

CU ★ PRESENTS

2023-24 Season



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

NEED TO KNOW FOR THE SHOW

- Refrain from using electronic devices **during** the performance. Feel free to view this program on your device at **any time prior to** the performance, **during intermission** or **after the performance ends**.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is
the home of performing
arts at the University of
Colorado Boulder.



Remarkable
performances are the
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Theatre & Dance**.



CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts.

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The Revolutionists

by Lauren Gunderson

Oct. 6-8 and 11-14, 7:30 p.m.

Oct. 8 and 15, 2 p.m.

Loft Theatre

Director

Tamara Meneghini

Assistant Director

Allison Wilson

Dramaturg

Sam Collier

Scenic Designer

Hayley Delich

Lighting Designer

Alessa Oltman

Costume Designer

Veronica Dewey

Stage Manager

Hannah Iverson

Assistant Stage Manager

Rebekah Jeffery

THE REVOLUTIONISTS is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service collection. (www.dramatists.com)
Commissioned and first produced by Cincinnati Playhouse in the Park.

Special Thanks

- Yvonne Donaldson-Banks
- Emily K. Harrison
- Costume Patterning and Construction class, Spring 2023
- Adam Stone

Need To Know

Run time: One hour and 45 minutes, with one 15-minute intermission.

Content advisory: This production includes mentions of violence and sexual assault, racist language and sounds of a guillotine.

Cast

BLUE CAST

Performing on Oct. 6, 8, 12 and 14

Olympe de Gouges

Shannon Rymut

Charlotte Corday

Ashleigh Parish

Marianne Angelle

Marie-Antoinette Banks

Marie-Antoinette

Tilly Musser

ORANGE CAST

Performing on Oct. 7, 11, 13 and 15

Olympe de Gouges

Wyleigh Watson

Charlotte Corday

Leily Vadsana Nguyen

Marianne Angelle

Isabella 조 Jones

Marie-Antoinette

Maddy Goldberg

Program notes

Synopsis

Playwright Olympe De Gouge, assassin Charlotte Corday, former queen (and fan of ribbons) Marie Antoinette and Haitian rebel Marianne Angelle hang out, murder Marat, lose their heads and try to beat back the extremist insanity in the Paris of 1793.

Director's note

By Tamara Meneghini

The subtitle descriptions of Lauren Gunderson's play, *The Revolutionists*, have always served as crystal clear clues of how to tell a powerful story: A Comedy. A Quartet. A Revolutionary Dream Fugue. A True Story.

We all know that comedy helps us cope. Often making a joke about a heavy subject matter can be part of the healing process, and we certainly witness this in the play. Humor most frequently works as a coping mechanism when one is out of options of how to make things better or feels a lack of control over a situation—the only way to process it is through a joke. It also allows us an opportunity to see situations differently—even those situations that may have taken place centuries ago that feel very familiar to us today.

In this play, Gunderson invites us to consider four completely different humans, women, with four very different stories, all living in the same place, Paris, during the same part of the French Revolution, known as the Reign of Terror. In real life these women never met in person but certainly would have been aware of each other or at the very least their situation. An imaginary meeting of the four invites us as an audience to consider a moment when we find ourselves in a space of deep human flourishing of witnessing, listening, and responding to someone of different circumstances and experiences.

This past September, CU Boulder's very own artists in residence, the Takács Quartet, received a review stating: "The Takács (Quartet) are impressive...: every micro-phrase, every note is considered. Their sound draws you in from the first

moment. The opening chords and sinuous lines vibrate and thrill on many levels; this is of course to do with their rich and subtle playing but also the fantastic balance.”

In considering the impressive and stunning quartet of our play, Olympe DeGouges, Charlotte Corday, Marie-Antoinette and Marianne Angelle, one notices the subtle and not-so-subtle ways that they fall in and out of the main theme of this revolutionary dream fugue in fantastic balance and consideration of every note of their individual story. Their shared experiences of violence, sexism, racism, class, their distrust of government and who they choose to call sister vibrate in Gunderson’s homage to a real life playwright, Olympe DeGouges. DeGouges is tasked with writing a play about the astonishing women around her who will otherwise never be remembered.

Some of the most well-known fugues were composed not long before the time of our play, Paris 1793. Bach and Handel primarily composed fugue music for harpsichord and organ in which various parts (or voices) seem to flee from and chase each other in an intricate dance. Each of the parts, once having started the main melody, flee from the next part, which then takes up the same melody and then sets off in hot pursuit of its own escape route, or new melody. Most of us have heard of Bach and Handel, but how about Elisabetta de Gambarini, who not only also composed fugues, that Handel was aware of at the time, but she also sang, played the harpsichord, and conducted to much acclaim.

Ruth Wilson Gilmore, professor of earth and environmental sciences (geographer and former dramatist), speaks of freedom as a place, not primarily focused on what needs to be rid of but a place composed of that which build together. This place of freedom is oriented around a commitment to be fully present with each other despite our differences and allow ourselves to be available to and vulnerable with each other.

For a suspended moment in time, we are asked to consider what it might be like to have these four revolutionary women in the same room together, given an opportunity to share their story from their own perspective, and then give permission to Olympe to at last preserve their truth before their life ends. It is that fleeting moment from the main theme of our fugue, the actual revolution,

the moment before they first enter Olympe's residence, fearing for their lives, that gives space to freedom, to ponder who is present to render comfort, a joke, a hug, a possible solution, a song ... in their final moments on this planet. The true story lies in not only the stories we know or think we know ... it also resonates profoundly in how we and these four women connect with each other when given that place, as revolutionary companions, who agree to be present with one another where freedom, equality, liberty and true connection is possible.

Dramaturg's note

By Sam Collier

In *The Revolutionists*, we meet four women from very different backgrounds: a playwright, a spy, an assassin and a queen, in a room in Paris in 1793. Into this room, each woman brings a perspective shaped by her own experiences.

Olympe de Gouges, a playwright and political activist, is a well-known opponent of slavery and an advocate for the rights of women and children. Marianne Angelle has traveled to France from the Caribbean and is gathering information to send back home to her husband, Vincent, who is involved in the Haitian Revolution. Charlotte Corday, a country girl raised in a convent, is on a mission to assassinate the political leader Jean-Paul Marat, in an attempt to prevent further violence. And Marie-Antoinette, of course, is the former queen of France, whose husband Louis XVI has recently been executed.

History has already told us what happens to these women. Marianne is an invented character, although inspired by specific people of the time, but the other three women were real: it's no spoiler to say that Olympe, Charlotte and Marie-Antoinette will soon face the guillotine. So why tell this story? What might we learn from the way they muster their courage, stick to their beliefs, and bolster each other up, in this room, this "safe place," as Lauren Gunderson calls it?

Knowing what will happen to them, what can we discover here?

So much of history is lost. If we rely on the people who write things down to tell us what happened, how can we remember all those moments that no one

has recorded? As Olympe wrestles with her next play, and Marianne decides what to write to her husband, and Charlotte insists on finding the perfect line to shout from the scaffold, we begin to understand how these women's complexities will be reduced to the few words that linger on after they're gone. Marie-Antoinette, too, will be trapped by her last words, unable to speak for herself once she has been killed.

In the theater, we can bring them to life again. We can imagine them—their layered emotional lives, their courage and trepidation, the kindness and the anger they might have shown each other. What might they have said to each other, if they had found themselves in the same room, in the midst of a revolution, on the brink of their own deaths? Lauren Gunderson has invited us to consider this, and now we invite you to imagine along with us. What has history forgotten about these women, in a city in crisis, in a moment of danger, in the space of a breath ... ?

Personnel

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

MARIE-ANTOINETTE BANKS (Marianne Angelle) is a junior at CU Boulder, pursuing her BFA in acting. Her past performance credits include roles in *Antigone*, *Presented by the Girls of St. Catherine's*, *5 Lesbians Eating a Quiche* and *The Normal Heart*. Sadly, she bears no relation to the former Queen of France.

MADDY GOLDBERG (Marie Antoinette) is a fourth year student at the University of Colorado Boulder working towards her BFA in acting and minor in journalism. She is so excited to be working on this amazing show with this incredible cast and creative team. Her previous credits with CU Boulder include *Gallathea* (Dick/Eurota), *They Promised Her the Moon* (u/s Helena), and *The Miraculous Journey of Edward Tulane* (The Woman). She has also had the opportunity to work as wardrobe supervisor on the university's productions of *The Importance of Being Earnest* and *Company*. She would like to thank her friends and family for their endless support, and for helping her memorize her lines. Enjoy the show!

ISABELLA 丂 JONES (Marianne Angelle) is in her fourth year at the University of Colorado Boulder pursuing a BFA in acting and a minor in computer science. Her previous works include *Company*, *The Drowsy Chaperone*, *Dance Nation* and *Gallathea*. She also spends time working on scenic painting and carpentry in the scene shop while also learning more about race and performance. She is thankful to be able to work with such a beautiful team and cast.

TILLY MUSSER (Marie-Antionette) is thrilled to be performing in this play with her fellow castmates! She wants to thank her parents, siblings and friends for always supporting her.

LEILY VADSANA NGUYEN (Charlotte Corday) is a current junior studying psychology and Inguistics. She recently acted in *ShakesFear* and is beyond excited to be included in another production at CU Boulder with an amazing

cast and crew. She thanks her family and friends for always supporting her and to you as well!

ASHLEIGH PARISH (Charlotte Corday) is a senior pursuing an integrative physiology/pre-medical major and a theatre minor. This is her third year in the program and she has loved every second of it! Her other notable roles include Jerry Cobb from *They Promised Her The Moon* and Imogen from *ShakesFear*. She would like to thank her friends and family for their endless support. Enjoy *The Revolutionists*!

SHANNON RYMUT (Olympe de Gouges) is going into her junior year at CU Boulder and her second year in the BFA acting program while she pursues a minor in creative writing. Theatre and storytelling have always been a huge part of Shannon's life and she is thrilled to be able to share this story with people. She is beyond excited to work with her fellow castmates and the amazing crew to bring this performance to life.

WYLEIGH WATSON (Olympe de Gouges) is entering her sophomore year and beginning her first year in the BFA acting program at CU Boulder. She is beyond thrilled to be involved in another production here with such a talented cast and crew.

OLIVIA RAE ALLEN (Props Coordinator) is in her seventh year at CU Boulder, double majoring in theatre and creative writing. Most recently at CU Boulder she was the props coordinator for *Macbeth*, *Company*, and *Antigone as Presented by The Girls of St. Catherine's*. In addition to *The Revolutionists*, her art gallery Libations is featured in this semester's Sandbox season. She is a writer, artist, performer and props artisan and can usually be found hidden away in the props shop.

SAM COLLIER (Dramaturg) is a PhD student at CU Boulder, where she studies theater about climate change. Previously at CU Boulder: director, *Antigone, Presented by the Girls of St. Catherine's*; dramaturg, *They Promised Her the Moon*; dramaturg, *Climate Cabaret*. She is a member of the 2023-2024 BETC Writers Group and a co-host of the playwriting podcast Beckett's Babies. MFA: Iowa Playwrights Workshop.

SARA DAVID (Assistant Costume Designer) is a fourth year student at CU Boulder and is pursuing a degree in theater with a minor in music. Although she is normally a performer, she recently discovered a passion for designing and creating costumes which is what led her to this production. This is her first production she has helped with costumes but she will continue to design other shows in the future such as *Dog See's God* put on by the student theater series, Sandbox.

HAYLEY DELICH (Scenic Designer/Scenic Charge) is starting her second year at CU Boulder and her first year in the BFA DTM scenic design program. This is Hayley's first mainstage scenic design, previously working as the assistant scenic designer on *Antigone, Presented by the Girls of St. Catherine's*, and the scenic designer for *Barbeque Apocalypse* and *Macbeth* through the Sandbox Student Series. She would like to thank the lovely production team for giving her a space to work creatively, as well as the scene shop employees for making her ideas come to life.

HANNAH IVERSON (Stage Manager) is in her fourth year at CU and is in the BFA DTM stage management program. She is also the production coordinator for CU Boulder's student theatre series, Sandbox. Previous CU Boulder credits include *Antigone, Presented by the Girls of St. Catherine's*, *5 Lesbians Eating a Quiche* and *Airness*. Enjoy the show!

REBEKAH JEFFERY (Assistant Stage Manager) is beginning her senior year as an undergraduate and is in her first year in the Bachelor-Accelerated Master's program. Jeffery has been the assistant stage manager for several Sandbox Student Series productions in the past few semesters, including *Mary Shelley* and *Five Lesbians Eating a Quiche*, and plans to stage manage a couple more shows this semester. Jeffery is very grateful for the opportunity to work on a CU Presents show with this wonderful cast and crew!

TAMARA MENEGHINI (Director) serves as an associate professor in the Department of Theatre & Dance at University of Colorado Boulder. Other directing credits at CU Boulder include *Hecuba*, *Servant of Two Masters* and *You Can't Take it With You*. She also frequently serves in the role of production movement coach, intimacy coordinator/director, and/or dialect and accent design.

ALESSA OLTMAN (Lighting Designer) is currently a junior in the BFA DTM electrics program at CU Boulder. This is her first mainstage show working on lighting design but has worked as an electrician on many shows and has been an A1 for *Company*. She is very excited to be working on a show as the lighting designer.

KEVIN WHITE (Audio Engineer) Is starting his sophomore year at CU Boulder and is pursuing a bachelors degree in computer science and a minor in space. Although committed to his degree path, White is an enthusiast of theater and loves to be as involved as he can be with tech. This is his first time being the audio engineer for a mainstage play for the university and is excited for what comes next.

ALLISON WILSON (Assistant Director) is a BA theatre arts and english graduate of Rollins College, a graduate of CU Boulder's Applied Shakespeare program and now a first-year MA student in theatre & performance studies at CU Boulder. She is thrilled to start off her grad school adventure with some of her favorites: intersectional feminist theatre, period pieces and Lauren Gunderson. Before coming to Colorado, she worked variously as a director, dramaturg, lecturer and performer for Washington Improv Theater, The Improv Place, DC Arts Center, Baltimore Shakespeare Factory, Rockville Little Theatre, Lovewell Institute for the Creative Arts and the Annie Russell Theatre. Additionally, she runs a blog highlighting feminist and queer contributions to Shakespeare: [**fromwomenseyes.com**](http://fromwomenseyes.com). She wants to thank the creative team, cast and crew for their creativity, intelligence and passion which inspires her daily.

Theatre & Dance Production Team

Sound Designer

Adam Stone

Assistant Costume Designer

Sara David

Props Coordinator

Olivia Allen

Sound Engineer

Kevin White

Wardrobe Crew Members

Sarah Jeffers

Ayush Ghosh

Daniel Oliveri

Georgie Armatas

Sofia Rodriguez

Menna Tarekegne

Brooke Rawcliffe

Peyton Burns

Light Board Operator

Cheri Bauman

Deck Crew

Sophie Wills

Sound Board Operator

Lauren Haas

Costume Shop

Production Assistants: Ali Cox, Sara David, Elena Diederich, Liliana Eurich, Koral Jackson, Joan McEnhill, Hope Mills, Wulfgar Parmenter, Brooke Rawcliffe, Hailey Roller, Norah Schaefer, Aodhnaite Shields, Emily Zhou

Dance Production

Technical Crew: Sam Blagg, Devin Garza, Hoang Nguyen, Alessa Oltman, Kaia Schiff, Cadence Ryan, Ruth Goldenburg, Devon Beckum, Maya Walker, Sasha Trubitsyna, Kate Gomez Moore, Joanna Southcott, Alston Tyndall

Scenery and Electrics

Lighting Practicum Students: Mikayla Jassem

The Students of 2050: Roan Cochrane, Zoe Cooper, James Corness, Diego Gelpcke, Maddy Goldberg, Gideon Harris, Koral Jackson, Adrian Knappertz, Jackson Laughlin, Elliott Lewis, Sophie Lisle, Emily Littlefield, Dakota Makinen, Declan Manion, Layla Middleton, Thylyn Moore, Alesa Moskal, Manu Narasimha Moorthy, Tai Ngo, Sam Nicastro, Jenna Rose, Leon Spiess, Jude Stivers, Oliver Szabo, Jacob Turner, Ellison Wavra, Sam Weingart, Ellen Wyatt

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Ticket prices vary



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Kate Bashore (spring)

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Stephen Balgooyen

Production Electrician

Cooper Braun-Enos (fall)

Music/Accompanist Coordinator for Dance

Jesse Manno

Assistant Director of Dance

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Dance Costume Coordinator

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Devon Beckum, Sam Blagg

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