



# WOLF PLAY

by

**Hansol Jung**

directed by

**Dámaso Rodríguez**

# DEEP DIVE

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

# STUDY GUIDE TABLE OF CONTENTS

- 3.....About Artists Rep
- 4.....Letter to Educators
- 5.....The Playwright
- 6.....Play Synopsis
- 7.....Character Breakdown
- 8.....Legal Terminology  
of the Play
- 10.....Designer Article
- 12.....A Picture Worth  
One Script
- 14.....World of the Play
- 15.....Themes/Elements  
of Drama
- 16.....Discussion Topics
- 18.....Classroom Activities
- 19.....Discussion Questions
- 20.....Theatre Etiquette/  
Guidelines
- 21.....Notes



**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 our production of *Wolf Play* by Hansol Jung.

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  
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# THE

# PLAYWRIGHT

Hansol Jung is a playwright and director from South Korea. She holds a Playwriting MFA from Yale School of Drama. She has received commissions from Artists Repertory Theater, Playwrights Horizons, Seattle Repertory Theatre, the Virginia B. Toulmin Foundation grant with Ma-Yi Theatre and a translation of *Romeo and Juliet* for Play On! at Oregon Shakespeare Festival. Her work has been developed at the Royal Court, New York Theatre Workshop, Berkeley Repertory's Ground Floor, Sundance Theatre Lab, O'Neill Theater Center's New Play Conference, Lark Play Development Center, Salt Lake Acting Company, Boston Court Theatre, Bushwick Starr, Ma-Yi Theater Company, Asia Society New York, and Seven Devils Playwright Conference. She is a proud member of the Ma-Yi Theatre Writers Lab.



Hansol Jung

## PLAYS

*Cardboard Piano*

*Among the Dead*

*No More Sad Things*

*Wolf Play*

*Wild Goose Dreams*

*Death Tax*

## AWARDS AND FELLOWSHIPS

2018 Whiting Award in Drama

Page 73 Playwright Fellowship

Rita Goldberg Playwrights' Workshop Fellowship at the Lark

2050 Fellowship at New York Theater Workshop

MacDowell Colony Artist Residency

International Playwrights Residency at Royal Court

# PLAY SYNOPSIS

## SPOILER ALERT

This is a play, in part, about adoptions known as “re-homing” that are arranged through the internet. Pete Junior, is an eight-year old adopted Korean boy who believes he is a wolf. He is dropped off at his new home by his adoptive father, Peter. Peter has just had his first (biological) child with his wife Katie, and is giving up Pete Junior due to the stress of having two children.

Ash is an amateur boxer who is about to turn pro and she and her partner, Robin, are adopting Pete Junior from a website on the internet. Robin’s brother, Ryan, has his doubts about the legality of the internet adoption and Ash is not fully on board with the adoption.

As the play begins, Peter is just meeting Robin and Ryan to transfer Pete Junior to the adopting parents. Robin and Ryan are there, but Ash isn’t, and Peter assumes Ryan and Robin are husband and wife. When Ash arrives, Peter begins to object to the adoption because Ash and Robin are lesbians, and Peter feels as if the arrangement will deprive his son of a father.

As the play progresses, Robin and Ash struggle to balance their marriage and the emotional problems of an eight-year-old boy who has been passed off from one family to another. Over time, Ash is able to break through the boy’s shell and gets him to talk and engage with her and Robin.

Pete Junior tells Ash that his name is Jeenu and that he is a wolf. Throughout the play, Jeenu thinks about the ways a wolf would handle the situations in which he finds himself.

Robin takes time off from work for maternity leave, while Ash is busy training for her upcoming boxing match. They are both trying to adjust to the new family dynamic with Jeenu.

After Ash has a bad professional opening match, she decides to take a break and reevaluate her life and career, which upsets Ryan. The family begins to flow and work together in a happy and cohesive way, when Peter decides to re-enter the picture.

Peter regrets giving away the boy and, as his marriage falls apart, he begins to devise a way to get the boy back in his custody. Peter visits Ryan and tells him he wants Pete Junior back and has hired a lawyer who has told him that the adoption was not legal. Ryan and Peter form a connection as they both feel the boy needs a man to raise him.

Peter and Ryan work together to get Peter custody again, and Robin and Ash fight to keep the child they have come to love. The show ends with a final match between the two pairs, and the fate of the boy is left in the hands of the State.

## SETTING

*A house in San Francisco where Ash and Robin live, a house where Ryan lives, and a house in Arizona where Peter lives with his wife, Katie, and their new baby. A boxing gym owned by Ryan. A boxing ring.*

# CHARACTER BREAKDOWN

**WOLF**, a mix of the familiar with the terribly unexpected.

**ASH**, Female, Late 20s. Southpaw Boxer, not Asian.

**ROBIN**, Female, Late 30s. Ash's wife.

**RYAN**, Male, Early to mid 30s. Robin's brother.

**PETER**, Male, Late 30s. A Father.



Christopher Larkin



Tamera Lyn



Ayanna Berkshire



Vin Shamby



Chris Harder



Jeenu

# LEGAL TERMINOLOGY USED IN THE PLAY

## Affidavit

- A written or printed statement made under oath.
- A written statement which is sworn to be true by the person signing it. It is sworn before someone authorised by the court.
- **Affidavit of Waiver of Interest in Child**
  - Waiving of all interest and rights towards the child. This is irrevocable

## Custody

- Care and maintenance of a child that includes the right to direct the child's activities and make decisions regarding the child's upbringing.
- A determination of how the parents will divide their parenting responsibilities.
- **Transference of custody**
  - The legal transfer of custody of a child from the parent/guardian to a different parent/guardian or institution.
- **Temporary Custody**
  - custody awarded until a final judgment in a matter is made

## Contract

- An agreement between two or more people (or groups) to do (or not to do) something. The agreement can be enforced by law.

## Defendants

- The person against whom a claim or action is brought in court. In some matters this person can be referred to as the Respondent.
- **Respondent**
  - One who answers or defends in various proceedings: as an answering party in a proceeding in juvenile court or family court.

## Family law

- The field of law including issues that relate to marriage and the family such as divorce, separation, child custody, alimony, support, and other issues. Included in this field are pre-marital issues, adoption, termination of parental rights and paternity

## Federal law

- Of or relating to the laws made and enforced by the federal government.

## Fraud

- Lying or deceiving to make a profit or gain an advantage, or to cause someone else to make a loss or suffer a disadvantage.
- **Claim of information fraud**
  - Fraud in reference to false information given or purposely withheld in order to gain an advantage or profit



## Guardian

- A guardian appointed by a court to represent in a particular lawsuit the interests of a minor, a person not yet born, or a person judged incompetent.
- One who has or is entitled or legally appointed to the care and management of the person or property of another

## Interstate Compact on the Placement of Children

- The Interstate Compact on the Placement of Children (ICPC), established in 1960, establishes procedures for ensuring the safety and stability of placements of children across State lines.

## Legally Valid Marriage

- The ceremony containing certain legal formalities by which a marriage relationship is created.
- The state of being united to a person in a legal, consensual, and contractual relationship recognized and sanctioned by and dissolvable only by law.

## Null

- To nullify a contract.
- To nullify a contract means the contract no longer has legal or binding force.
- **Void**
  - To make or declare void.
  - Of no force or effect under law.

## Parental rights

- The legal concept of parental rights generally refers to a parent's right to make decisions regarding a child's education, health care, and religion, among other things.

## Power of Attorney

- A general power of attorney gives broad powers to a person or organization to act on your (the principal's) behalf.
- **Durable power of Attorney**
  - A power of attorney that becomes effective upon the principal's becoming incompetent or unable to manage his or her affairs.
- **Irrevocable power of attorney**
  - A power of attorney that cannot be revoked by the principal.

## SCOTUS

- Supreme Court of the United States.

## State law

- A law or body of laws maintained by a state legislature.

*William Boles is a Chicago-based Scenic Designer who has designed at theaters all over the country. He has collaborated previously with Hansol Jung on CARDBOARD PIANO (Actors Theatre of Louisville) and NO MORE SAD THINGS (Sideshow Theater), and with Dámaso Rodríguez on WE, THE INVISIBLES (Actors Theatre of Louisville).*

### As a designer, what captivated your attention about WOLF PLAY right away?

I think it had to do with the inherent theatricality that Hansol uses in the text from the very beginning of the play. We know that we're in a theater. We know we're hearing a story. The next part for me then begins with understanding the theater space that we're in at Artist's Rep to see how the play can relate to it. When visiting the space I was struck with how long, tall and hollow it is - a big empty box with the audience at one end. In my consideration of the design I didn't want to hide the theater, but embrace it in conversation with the text of the play. I'm struck with how this play explores the ethics of adoption and the idea of home. I wanted to create a space in which there was a strong contrast between natural and domestic.

### How do you begin a design process?

My typical design process begins with reading the play. Rather than trying to deconstruct it through long practical lists of what the play's needs are I like to just read the play and listen to how it makes me feel. When I have a sense of my feeling about the play and have done some general research regarding the content of the play I am then able to share in a conversation with the director. Sometimes directors come with very specific ideas of staging, but more often directors are open and invite a designer's response to the piece. This is a particularly fun aspect of new plays

when the playwright can be more involved in the conversation. I try to listen to those simple impulses or images that come to mind when processing the play. Sometimes a play could feel like a shape to me, or a color. Over many, many passes and conversations the design will make itself shown, and I find that to be a beautiful aspect of the process. The design is there, you just have to listen to the clues and sometimes you have to wait on it.

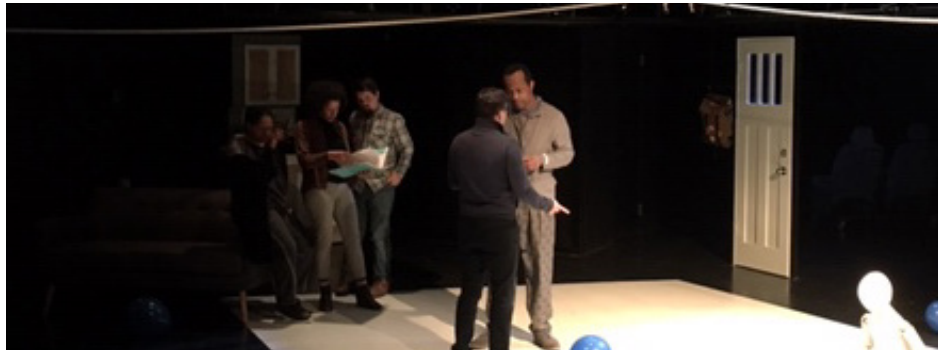


### What was the most challenging aspect of this project?

I find the most challenging aspect of this project to be how we deal with the 'shared domestic spaces' scenes. Hansol has created a really exciting experience through the dialogue in those scenes where the characters are in their own locations, but the action overlaps, therefore creating a more psychological experience in a real location. The specificity of the action and dialogue makes it challenging to figure out how much information to put onstage, because you don't want to get in the way of what the dialogue is doing. I've been lucky to work on two other premier's of Hansol's plays - *No More Sad Things* with Sideshow Theatre Company in Chicago and *Cardboard Piano* at the Humana Festival. Through her writing I observe that the



negative space is equally as important as the positive space onstage and that they both have to inform each other. She doesn't want us to forget that we're in a theater, and through the play, likes to turn that concept on it's head as we begin to observe the complexity of the characters experiences more fully, almost like poetry unfolding itself. In this scenario the scenery needs to find a balance of supporting the action.



### **Is there a specific way that you believe a play's text and design are in conversation?**

I imagine a play kind of like building blocks. The blocks can be different shapes, made from different materials, sound differently when clanged together, come from different places. All of this to say that the style of the dialogue can really help inform the aesthetic shape and physical form of a play's design and how it moves. For example: If a play's text is super realistic you are given the choice to push against that realism or mirror it through the design.

It all ends up with where you're wanting to hold the tension in the production. If there's no tension in the text of a play then most often you have to push against it with your point of view on the piece with some abstraction to lift out some life in the play. Ultimately I see design as a facilitator for the action of a play and there's a million ways that could look depending on what the play is wanting to do.

### **How do you think the design affects the way an audience takes in a play?**

The design of a play is pretty far up there with how an audience receives a play. I like to ask the question of 'what is the set doing?' How does it motive the action? Does it create obstacles? Or is the tension that there

are no boundaries? These are all questions that the creative team asks together to help create the most effective way of telling the story clearly. The design is influenced by the text, but it's also influenced by the audience and it's important to consider the exchange when laying the groundwork for the design elements.

### **How do I get unstuck creatively?**

Usually by going out in nature. I live in Chicago and like to go to the Garfield Park Conservatory during the winter. During the summer I'll spend as much time down by the lake as possible. Nature is unlimited in it's inspiration and education and strongly influences

how I see design relating to human experiences in created spaces onstage. Other times when I'm stuck I'll go on a random trip to an art museum or check out the art magazine section at Barnes and Noble or go to a used bookstore. Looking through art magazines after having done a lot of period research for a play is a great way to see how ideas from times past make their way

visible in our current culture, ultimately inspiring fresh interpretations to bring to the table. I also am trying to practice writing some every day by writing about my personal experiences. When I'm connected to my own experience I'm able to better articulate the expression of a play because my mind remains open to inspiration, and that's the most thrilling aspect of the design process for me.

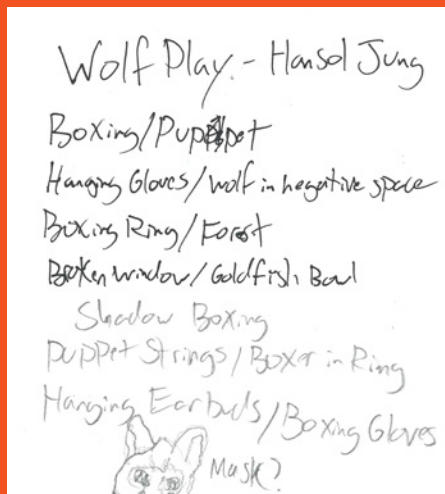


# A PICTURE WORTH ONE SCRIPT

by Jeff Hayes, Graphic Designer & Marketing Associate @ Artists Rep

**Years ago, while bored and lost on the internet,** I came across a meme entitled “How to Draw an Owl”. Step 1, the image informs you, is to draw some circles. The graphic shows two roughly drawn circles overlapping a bit, like the start of a Venn diagram. Step 2 shows a nicely-rendered, detailed, realistic owl. The text below it says “Draw the fucking owl.”

I’m not sure why I find this image so funny, but it probably has something to do with the years I spent digging through tutorials on how to create images using Photoshop and Illustrator. I thought that by taking shortcuts, I’d become a better designer. Sure, there are shortcuts—keyboard hotkeys, for example. But there’s not a Photoshop filter you can apply that will make a bad idea good, or conjure a detailed one-off illustration from thin air. No, I later learned, you have to just make the thing. Start making it and don’t stop until it’s what you want it to be. Take a block of marble and don’t stop removing bits until it’s Michelangelo’s David.



This is how it starts...Chicken scratch and 5-second sketches.

I don’t mean to imply that our show images are the David, that would be ridiculous. First of all, we don’t even use marble. We start with a list of words and phrases and feelings and symbols from the script and try different combinations until we land on some that seem right. Boxer/puppet...wolf/boxer...puppet/forest? Through trial and error we produce an image that (hopefully) evokes the same feelings the show will. What do we know about the world it takes place in? Is it bright and light-hearted, or dark and serious? Should it feel mechanical or organic? What does the show’s font look like? What colors feel most like the show? All of this happens months or even a year before the production team meets to discuss their collective vision, and we find out how close we were.

I say “we” because it’s absolutely a collaborative effort. The season images would not be what they are without a team of people that I can get direction from and bounce my own ideas off of. Sometimes I start reading and thumbnailing and end up down a rabbit hole that stops at a dead end. When reading powerful language it’s easy to get taken in by the wrong aspects, as was the case with *Wolf Play* when I became hung up on boxing. That led to sketches that prominently featured a boxer or boxing ring. Totally the wrong direction. Instead, we needed to focus on a boy. A boy who is represented by a puppet. A boy who is represented by a puppet and wears the idea of a wolf like a mask. A boy who is represented by a puppet and wears the idea of a wolf like a mask but he’s being shuffled around so he lives out of (or inside) his suitcase. That seems right! Okay, what if we shrunk the boy down, had him be supported by the mask, and tiled the suitcase to create the show’s pattern? Bam! *Drawing the fucking owl.*

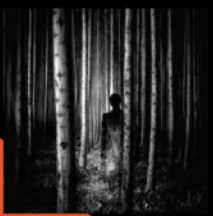
Version 1



Version 2



Version 3



# GET INTO THE

# WORLD OF THE PLAY

This collection of books, movies, and music are inspired by the world of *Wolf Play*.

## BOOKS:

**MY LIFE IN ORANGE** BY TIM GUEST

**FAITH FOX** BY JANE GARDAM

**THE GLASS CASTLE** BY JEANNETTE WALLS

**SPEAK** BY LAURIE HALSE ANDERSON

**FINDING MIRACLES** BY JULIA ALVAREZ

## MOVIES/TV:

**TWINSTERS** (2015)

**THE BLIND SIDE** (2009)

**A BRAND NEW LIFE** (2009)

**WHAT MAISIE KNEW** (2013)

**MODERN FAMILY** (ABC)

**JESSIE** (NETFLIX)

## MUSIC:

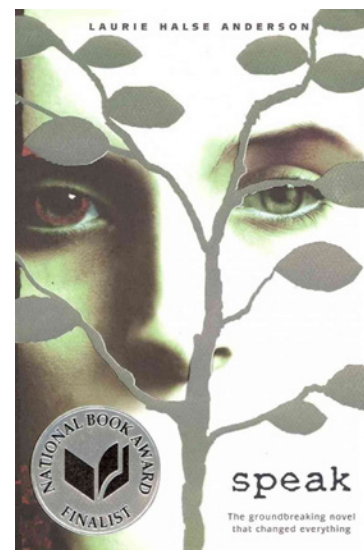
**TV ON THE RADIO**

**THIEVERY CORPORATION**

**RADIOHEAD**

**INTERPOL**

**KID LOCO**



# THEMES OF WOLF PLAY

**Children and Parents** - the rights, obligation and responsibilities of parents toward their children

**Feminism** - women's rights and sexism

**Non-traditional families** - families of all types

**Adoptions and Unregulated Custody Transfers** - the problems of unregulated custody transfers, also known as "re-homing," arranged through sites on the internet

# 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

# BACKGROUND TO DISCUSSION TOPICS

## ADOPTIONS

According to the American Network Law Center, 135,000 children are adopted in the United States each year, and there are 1.5 million adopted children in the United States. Legal adoptions are highly regulated, time-consuming and expensive. One of the ways to avoid these costs and expenses that has sprung up is to use group sites on Yahoo, Facebook and Craig's List to find a family that wants to give up a child using a basic Power of Attorney form to transfer custody. This practice is called "re-homing," but it is better described as an Unregulated Custody Transfer (UTC). It is obviously a practice that exposes children to horrific and dangerous situations because there is no vetting process, safeguards or confirmation of identity. In thirteen states (not including Oregon), UTCs are illegal. Because of the lack of oversight, it is not possible to know how many children have been transferred from one parent to another this way or what became of them all.

## 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.

### How Does Jung Use Wolf's Words To Advance Jeenu's Point Of View?

In *Wolf Play*, Jeenu is portrayed by a puppet, and the character of Wolf is the puppeteer. Wolf speaks for Jeenu in terms of how wolves think, describing himself at different times using the following words: "I'm a wolf." "I'm a lone wolf." "I'm a lone wolf. I have to protect myself." "I am always awake before you are." "I am faster than you. I am a wolf." The audience gets to know Jeenu and how he thinks about himself through the eyes of Wolf who describes himself as a child-like wolf.

Early in the play, Wolf explains: "The world is a very dangerous place, for an orphaned, lone wolf.": On the first night Pete Junior is in bed at his new home, Jung's stage directions read: "*Wolf squeezes a bottle of water on the puppet.*" When Ash and Robin realize that Jeenu has wet the bed, Wolf says, "captive wolves have even been known to urinate in strange



places . . . to confuse potential enemies." When you see the play, listen for other instances where Wolf describes what Jeenu is thinking in terms of how a wolf thinks. How does the character of Wolf convey Jeenu's point of view by speaking as if he is a wolf, and how does viewing Jeenu as a wolf help you understand what Jeenu is feeling?

## How Does Jung Use The Structure Of A Boxing Match To Describe The Court Scene?

Jung has a lengthy scene where Ash boxes against another fighter in Ash's first professional fight. The fight is described by an announcer with words like, "Power cross to the body!" and "Punishing combos to the body." When Peter, Ash and Robin square off in court, Jung's stage directions read, "**A boxing ring, four adults, four corners,**" and Wolf introduces the parties as if they are in a boxing match. The parties then advance their arguments as if they are throwing punches.

Does the argument in court feel like a boxing match, with each of the parties scoring points as they make their individual arguments? Does this structure advance the arguments as to how you feel about the adoption in this case? When the arguments are finished, are you surprised by the court's ruling?

Do you agree with the ruling that "the stresses of adapting to a non-traditional family structure makes it inevitable that the child [Pete Junior] will suffer additional emotional and behavioral dysfunctions," thereby supporting the court's decision to place him into the custody of the state until the case is decided?

## What Does Using A Puppet In Place Of An Actor To Play Jeenu Symbolize?

After the court rules, the stage directions read: "**Wolf leaves the puppet, and then the stage.**" After Robin's emotional final monologue, which ends with, "I will fight for you with every blood cell and cranial nerve I possess," the stage directions read: "A tiny entrance. Wolf returns, like a moment of a childhood memory. Robin addresses wolf." Robin says, "And you believed me? Does that change anything?"

Does using a puppet in place of a young actor to play Jeenu help the audience understand how Jeenu feels when he is transferred from one family to another and is then about to be transferred to the custody of the state? Is he a child, a wolf, a doll, or is he all those things? How does the puppet help the audience understand these different perspectives from the point of view of an eight-year-old child?

# CLASSROOM ACTIVITIES

Early on, Ryan describes the process of adopting a child on the internet as “shady.” Ash and Robin are surprised that Jeenu is eight years old, they initially seem ill-prepared to care for him, and Peter, who gave up his child, changes his mind about the adoption, leading to the court battle. Do any of these people seem like they can be good parents to Jeenu? If so, write an essay defending that position. If not, write an essay explaining why Jeenu should not be returned to either Ash and Robin or to Peter.

The fight scene is obviously difficult to stage. Ash is described as five foot four inches, one hundred and thirty pounds, wearing gold trunks, and her opponent is described as five foot nine inches, wearing blue and white trunks. They fight several rounds, with the “Radio Guy” announcing the various blows they land. While the fight is going on, Robin, Ryan and Wolf are cheering and talking both to Ash and to each other. Put together a group to stage this scene. How does it match up with what you see on the stage at the theatre?

The court seems to side with Peter when he rules that “the stresses of adapting to a non-traditional family structure makes it inevitable that the child will suffer additional emotional and behavioral dysfunctions.” Debate the following resolution:

RESOLVED, children need to be raised in a traditional family structure.

At the end of the play, as Jeenu gets ready to leave, Robin says, “I am not human,” thereby echoing what Wolf says at the beginning of the play, when he says, “I am not a human actor.” And both ask, “Does that change anything?” List who or what you would like to be (such as a wolf) to change things, together with five things that you would change to make the world the kind of place you want it to be in twenty years.

# DISCUSSION QUESTIONS?

*Wolf Play* has several features that are not “realistic” - how do those affect the way this story might be perceived?

Why did Hansol Jung make Jeenu a puppet and make the puppeteer a wolf?

Why did the playwright choose these distinctive elements?

What might she have wanted that could not have been accomplished in a more naturalistic style?

Who is likely to be a better parent: Robin, Ash or Peter?

Do you see any symbolism in making Ash a boxer?

Is the court's ruling justified? Do you think the court would be justified in eventually returning Jeenu to either Robin and Ash or Peter?

How would you describe Jeenu as a person? Does taking on the persona of a wolf make him more or less real? More or less sympathetic?

If you didn't make Jeenu's persona a wolf, as Jung has done, what other animal or thing would you make Jeenu for this play?

At the beginning of the play the wolf speaks of being alone and fighting for oneself, but later speaks of the importance of a pack. Why is this character evolution so important to the overall story and to the wellbeing of Jeenu.

Multiple scenes in the play involve the characters in the “same space, different place” as the audience gets to see into the lives of Peter, Ryan, Ash and Robin. Why is this stylistic choice by the playwright useful for the show? How does this allow the audience to view all of the characters?

# 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

# THE REVOLUTIONISTS

by

**Lauren Gunderson**

directed by

**Lava Alapai**

