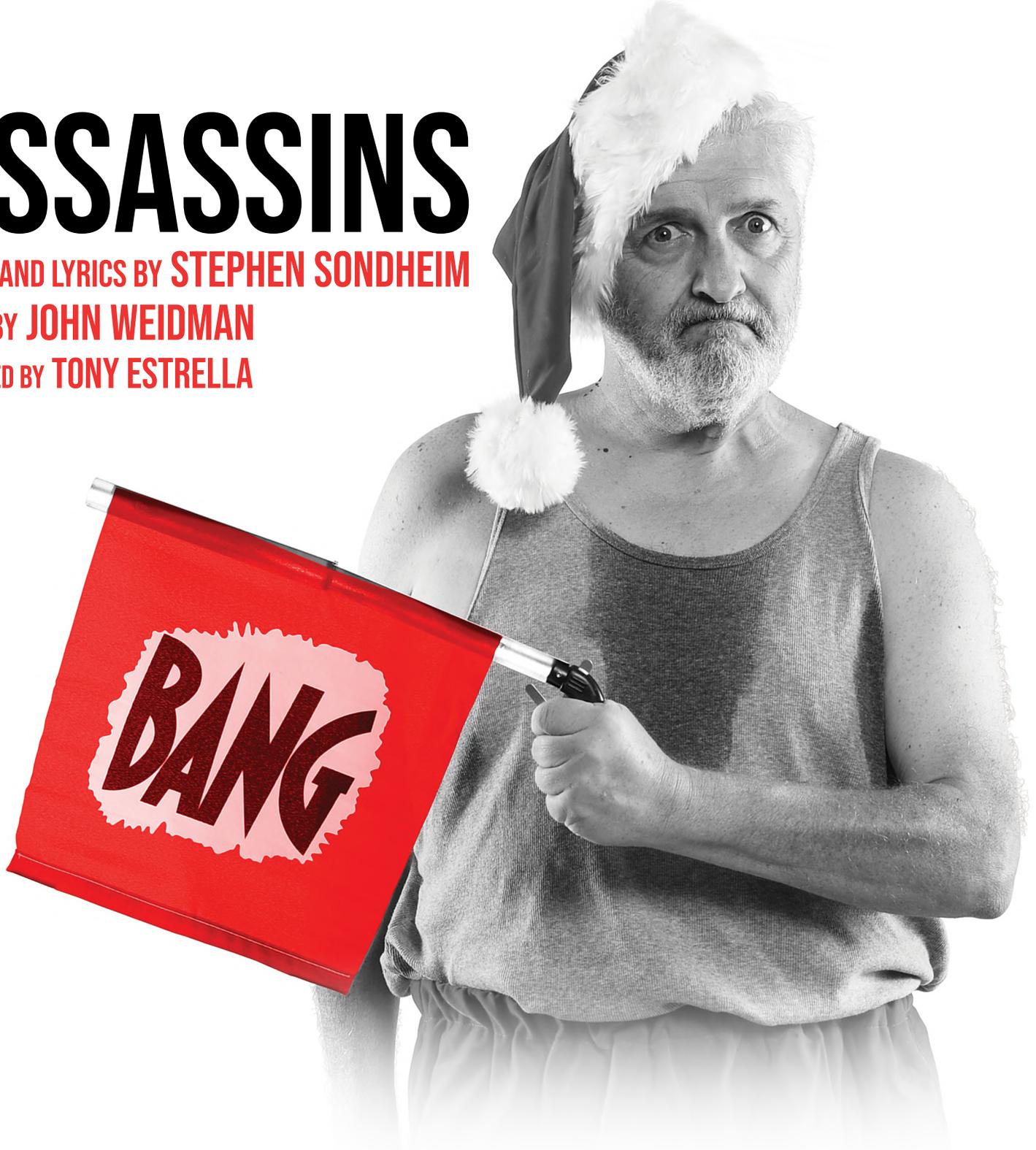


ASSASSINS

MUSIC AND LYRICS BY **STEPHEN SONDHEIM**

BOOK BY **JOHN WEIDMAN**

DIRECTED BY **TONY ESTRELLA**



STUDY GUIDE

GAMM
EDUCATION 

GAMM
theatre

SEASON 35
2019 - 2020

401.723.4266
GAMMTHEATRE.ORG
1245 JEFFERSON BLVD
WARWICK, RI

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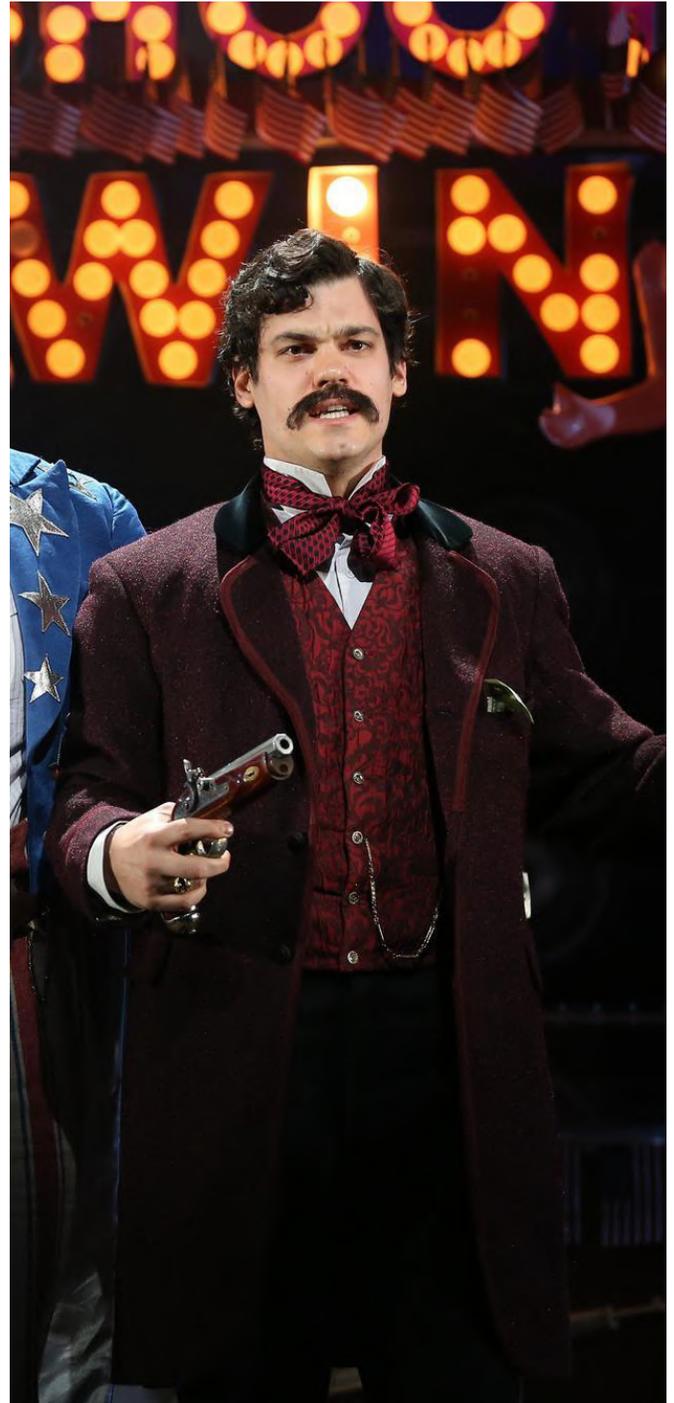
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We thank the following foundations and corporations for their support of during our 35th Season: The Rotary Club of Warwick, The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The Mabel T. Woolley Trust, Collette/Alice I Sullivan Foundation, The John Clarke Trust, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.

This study guide was prepared by Beth Pollard, Kate Hanson, Susie Schutt, and Jon Del Sesto.

ACT I

WELCOME

Dear Educator,

The Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *Assassins* by John Weidman and Stephen Sondheim. 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 a 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.

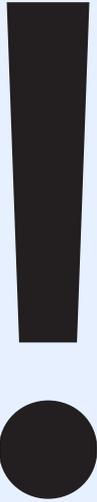
We also offer longer workshops that will get students out of their seats and up on their feet engaging in the motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning.

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,
Associate Education Director, 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 interview with the playwright.*

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



ABOUT JOHN WEIDMAN

John Weidman has written the books for a wide variety of musicals, among them *Pacific Overtures* (Tony nomination, Best Book), *Assassins* (Tony Award, Best Musical Revival), and *Road Show* (Lucille Lortel nomination, Best Musical), all with scores by Stephen Sondheim; *Contact* (Tony nomination, Best Book; Tony Award, Best Musical), co-created with director/choreographer Susan Stroman; *Happiness*, score by Scott Frankel and Michael Korie, directed and choreographed by Susan Stroman; *Take Flight* and *Big* (Tony nomination, Best Book), scores by Richard Maltby Jr. and David Shire; and the new book, co-authored with Timothy Crouse, for the Lincoln Center Theater/Roundabout Theatre revivals of Cole Porter's *Anything Goes* (Tony Awards, Best Musical Revival; Olivier Award, Best Musical Production). Since his children were pre-schoolers, Weidman has written for *Sesame Street*, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children's Program. From 1999 to 2009 he served as President of the Dramatists Guild of America.



ABOUT STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim on Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made A Hat" (2011). In 2010 the Broadway theater formerly known as Henry Miller's Theatre was renamed in his honor.



ABOUT “ASSASSINS”

America has lived with the terror of politics of by assassination since 1885, when a deranged house painter attempter to murder President Andrew Jackson. Assassins by lyricist-composer Stephen Sondheim and librettist John Weidman, is a kaleidoscopic musical theatre exploration of nine people who committed (or attempted to commit) political murder in America over a period of two centuries. Assassins opened at Playwrights Horizon in New York on January 27, 1991, under the direction of Jerry Zaks.

In the framework of a showbiz revue, Assassins gives voice to nine characters' hopes, fears, and furies by exposing the twisted thoughts that make them such intriguing figures. Crossing barriers of time and space, the assassins commiserate with each other, explaining their actions with pride, pain, dark humor. They become a chorus, united by their deeds and their tormented motivations. As the audience is pulled in and kept off-balance by the constantly changing pace and tone of the show, they see evil connect with evil. As the pieces of the puzzle fall into place, the individual assassins awaken to their collective identity, and come to personify an underside of the American dream where anybody can grow up and kill a President.

Assassins suggests that our leaders are the victims of frequent assassination attempts largely because American mythology promises everyone a right to their dreams; if these dreams are not attained, someone must be responsible. The nine assassins share a desperate need to reconcile their belief in this myth with their sense of personal hopelessness.

American assassins have tended to act as solitary figures. Often, rather than killing to advance or sustain a political cause, they have sought notoriety, however, temporary, for themselves. Deluding themselves with fantasies that their one great deed will maintain or restore the perfect nation, they believe that they have righted a fundamental wrong by behaving in accordance with American ideals. In Assassins, the nine central characters sing “Another National Anthem” because they are denied entrance to the playing fields where the real anthem is sung.

Each character in Assassins was thrust into our awareness by committing a terrible act. While we might normally perceive them as freaks with no message for us, the time we spend with them in the show reveals them to be multidimensional people with problems who have more in common with the rest of us than we might like to acknowledge.

As we are drawn into the crazed complexities of the assassins' minds, we are forced to recognize the extent to which violence has become commonplace in our national life. As theatre critic Frank Rich stated in his New York Times review of Assassins (1/28/1991), “there is a shadow of America, a poisoned, have-not America, that must be recognized by the prosperous majority if the violence in our history is to be understood and overcome.”



ACT III

OUR PRODUCTION

music and lyrics by **STEPHEN SONDHEIM**
book by **JOHN WEIDMAN**
Assassins is based on an idea by **CHARLES GILBERT, JR.**

directed by **TONY ESTRELLA**
music direction by **LILA KANE**

THE COMPANY

Sara Jane Moore	Casey Seymour Kim
Leon Czolgosz	Michael Liebhauser
Samuel Byck	Tom Gleadow
John Wilkes Booth	Alexander Platt
Lynette “Squeaky” Fromme	Amanda Ruggiero
John Hinckley	Chris Stahl
Balladeer/Lee Harvey Oswald	Nile Scott Hawver
Proprietor	Eden Casteel
Giuseppe Zangara	Andrew Iacovelli
Charles Guiteau	Gabriel Graetz
Emma Goldman/Ensemble	Helena Tafuri
Herold/Ensemble	Maira Costigan-Carraher

CREATIVE TEAM

Assistant Director	Milly Massey
Assistant Music Director	Emily Turtle
Set Design	Michael McGarty
Costume Design	Meg Donnelly
Lighting Design	David Roy
Sound Design	Peter Hurowitz
Production Management	Jessica Hill
Stage Management	Robin Grady
Soundboard Operator	Kelsey Burcher
Dialect Coach	Wendy Overly
Weapons Consultant	Normand Beauregard
Technical Director	Max Ramirez
Technical Production Supervisor	DJ Potter
Assistant Stage Managers	Jessica Chace, Jessica Corsentino, Jessica Hill
Production Assistant	Surrey Houlker
Electricians	Mike Cline, Alex Landers, Patrick Boutwell
Construction Crew	Justin Carroll, Alex Eizenberg

MUSICIANS

Keyboard	Milly Massey
Keyboard	Emily Turtle
Bass	Brian Grochowski
Various	The Company

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

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.

TRACY REILLY | MANAGER OF INDIVIDUAL GIVING & SPECIAL EVENTS

What does your job entail?

Part of my job is to help plan special events such as the receptions we have on opening nights and our annual gala, which is our biggest fundraiser of the year. I also track donations that we receive from our individual donors and send them thank you letters. I also call our donors to thank them personally. I love this part of my job because I genuinely like interacting with our donors and it feels good to say thank you!

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

Our ticket sales only cover about half of our expenses. In a practical sense, there are laws and a set of good practices that we must adhere to as a charitable organization, so keeping track of our donations in an organized manner is a necessity. Our donors are so important to the life of our organization and it's essential that we make them feel special and let them know that we are grateful for their generosity.

What led you to your position at The Gamm?

I have worked at the Gamm Theatre for almost 11 years. I started out making sales calls, then got a job as Sales Manager where I handled group sales, helped out in the box office and managed the subscription sales campaign. I was eventually promoted to Box Office Manager and when my current position became available I applied. This position was especially appealing because it meant that I could continue to foster the relationships I already had with patrons and donors that I met through the box office.

Why theater?

I have always loved theater and was in my first play in 2nd grade. It was performed in our classroom and I played a character where I had to duck down behind a desk and smear hot chocolate mix on my face so it looked dirty when I went back "onstage". I got such a kick out of the "theater magic" part of playing a character and I was hooked! I feel so lucky that I still get to be around theater people every day!

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

I have always wanted to write a book. (I still might!)

What special skills does your position entail?

This job requires you to like people! You have to like talking to people on the phone and in person! You also need to be organized, have good time management skills and a good memory is also helpful!

What is your favorite flavor of ice cream?

Hagaen Dazs coffee ice cream. Ben & Jerry's pistachio is a close second!

DRAMATURG'S NOTE

BY RACHEL WALSH

On February 9, 2020 Joaquin Phoenix won an Academy Award for Best Actor for his portrayal of the title character in *Joker*. But Phoenix isn't the only actor to win an Oscar for portraying the iconic, comic book villain whose mission is to sow chaos in Gotham City and destroy his arch nemesis, Batman. In 2008, Heath Ledger won film's top prize for his portrayal of the same character in *The Dark Knight*. This has happened only once before: Both Marlon Brando and Robert De Niro won Academy Awards for their portrayals of Vito Corleone, the brutal mafia kingpin at the center of the legendary *Godfather* films. (Brando won in 1973, and De Niro in 1975.)

Beyond fodder for a trivia night, these events are noteworthy because they reveal our collective appetite to see villainy animated in larger-than-life, cinematic splendor. We rarely reward noble portrayals of characters like Batman or Superman. We choose instead to laud the embodiment of murderous, deranged criminals who aim to undo them. Why? What might our villains have to teach us that our heroes never could?

The assassins of Stephen Sondheim's dark and raucous 1990 musical are men and women who take aim not simply at a man in office but at the ideology their targets symbolize. Whether spurred on by profound mental illness or a crippling life of poverty and despondency, each cultivates murderous rage from the fringes of a society that has no place for them. Each uses murder as a megaphone to amplify his or her petty grievances or delusional political causes. And each offers a stark reminder that a fundamental discontent courses through the American body politic which cannot be papered over with complacency and spectacle. Songs like "Another National Anthem" and "Gun Song" are shockingly contemporary in their examination of these themes.

The office of the American presidency represents an audacious dream. As a cultural symbol, it promises order, a peaceful transition of power, and the moral certitude that the voices of the American people will be heard. Particular presidents – Abraham Lincoln and John F. Kennedy especially – make that dream feel especially real. Their legacies offer us a portrait of America that is seemingly virtuous in its aims to seek justice and provide equal rights for all. The pernicious drug that is nostalgia roots that dream into our collective consciousness, calcifying myth into fact.

By dramatizing nine of the country's successful and would-be presidential assassins, Sondheim pointedly exposes not just their individual motives, but the national character that bred them. Part carnival, part musical revue, part vaudeville act, *Assassins* asks the disturbing question: Why would an American shoot his or her president? The play offers a possible answer. If our national symbols of power offer insight into our collective hopes and dreams, so do the villains who seek to annihilate them. Our heroes tell us one story, but our villains quite another. Sometimes the American dream is really a ghoulish nightmare.

Rachel Walshe is a director, dramaturge and teaching artist whose work has been seen on stage at The Gamm and across New England, Chicago and the UK. She is a lecturer on contemporary drama at the University of Rhode Island.

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?

WHY A MUSICAL?

Assassins is the first Broadway musical that the Gamm has ever produced. While it's an exciting new step, musicals come with challenges that straight plays do not. Typically, there is a larger cast of actors, the director has to collaborate with a musical director, and there are live musicians. At the same time, musicals present unique potential for presenting artistic narratives. *Assassins*, in particular, demonstrates some of these opportunities as it gives historical public figures some intimate humanity as they sing and interact with each other—two things they never would have done in reality. Musical allows us to suspend reality so that we are less constrained by our everyday social and interactive norms, which is why some people love them and others cannot understand the appeal.

Questions

- Why do you think that the Gamm chose *Assassins* as their first Broadway musical instead of a more conventional or well-known musical?
- As an audience member, would you rather see a musical or a play? Why?
- Some people think that musicals are for comedic entertainment only. Do you think that meaningful messages can come through musical theatre? How does the presence of singing and dancing influence an audience's relationship to the stories conveyed onstage? Is it harder or easier to take the content seriously?

(Questions continued on next page)

- Considering the general concept behind *Assassins*, why do you think the writers decided to make a musical and not a straight play?
- AFTER THE SHOW: One particularly special thing about musicals are musical motifs, which is when a musical phrase repeats itself at different meaningful moments throughout the show. Did you notice any? If so, which one(s)? Why do you think the musical motifs were placed where they were?

BREAD AND CIRCUS

“Panem e circenses” was a phrase coined by the Roman author Juvenal during the decline of the empire, in which the emperor provided his people with grand spectacles yet only the most meager food. Nowadays, this phrase is used to critique government policies that are all show and no substance, or that are intended to distract people from their true needs with promises of grandeur and entertainment. The plot of *Assassins* takes place at a deranged circus, led by the proprietor who follows the tactics of “panem e circenses”. Convincing each assassin to take up a gun, he promises that “everybody’s got the right to their dreams,” and that if their dreams aren’t achieved, it’s not their fault.

Questions

- The American Dream is the concept that all individuals can achieve greatness. Is this something that people need, or something distracting them from other needs in life? Is it bread or circus?
- Can you think of any American policies, either past or present, that could be labelled as a bread and circus? Do you think it’s dishonest for a government to do this, or is it necessary for maintaining the peace?
- John Wilkes Booth, the first of the assassins, wrote a letter while in hiding. Part of this letter proclaimed: “I am here in despair. And why? For doing what Brutus was honored for. And yet I, for striking down a greater tyrant, am looked upon as a common cutthroat.” History sees Lincoln’s assassination as an unjustified tragedy, but the assassination of Julius Caesar by his closest friends is looked upon with sympathy and understanding, partly due to Shakespeare’s *Julius Caesar*. Nearly two thousand years passed between these two famous assassinations. Do you think in a thousand years we will have a different story about Booth’s actions? Who decides who is “right” in history?
- The American Circus tradition rose to its height in the late 1800s, where trains would transport troupes of oddballs, outcasts, and runaway workers around the country. For a small fee, “normal” people could stare without shame at humans they deemed grotesque in order to feel better about themselves. How does the dilapidated circus setting of *Assassins* influence the ways we relate to these historical figures?
- While the proprietor pulls each character into the shooting range of history with promises of fulfilment and fame, he also mocks their choices after each act. Using folk music to directly address the audience, playfully judge and manipulate each character, what or who do you think the Balladeer represents in the American context?

WHY NOW?

We are living through a particularly polarizing moment in American history. From the impeachment, to the election, to the border crisis, to gun legislation, many Americans feel unsafe, disillusioned, and angry.

Questions

- Why do you think The Gamm chose to do this play right now?
- How does the role of social privilege influence one's ability to take artistic risks?
- With such extreme content, it's easy to jump to a conclusion about a playwright's, a director's, or a theatre company's political beliefs. What is the danger of assigning a political label to art? Are we justified in doing so? How and in what circumstances?

HISTORICAL CONTEXT

Assassinations of political figures did not occur until the mid-1800s; instead, there were riots and duels between political adversaries which were supported by the rule of law. Lincoln's assassination, which was first successful presidential assassination, created such a widespread response that soon after, others were attempting it. Half of the presidential assassinations were attempted or completed in the twenty year stretch between 1963 and 1981.

Questions

- Why do you think there were no presidential assassinations for the first century of American nationhood?
- Consider one of the assassins in this story. Was it personally motivated or politically motivated? What did they intend the effects of their actions to be?
- Did you find yourself sympathizing with the assassins? Why or why not?



FROM THE PROGRAM

THE REAL-LIFE CHARACTERS IN ASSASSINS

JOHN WILKES BOOTH (1838-1865) Assassinated President Abraham Lincoln during a performance of *Our American Cousin* at Ford's Theater, Washington, D.C., April 14, 1865.

CHARLES GITEAU (1838-1882) Assassinated President James Garfield in the waiting room of the Baltimore and Potomac Railroad Station, Washington, D.C., July 2, 1881.

LEON CZOLGOSZ (1873-1901) Assassinated President William McKinley during a public reception at the Temple of Music Pavilion at the Pan American Exposition, Buffalo, N.Y., September 6, 1901.

GIUSEPPE ZANGARA (1900-1933) Attempted to assassinate President-elect Franklin D. Roosevelt as Roosevelt greeted well-wishers in Bayfront Park, Miami, Fla., February 15, 1933.

LEE HARVEY OSWALD (1939-1963) Assassinated President John F. Kennedy from the sixth floor of the Texas School Book Depository, Dallas, Texas, November 22, 1963.

SAMUEL BYCK (1930-1974) Attempted to assassinate President Richard M. Nixon; hijacked a commercial jetliner that he intended to crash-dive into the White House, Baltimore-Washington International Airport, February 22, 1974.

LYNETTE "SQUEAKY" FROMME (1948-) Attempted to assassinate President Gerald Ford as he left the Senator Hotel, Sacramento, Calif., September 5, 1975.

SARA JANE MOORE (1930-) Attempted to assassinate President Gerald Ford as he left the St. Francis Hotel, San Francisco, Calif., September 22, 1975.

JOHN HINCKLEY, JR. (1955-) Attempted to assassinate President Ronald Reagan as he left the Washington Hilton, Washington, D.C., March 30, 1981.

Booth	Guiteau	Czolgosz	Zangara	Oswald	Byck	Fromme	Moore	Hinckley
								
X	X	X		X				
								
Lincoln	Garfield	McKinley	Roosevelt	Kennedy	Nixon	Ford	Reagan	

 **EMMA GOLDMAN (1869-1940)** Turn-of-the-century anarchist agitator and writer; an advocate of free speech, birth control, women's equality and independence, and union organization.

 **DAVID HEROLD (1842-1865)** An accomplice of John Wilkes Booth in the assassination of Abraham Lincoln on behalf of the Confederacy's cause.

ACT V

ACTIVITY FOR THE CLASSROOM

ACTIVITY: BE A COSTUME DESIGNER

Assassins is a unique challenge for costume designers, as each character's life is lived in a different historical era. Each assassin is based off of a real person, so the costume designer has the opportunity to recreate the clothes of these famous figures. The designer must find a way to accommodate the historical specificities of each character's time period while still making an aesthetically cohesive collective presentation. Furthermore, the costume designer must create unique apparel for the ensemble members and, in some cases, even the band or orchestra members. It's quite a feat of organization and creativity!

In this activity, you will get the opportunity to design a cohesive portfolio of costume sketches for *Assassins*. Choose one option from the options below, and remember that while each design must capture the uniqueness and historical period of the character, the costumes must still bear some sort of aesthetic similarity. When you've finished your sketches, present them to your classmates.

Option 1: Historical Characters

Pick three characters from the list given below and design their costume. Do a quick google search and find what the real person looked like and what they tended to wear. Remember that each actor will wear this costume for the entirety of the show. Also, they have to be able to move and sing in it.

- John Wilkes Booth
- Charles Guiteau
- Giuseppe Zangara
- Samuel Byck
- Linette "Squeaky" Fromme
- Lee Harvey Oswald

Option 2: The Balladeer and Proprietor

The balladeer and proprietor play complimentary roles in guiding the assassins through their stories. While both characters are fictional creations, they seem to represent different facets of the American psyche, like a devil on one shoulder and an angel on the other. Sketch costumes or source images for these two characters keeping in mind what you believe they represent.

Option 3: Ensemble or Band

Draw 2-4 sketches or source images of potential costumes for either the band or the ensemble. Do you want them to be uniform or distinct from each other? Are they based in a specific time period, and if so why? Do you think that designing for the ensemble of this show is more challenging than designing for the main characters? Why or why not?

ACT VI

EPILOGUE



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THANK YOU!

Thank you for joining us for *Assassins* 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 *Assassins*.

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. Auditions for GSI are March 13, and May 2. Email kate@gammtheatre.org to schedule your audition.

We hope you will join us for more student matinees at The Gamm! To book a matinee, contact Drew at drew@gammtheatre.org or 401-723-4266 ext. 112. To learn more about Gamm Education, find us on the web at www.gammtheatre.org or reach Susie Schutt at 401- 723- 4266 ext. 121.



COMING NEXT

APR 23 - MAY 17



MARY JANE

BY AMY HERZOG

From her apartment in Queens, Mary Jane navigates both the mundane and the unfathomable realities of caring for her chronically ill two-year-old son. Immersed in a world of medicines and feeding tubes, the unflinchingly optimistic single mom finds herself building a community of women from many walks of life. Herzog's beautifully unsentimental play is a tribute to a mother's unconditional love and the power of empathy.

GET YOUR TICKETS NOW AT [GAMMTHEATRE.ORG](https://www.gammtheatre.org)