



# THE REVOLUTIONISTS

by

**Lauren Gunderson**

directed by

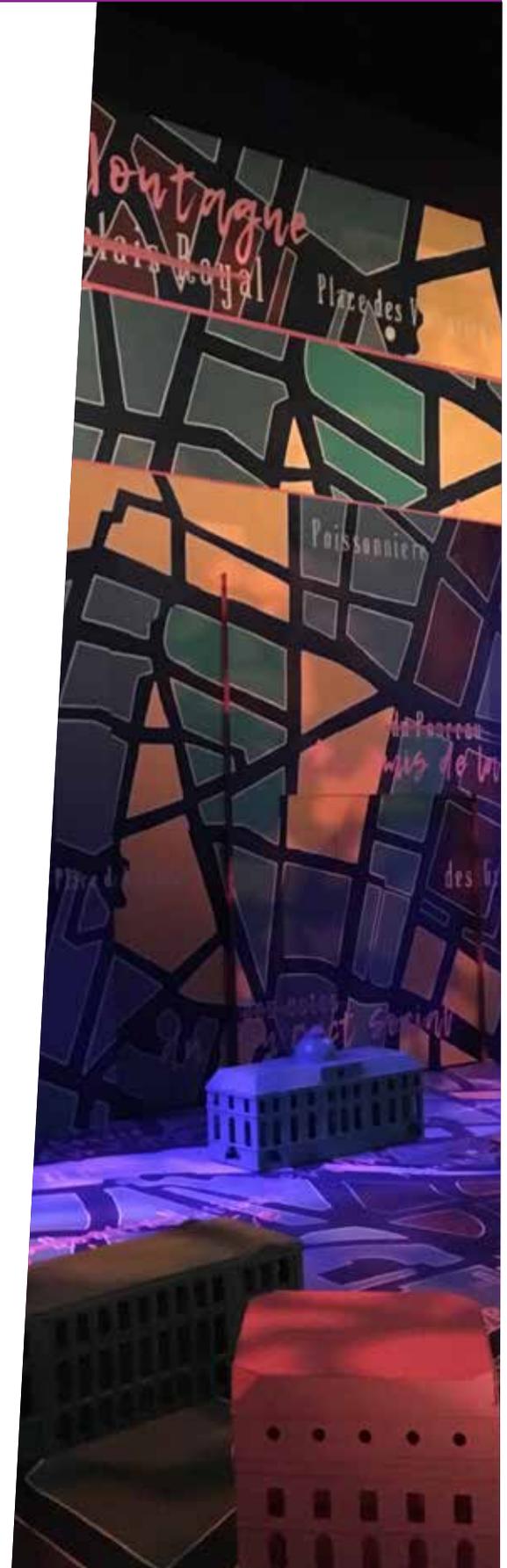
**Lava Alapai**

# DEEP DIVE

**ARTISTS  
REP 18/19**  
WE DO THEATRE

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**ABOUT**

# ARTISTS REP

**ARTISTS  
REP** **WE DO  
THEATRE**

**Artists Repertory Theatre's mission** is to produce intimate, provocative theatre and provide a home for artists and audiences of varied backgrounds to take creative risks. Artists Rep is Portland's premiere mid-size regional theatre company and is led by Artistic Director Dámaso Rodríguez. Founded in 1982, Artists Repertory Theatre is the longest-running professional theatre company in Portland. Artist Rep became the 72nd member of the League of Resident Theatres (LORT) in 2016 and is an Associate Member of the National New Play Network (NNPN).

Artists Rep has become a significant presence in American regional theatre with a legacy of world, national, and regional premieres of provocative new work with the highest standards of stagecraft. The organization is committed to local artists and features a company of Resident Artists, professionals of varied theatre disciplines, who are a driving force behind Artists Rep's creative output and identity.

# A LETTER TO EDUCATORS

Dear Educators,

We are looking forward to seeing you at Artists Repertory Theatre for the production of *The Revolutionists* by Lauren Gunderson.

This study guide is provided to enhance your students' theatre experience. There is material for your students to utilize before and after the performance. Our goal is to increase theatre exposure and understanding, as well as to encourage meaningful conversation and provoke thoughtful discussion about the play you will attend. Within this guide there is information about the play's themes, setting, characters, pertinent articles, basic theatre etiquette and more. We hope this information will enhance your class's theatre experience.

Artists Rep provides many opportunities for young people to get involved! Students can shadow professional theatre artists in a variety of disciplines, observe tech rehearsals, and become members of our Student Ambassador Program! Please feel free to contact us or give your students our contact information.

Enjoy the show!

Karen Rathje  
Education Director  
Artists Repertory Theatre  
[krathje@artistsrep.org](mailto:krathje@artistsrep.org)

# THE

# PLAYWRIGHT



LAUREN GUNDERSON

Lauren Gunderson is an American playwright, screenwriter and short story author. She is currently recognized as America's most produced living playwright<sup>1</sup>. She earned a Bachelor of Arts Degree in Creative Writing from Emery University, where she studied Southern Literature and Drama, and a Master of Fine Arts Degree from New York University's Tisch School of the Arts, where she studied Drama and was a Reynolds Fellow in Social Entrepreneurship. She has had over twenty plays produced. Her work has been commissioned, premiered and produced across the U.S. at companies such as South Coast Repertory, The Kennedy Center, Eugene O'Neill Theater Center, Denver Center Theatre Company, San Francisco Playhouse, Marin Theatre Company, Synchronicity, Berkeley Rep, Round House Theatre, Northlight Theatre, Crowded Fire Theater and more.

## PLAYS

*Ada and the Engine*

*The Amazing Adventures of Dr.*

*Wonderful and Her Dog!*

*Background (Winner of the Essential Theatre Prize 2001)*

*Bauer*

*The Book of Will*

*By and By*

*Emile: La Marquise du Chatelet*

*Defends Her Life Tonight*

*Exit, Pursued By A Bear*

*Eye of the Beheld*

*I and You (Winner of the 2014 Harold and Mimi Steinberg/American*

*Theatre Critics Association New*

*Play Award and Finalist for the*

*2014 Susan Smith Blackburn Prize)*

*Miss Bennet*

*Parts They Call Deep (National Playwriting Award Winner)*

*Rock Creek Southern Gothic*

*Silent Sky (Finalist for the Jane Chambers Award 2013)*

*The Taming*

*Toil & Trouble*

*We Are Denmark*

## AWARDS AND FELLOWSHIPS

Lanford Wilson Award

Otis Gurnsey New Voices Award

Steinberg/ATCA New Play Award

Finalist, Susan Smith Blackburn Prize

John Gassner Award for Playwriting

Recipient of the Mellon Foundation's 3-Year Residency with Marin Theatre Company

<sup>1</sup>Daniel Pollack-Pelzner, "You've Probably Never Heard of America's Most Popular Playwright," The New Yorker, Oct 16, 2017.

# THE SETTING

Paris, the Reign of Terror (1793).

A safe place, a study, a prison cell, the Tribunal.  
Then the scaffold.



# PLAYWRIGHT'S NOTE ON THE PLAY

The play is mostly a *comedy*.

The play is based on real women, real transcripts, and real executions.

But remember it's a *comedy*.

The play runs with a seamlessness that necessitates less-realistic sets.

FRATERNITÉ is an almost commedia presence, a stock character of a bad guy, masked.

***In the end, the entire play is in Olympe's mind as she walks up the stairs onto the scaffold, and to her death.***



# PLAY SYNOPSIS

## SPOILER ALERT

Late in the 18th Century, France's costly involvement in the American Revolution and extravagant spending by King Louis XVI left the country on the edge of bankruptcy, which, on July 14, 1789 (known as Bastille Day), led to the start of France's own revolution. By January 21, 1793, Louis XVI was beheaded. On September 17, 1793, the French Reign of Terror began as those who had been in revolt against the monarch and the establishment began to defend and consolidate their power. This play takes place during that period, which lasted until July 27, 1794. Three of the characters in *The Revolutionists* were beheaded during the Reign of Terror: Marie Antoinette, the last queen of France before the Revolution, who supposedly, upon learning that her subjects were starving and had no bread, said, "Let them eat cake," and who was thus viewed as an enemy of the Revolution, was beheaded on October 16, 1793. Olympe de Gouges, a French playwright was beheaded for her writings in 1793; in her Declaration of the Rights of Women and the Female Citizen, she challenged the practice of male authority and the notion of male-female inequality, but she was executed mainly because of her vehement opposition to the Revolution's turn to terror. Charlotte Corday was also beheaded in 1793 for assassinating Jean Paul Marat, a journalist, who was one of the most

radical leaders of the Revolution. The Revolution did not end until 1799. In an ironic twist of history, all the while the French Revolution was occurring, the Caribbean island of Haiti, which was at that time a slave-based French colony known as St. Domingue, was itself rebelling against France.

The play takes place in the mind of its main character, the playwright, Olympe de Gouges. Most of the action takes place in the playwright's study. There, the playwright (Olympe), the former queen (Marie), the assassin (Charlotte), and a fictional Caribbean spy, Marianne Angelle (Marianne), who was working with her husband in the Caribbean island's revolt against France, meet and attempt to save the soul of France during the time of intense upheaval, while also avoiding the guillotine. Olympe is trying to write a defining story to fit the explosive period of history in which she lives. She is visited by the other three women who have their own ideas and demands. Marie wants better press and some changes as to how history views her. Charlotte is looking for final last words to say at her execution. Marianne gathers intelligence to send home to the Caribbean. *The Revolutionists* is a play about four badass women who fight for the equality of all women and for the love of their country.

# SCENE BREAKDOWN

Act One, Scene One: As the play opens, Olympe is working on a play that she envisions being “the voice of the revolution.” She intends to call it *The Revolutionists*. She is interrupted by Marianne who wants her to write pamphlets and articles about abolishing slavery in support of her country’s fight against French-imposed slavery. They discuss what Olympe should be writing, including whether Olympe should be writing a “declaration,” “like the Americans.”

Charlotte arrives, looking for a writer. She wants Olympe to write “last words” for her after she kills the journalist, Jean Paul Marat, whom she believes was responsible for the murder of “a hundred of my neighbors.” For her, the revolution has become “for the zealots,” rather than the people.

Marie enters. She has heard that Olympe is the only lady playwright left in Paris. She is looking for a rewrite. She wants to be queen again. She thinks Marianne is her servant, to which Marianne responds that she is a free woman, and “I am no one’s servant, I’m just standing nearby.” Marie proclaims, “she needs better press.” They talk about what they are doing and how it is their time to be known and heard. Charlotte leaves to kill Marat, even though Olympe hasn’t written her last words, and Marianne goes along to watch so she can write home about it. Olympe talks with Marie and decides instead of writing

a play, she will write a declaration of women’s rights.

Act One, Scene Two: Olympe addresses the National Assembly, saying “When will women ask ourselves . . . What has this Revolution given us? And if the answer is nothing? When will we take it for ourselves?” Charlotte “kills” Marat, saying, “As the murderer Marat draws his final breath, there will at last be peace in France. You’re Welcome. Charlotte Corday.”

Act One, Scene Three: Marie and Marianne discuss their husbands and children. Marianne believes her husband may have been killed. Marianne and her husband have written one another “final” letters, and if Marianne receives the letter, she will know her husband is dead. Olympe arrives and talks about how poorly her appearance at the National Assembly went. “One guy threw a shoe.” Marianne suggests they visit Charlotte in prison. Olympe declines to go because it stopped being fun for her when Charlotte killed someone, but she writes last words for her on a slip of paper which she gives to Marianne.

Act One, Scene Four: Marianne visits Charlotte in prison. Marianne gives her the slip of paper that Olympe wrote on as the guards come for Charlotte.

# SCENE BREAKDOWN

continued ...

Act Two, Scene One: Marat's a martyr, Charlotte's on trial, and Olympe has found something to write about . . . a five-hour historical dramatization with both Olympe and Marie in it in which the country is saved by its women.

Act Two, Scene Two: Olympe and Marianne are at the guillotine where Charlotte is to be executed. Olympe can't take it and runs away. Charlotte speaks and sings softly until she is beheaded.

Act Two, Scene Three: In Olympe's study, Marianne sees Marie holding the letter from Marianne's husband, meaning he is dead. Trumpets sound meaning that the agents of The Terror have arrived for Marie to take her to the guillotine. Olympe panics because she thinks Marie has taken her play with her. She decides she needs to destroy all of her writings. Marianne and Olympe fight about Olympe's decision. Marianne berates Olympe about worrying about literature while people are dying.

Act Two, Scene Four: Marie is on trial. Marianne comes to watch. A character named "Fraternité," who is Charlotte wearing a mask, questions Marie. Marie is condemned to die by the guillotine and is beheaded.

Act Two, Scene Five: Olympe and Marianne are in Olympe's study. Marianne has written her own declaration. There is a knock on the door. The

enforcers of The Terror have come for Olympe.

Act Two, Scene Six: Olympe is on trial for having written a play sympathetic to Marie Antionette. The character of "Fraternité" is joined by a twin, who is Marie in a mask, and the two Fraternités (Charlotte and Marie) declare Olympe guilty and sentence her to death.

Act Two, Scene Seven: Olympe is trying to write a new ending for herself. The ghosts of Charlotte and Marie appear. They tell her she has an audience. Marianne says, "Now Olympe never actually met these women, but on the scaffold in that moment . . . she writes what she wants: her own story . . . And her story is one of . . . sisters."



# CHARACTER BREAKDOWN



**OLYMPE** De Gouges

**played by: Jamie M. Rea**

baddass activist playwright and feminist. Theatre nerd, excitable, passionate, a showman. Widowed and never married To ensure her personal freedom.



**CHARLOTTE** Corday

**played by: Joellen Sweeney**

badass country girl and assassin. Very serious, hardened by righteousness, Never been kissed. Has a pocket watch she keeps checking.



**MARIE** Antoinette

**played by: Amy Newman**

pretty badass but fascinating former queen of France. Bubbly, graceful, opinionated, Totally unaware, unintentionally rude, and oddly prescient. Never had a real friend.



**MARIANNE** Angelle

**played by: Ayanna Berkshire**

A badass black woman in Paris. She is from the Caribbean, a free woman, A spy working with her husband, Vincent Tough, classy, vigilant, the sanest one of them all.

# THE FRENCH REVOLUTION

Luan Schooler  
&  
Logan Starnes

*The French Revolution was one of the greatest upheavals in European history. In just over ten years, the people of France destroyed and redesigned the country's political structure, eliminating the absolute monarchy and feudal system that had dominated the population for centuries.*

*Although 1789 is recognized as the beginning of the Revolution, the causes reach back many decades. Through the second half of the 18th century, France was involved in a series of ruinously expensive wars including the French and Indian War, the Seven Years War, and the American Revolution. Financial management by the government was chaotic at best, and by 1788 the kingdom's wealth had disappeared almost entirely.*

*Additionally, two decades of poor harvests, cattle disease, and constantly rising bread prices spread deep misery throughout 98% of the population that was neither noble nor clergy. This great swath of the population - known as the Third Estate - lived in wretched destitution, their every action taxed to support the luxury and privilege of the nobility and the Church. Desperation and resentment ignited riots, looting, and striking throughout France.*

*Louis XVI, who was married to Marie Antoinette, ascended to the throne in 1774 at the age of twenty. Inspired by Enlightenment ideals, his early years were marked by attempts to improve the government; however, the nobility and Church strongly resisted these reforms-- resulting in steadily worsening conditions for the commoners.*

*In 1786, Louis XVI's financial minister proposed a universal land tax to which the privileged classes*

*would no longer be exempt. This brought on a near-revolt by the aristocrats, and Louis was facing demands from all segments of the population. He summoned the Estates-General, a national convening of representatives*

*of the Three Estates (nobles, clergy, and commoners), which had last occurred in 1614. Finding themselves in the vast majority, the Third Estate representatives mobilized to demand a new constitution that would guarantee equal representation (voting by head rather than by status) and eliminate the royal veto. They renamed the convening as the National Assembly, and vowed not to disband until a new constitution had been drafted. Begrudgingly,*

*the King and other Estates were compelled to participate.*

*While the National Assembly was meeting in Versailles, Paris was rocked by violence. There were rumors that the military would be sent to quell the popular insurgency in Paris, and on June 14th the people rioted. Insurgents stormed the Bastille fortress to take gunpowder and weapons to defend against the King's army, an act that is celebrated as the beginning of the French Revolution.*



*The revolutionary spirit swept across the French countryside. Desperate, poor, and furious, the peasants revolted against years of exploitation and maltreatment, looting and burning the homes of tax collectors, nobles, landlords, and anyone seen as elite. During this agrarian insurrection, known as the Great Fear, nobles fled to seek asylum in neighboring countries. In August 1789, the National Assembly moved to equalize taxation and end feudalism entirely, demolishing the system that had undergirded France's political system for centuries.*

*Over the next two years, the National Assembly reorganized governmental policies and structures. They approved the text of the Declaration of the Rights Of Man and of the Citizen as a statement of principle, nationalized all Church property, suppressed all religious orders, nullified nobility and titles, and abolished slavery in France (but not in French colonies). During this tumultuous time, the riots in Paris and the countryside continued, and the King made an unsuccessful attempt to flee to Austria.*

*In September 1791, France's first written constitution was adopted. It reflected the more moderate views of the Girondists faction of the National Assembly, calling for a constitutional monarchy in which the King would retain veto powers and be able to appoint ministers. However, this centrist position inflamed the more radical Jacobins*

*who rejected the constitution entirely. They wanted the monarchy to be utterly razed and replaced by a republican form of government. Influential radicals, including Maximilien de Robespierre, George Danton, and Jean-Paul Marat, began inflaming the populace and demanding that Louis XVI be tried for treason.*

*There was widespread fear that nobles who had fled to Austria and Prussia would call upon those countries to attack France to quell the Revolution.*



*In response, the Assembly declared war on those two countries. They hoped not only to fend off the counterrevolutionary nobles, but also to spread the Revolution throughout Europe.*

*In Paris, the radical Jacobins arrested Louis XVI. The king and his family (including Marie Antoinette) were imprisoned for four months, during which the cascade of violence continued to overwhelm French life. The September Massacres saw the deaths of hundreds of accused counterrevolutionists in the street of Paris. Simultaneously, legislation declared the end of the monarchy and the official establishment of the French Republic. King Louis XVI was sentenced to death for crimes against the state, and went to*

*the guillotine on January 21, 1793 - an act that earned the Revolution condemnation from countries around the world, and intensified the wars France was facing on all sides.*

*In the months following the King's death, the Revolution entered its darkest, most dangerous phase: the Reign of Terror.*

*The Jacobins seized control*

*and crushed the moderate Girondists, labeling them counterrevolutionary and sending hundreds to the guillotine. Once those moderate voices were silenced, the Jacobins proceeded to eradicate Christianity, establish a new calendar, and launch the Committee of Public Safety. With Robespierre in charge, the Committee unleashed its rabid hunt for anyone who did not sufficiently support the Revolution. During his 10-month reign, Robespierre oversaw the trials*



and executions of over 17,000 people, while unknown numbers of others died in prison or without any official process.

Eventually, the people rose up against Robespierre in a coup d'état known as the Thermidorian Reaction, and he suffered the same he had doled out to thousands -- he met the guillotine on July 28, 1794. Following his death, the pendulum swung back to a more moderate phase led by Girondists who had survived the Terror. In 1795, a new constitution was adopted that established a bicameral legislature for France, wherein a five-member directorate held executive power. Jacobin and Royalist opposition to this new form was swiftly put down by the army, led by General Napoleon Bonaparte.

Sadly, the new government did not rise to the challenge of governing France. Political corruption was rife, systems were chaotic and inefficient, bread prices continued to rise, and the population again demanded change.

On November 9, 1799, Napoleon Bonaparte staged another coup and declared himself France's 'first consul'. The French Revolution was finished, superseded by the Napoleonic era.



# FUN FACTS ABOUT THE GUILLOTINE

**1** The French did not invent it. The Halifax Gibbet was a similar machine: a heavy ax head was suspended by a rope above a plank on which a prisoner was tied. When the rope was cut, chop went the ax, and plop went the head. The first recorded gibbet execution was in 1286. The Scots had their own beheading machine, the Scottish Maiden, which lopped over 150 heads from 1564 to 1710.

**2** It was originally created to make executions more humane. Prior to its use, French executions were generally either hanging, extended torture, or beheadings by ax or sword, which often required several whacks to finish the job. Dr. Joseph-Ignace Guillotin was opposed to the death penalty, but designed this machine to minimize pain and suffering. He was very distressed when his name became so closely linked with his creation.

**3** Viewing executions was popular with the French public and many found the guillotine to be disappointingly efficient. Accustomed to the entertainment of slower, more torturous methods, the guillotine's swift delivery of the condemned's fate was not satisfying to some in the zealous crowds.

**4** Small guillotines were sold as toys for children to execute mice, and others for slicing bread at dining tables.

**5** The last French execution by guillotine was in 1977.

**GET INTO THE**

# **WORLD OF THE PLAY**

**This collection of books, movies, and music are inspired by the world of *THE REVOLUTIONISTS*.**

## **BOOKS:**

### **BOOKS:**

#### **DRAWING THE LINE:**

#### **INDIAN WOMEN FIGHT BACK**

BY PRIYA KURIYAN

#### **HEAVY VINYL: RIOT ON THE RADIO**

BY CARLY USDIN

#### **THE SUBVERSIVE STITCH**

BY ROZSIKA PARKER

## **MOVIES/TV:**

#### **I SHOT ANDY WARHOL (1996)**

#### **WHALE RIDER (2002)**

#### **ALIEN (1979)**

#### **FRIDA (2004)**

## **MUSIC:**

#### **BEYONCE**

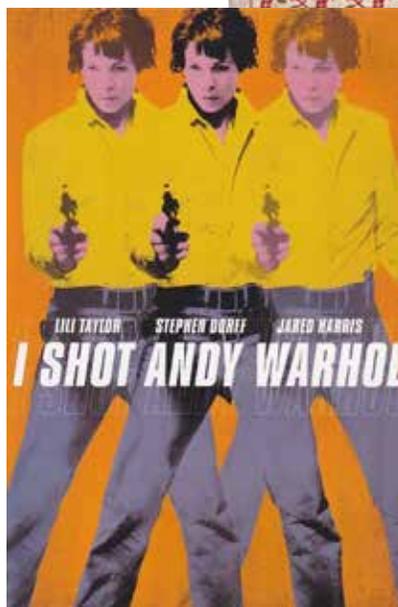
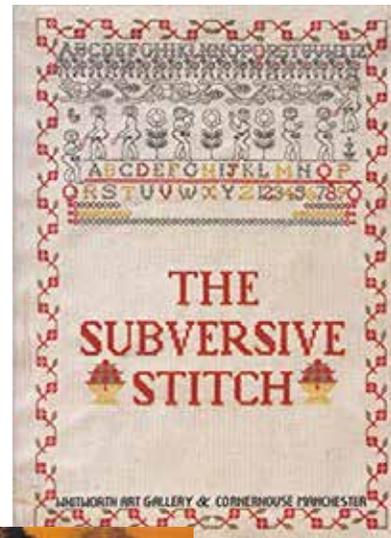
#### **JANELLE MONÁE**

#### **CHLOE X HALLE**

#### **SALT-N-PEPA**

#### **BIKINI KILL**

#### **LITTLE MIX**



# THEMES OF THE REVOLUTIONISTS

**Gender Equality** - men and women should have the same rights and opportunities across all sectors of society

**Feminism and Intersectionality** - women's rights and the need to find oneself; how different forms of discrimination intersect with and amplify gender-based discrimination

**Standing Up for One's Beliefs** - being willing to stand up for what you believe in the face of opposition

## ELEMENTS OF DRAMA

### PLOT

The sequence of events in a play revealed through the action and/or dialogue

### TOPE

The manner the play is written (e.x. casual, comic, serious, somber, etc.)

### THEME

The central topic the play investigates

### OBJECTIVE

The goal a character has within a play

### CONFLICT

The clash between opposing forces, ideas, or interests that creates tension

### STAGING

Patterns of movement in a play, including: entrances, exits, and movement on the stage

### THE FOURTH WALL

The conceptual barrier between actors onstage and the audience  
[When the actors directly interact with the audience, it is referred to as "breaking the fourth wall"]

### TECHNICAL ELEMENTS

Elements such as sets, costumes, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production

# DISCUSSION TOPICS

## COMMON CORE STANDARDS

The Common Core Standards for English, Social Studies and Theatre. The following possible discussion topics are relevant to the following Standards:

**English** (11-12.RL.6): Analyze a case in which grasping a point of view requires distinguishing what is directly stated from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**Social Studies** (9-10.RH.5): Analyze how a text uses a structure to emphasize key points or advance an explanation or analysis.

**Theatre** (9.RE3.HS1): Consider the aesthetics of the production elements in a drama/theatre work.

## What Theme Do You Find At The End Of The Play?

At the end of the play, as the guillotine is about to be brought down on Olympe, Marianne says,

“Who are we, without a story?”

The stage directions then read: “The sound of the guillotine. But Olympe stands tall again to tell us . . . .”

Olympe: “And a story begins.”

The play is about language and the power of words. It is a play about a play. Three of the characters portray real women who had various roles in the French Revolution, and who were executed for what they did, and one of them is entirely imaginary. The play takes place in the mind of Olympe who believes in the power of language to shape the world. The other characters, who exist entirely in her mind, come to her for help in creating words to help them advance the causes in which they believe and shape their own worlds. Olympe creates them as characters and tells their stories, as well as her own story. Ultimately, the story that Gunderson’s play tells is about the power and importance of words and using words to tell stories, and about women telling those stories. This speaks to what Gunderson is doing as a playwright when she says, during an interview about the play, “It speaks to a changing landscape in American theater, how we are counting on and excited about women’s voices, not just my own. The other people on that Top 10 list [include] Lisa Kron and Domi Morisseau, so it really is a time [for] female voices that’ve had a harder go at being heard. ... Now we can prove that we are powerful, funny writers with a lot of wit, heart and soul. It’s an honor to lead that charge.” <https://wtop.com/entertainment/2018/01/qa-revolutionist-lauren-gunderson-is-americas-most-produced-playwright/>

## How Does Gunderson Use the Guillotine To Emphasize Key Points?

A guillotine is a device for inflicting capital punishment by decapitation. It consists of two

posts that are grooved with a crossbeam that has an oblique-edged knife. The cross-beam is heavily weighted. When the cross-beam is released, it falls forcefully upon and slices through the neck of a prone victim. It was introduced into France in 1792. It was the symbol of the Reign of Terror and was used to execute thousands of people.

The Revolutionists is a comedy. Gunderson makes that clear in her notes. But the play begins with the shadow of a guillotine, and three of the characters in the play are executed by the guillotine. In real life, Olympe, Charlotte and Marie all died on the guillotine. In the play, each of these characters has a major speech immediately before they are executed. At the very end of the play, Olympe tells the audience "And a story . . . begins" after the sound of the guillotine being brought down upon her neck is heard. The guillotine undercuts the comedy by adding a dimension of reality and terror. There are actual life and death stakes, which, ironically, makes it all the funnier. The stakes keep rising as the play proceeds. Will anyone be alive at the end.

## **What Does Introducing Fraternité Add To The Theatricality Of The Play?**

Gunderson describes the character of Fraternité as an almost commedia presence, a stock character of a bad guy, masked. The motto of the French Republic is liberty, equality and fraternity (spelled fraternité in French). It was one of the mottos in use during the French Revolution. At the trials of Marie, where Charlotte, as Fraternité, in a mask presides, and Olympe, where Charlotte and Marie, in masks preside, the Fraternite(s) perform the role of prosecutors. The Fraternités' facial expressions and vocal inflections do not change. The masks depict the prosecutors as puppets of the Reign of Terror participants. Marie is accused of crimes against humanity, morality and the Republic. Olympe's play is described as "a treasonous tract," "maliciously and purposefully composed to attack the sovereignty of the people," and a "shameful drama poorly penned."

When Charlotte and Charlotte and Marie appear in masks as bad guys, it is also apparent that there is no "fraternity," let alone sorority, among the three characters in the sense of a group of people sharing common interests or fellowship and support. As Olympe observes, her colleagues are mucking up the revolution. The Fraternités underscore the hypocrisy of what is occurring under the guise of fraternity. The mask of Fraternité also makes the larger point that the French were massacring one another in the name of fraternity, so the slogan of fraternity simply masked intolerance, hatred and terror during the Reign of Terror.

# CLASSROOM ACTIVITIES

Marianne finds her own voice during the play and writes her own declaration. What do you believe? How do you want to be remembered? Write your own declaration.

Have each student write one sentence about what they want to demand of their government. Organize the sentences into a coherent monologue. Memorize and perform the monologue.

Design a graphic image for *The Revolutionists* that can be used on a playbill or theatre poster. You can read how the Managing Director of the Boulder Ensemble Theatre Company did this here: <https://betc.org/behind-scenes-revs/>

Make up a story about sisterhoods.

Who is your favorite character in the play? Write an essay explaining your choice. Do you agree with everything she did and the way she did it?

Pick one of the actual historical characters (Marie Antoinette, Charlotte Corday, or Olympe de Gouges), research her and write a brief biography about her. Make a list of the differences and the similarities between the actual person and the character in the play? If several classmates do this, and they all chose a different character, the class will have a much better idea about the characters in the play when they see it.

# DISCUSSION QUESTIONS?

Why does Lauren Gunderson present her play as taking place in the mind of Olympe?

Why does Olympe keep changing her mind about her play's plot?

What are the major differences between Marianne and the other characters?

How are these four women connected?

Why do you think the American Revolution did not have a Reign of Terror like the French Reign of Terror?

Do you think the use of terror in pursuit of ideals like justice and equality is justified?

Do you think that women's continuing involvement in politics will improve our capability of resolving our political differences?

What role does theatre play in society today?

Who was your favorite character in the play? Why?

What does the character called Fraternité represent?

Why does Gunderson have the Fraternité character wear a mask?

What production elements contributed to the overall mood of the play?

# THEATER ETIQUETTE GUIDELINES

We are so excited you are here! The audience is one of the most important parts of any performance. Experiencing the play is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make your theatre experience enjoyable for everyone.

## **BE PROMPT**

Arrive in plenty of time to settle, find your seats, and get situated. Please visit the restrooms before the show begins.

## **BE RESPECTFUL**

Your behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. The performers can see and hear you, just as the audience can see and hear you.

## **TURN OFF CELL PHONES**

You may think texting is private, but the light and motion can be seen by actors and audience members and texting is distracting to those around you. Please do not check your phones, text or take photos during the performance.

## **HAVE FUN AND PARTICIPATE**

Rather than remaining totally silent, please note the difference between appropriate and inappropriate responses.

## **APPROPRIATE**

- Laughter
- Applause
- Participation (when requested)

## **INAPPROPRIATE**

- Talking (including whispering)
- Groaning / Booing
- Using Cell Phones / Devices

## **STAY WITH US!**

Remain in your seat during the play. Use the restroom before or after the show.



# UP NEXT

**ARTISTS  
REP** —ART—  
ON TOUR

## OUR 2019/20 SEASON

**1984**

by **George Orwell**

A new play by **Robert Icke** and **Duncan Macmillan**

**SEP 7 - OCT 6** @ IMAGO | 17 SE 8<sup>th</sup> Ave

**LA RUTA**

by **Isaac Gomez**

**NOV 2 - DEC 1** @ PORTLAND OPERA | 211 SE Caruthers Street

## THE STRANGE UNDOING OF PRUDENCIA HART

by **David Greig**

**NOV 30 - JAN 5** @ TIFFANY CENTER | 1410 SW Morrison Street

## SCHOOL GIRLS; OR, THE AFRICAN MEAN GIRLS PLAY

by **Jocelyn Bioh**

**JAN 18 - FEB 16** @ PORTLAND CENTER STAGE @ THE ARMORY: U.S. BANK MAINSTAGE | 128 NW 11th Ave

**INDECENT**

by **Paula Vogel**

**FEB 19 - MAR 8** @ PORTLAND STATE UNIVERSITY, LINCOLN HALL | 1620 SW Park Ave

## LOOKING FOR TIGER LILY

by **Anthony Hudson**

**MAY 2 - MAY 31** @ PORTLAND CENTER STAGE @ THE ARMORY: ELLYN BYE STUDIO | 128 NW 11th Ave