

REVOLUTION(S)

STUDY GUIDE 2025

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NOTE: *REVOLUTION(S)* IS A NEW PLAY UNDERGOING DEVELOPMENT THROUGHOUT THE REHEARSAL PROCESS. THIS STUDY GUIDE REFLECTS THE SCRIPT AS OF SEPTEMBER 2025.

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A WELCOME LETTER TO STUDENTS AND TEACHERS

BY JARED BELLOT, CLIFFORD DIRECTOR OF EDUCATION AND ENGAGEMENT

Welcome to The Goodman's Centennial Season!

We're so excited to be kicking things off this year with the world premiere of *Revolution(s)*, Zayd Ayers Dohrn and Tom Morello's groundbreaking new musical that asks: **How do voices of the past influence the present? How do voices of the present influence the future?**

HOW DO
VOICES OF THE
PAST INFLUENCE
THE PRESENT?
HOW DO VOICES
OF THE PRESENT
INFLUENCE THE
FUTURE?

Set in Chicago's South Side and underscored by a fusion of hip-hop, punk and metal music, *Revolution(s)* follows a young man returning home from war only to find himself pulled into a new kind of conflict rooted in family, memory and the fight for justice. What unfolds is a multigenerational tale of radical hope centered on one family's decades-long struggle to survive, resist and build a better world.

The people in this play—musicians, students, teachers, parents, veterans, and activists—are each trying, in their own way, to bring about change as they navigate a world shaped by the choices and legacies of those who have come before them. Some resist with words, others through protest, others in quiet acts of courage. As they confront examples of violence and injustice, their struggles remind us that lasting change takes more than hope; it requires intention, persistence and the decision to step forward and try. And it doesn't happen all at once; it unfolds across generations in whispered family stories, moments of protest, memory and music.

Here's the thing: the world doesn't change on its own. If history has taught us anything, it's that progress is made when people, especially young people, have the courage to imagine something better, and the determination to fight for it. That's what *Revolution(s)* celebrates. Not just rebellion for rebellion's sake, but resistance as a form of love, an act of hope and a promise to future generations. This story is a powerful reminder that the struggle to create a better world doesn't begin or end with any one person or moment. It's a commitment that echoes across generations, and each of us has a role to play.

We hope this study guide helps you engage with the themes of the play, offering ways to reflect, discuss and consider for yourself: *What kind of world do I want to live in? What will I do to help create it? What stories from the past can I learn from? What stories do I want to leave behind?*

Thank you for being part of this moment. We're so glad you're here.



JARED BELLOT
CLIFFORD DIRECTOR OF EDUCATION AND ENGAGEMENT

MEET THE CREATORS

THE PLAYWRIGHT AND MUSICIAN BEHIND REVOLUTION(S)

BY JARED BELLOT, CLIFFORD DIRECTOR
OF EDUCATION AND ENGAGEMENT

AT FIRST GLANCE, it might seem surprising that a Northwestern playwriting professor and a Rock & Roll Hall of Fame guitarist teamed up to create *Revolution(s)*, a musical about family, resistance and radical change. But for writer Zayd Ayers Dohrn (Book) and musician Tom Morello (Music and Lyrics), the themes of this play are deeply personal. Both artists were shaped by parents who believed in speaking out and standing up against injustice, and both have spent their lives exploring what it means to carry that legacy forward.

REVOLUTION IN THEIR ROOTS

Zayd Ayers Dohrn grew up in a family that was “underground”—living off the grid and in hiding from the FBI because of his parents’ political activism. His mother, Bernardine Dohrn, and father, Bill Ayers, were leaders in the Weather Underground, a leftist anti-war student group in the 1960s and ‘70s that protested U.S. military involvement in Vietnam and racial injustice in America. Zayd was born during this time of hiding and spent his childhood using fake names and constantly moving between cities like Chicago, Harlem and San Francisco.



FOUR-YEAR-OLD ZAYD (CENTER) WITH
HIS PARENTS AND YOUNGER BROTHER



ZAYD AYERS DOHRN



TOM MORELLO

As a child, he knew they were running, though he didn’t fully understand why. He recounts his parents explaining it using stories like Robin Hood and Star Wars, framing resistance in terms a young kid could understand. But as he got older and his family re-entered public life, Zayd began to reflect more deeply on the impact of their choices, the sacrifices they made and the consequences they faced. His mother went to prison. His friends’ parents were jailed and some lost their lives. Those early experiences shaped Zayd’s work as a writer. Rather than continuing the fight through protests, he turned to storytelling using words to explore how past struggles still echo today.

Tom Morello also grew up with political activism in his DNA. His mother, Mary Morello, was a schoolteacher from Illinois who taught American history and advocated for global human rights and racial justice. His father, Ngethe Njoroge, fought for Kenya’s independence from British colonial rule and later became Kenya’s first ambassador to the United Nations. Tom’s parents separated when he was very young and he was raised by his mother in Libertyville, Illinois—a conservative leaning town north of Chicago, where he often felt out of place due to his political beliefs. As a teenager, music became his outlet. It gave him a sense of purpose and a way to express ideas about right and wrong and he turned to playing guitar as a way to amplify his voice.

FINDING THEIR VOICE: POLITICAL AWAKENINGS

Both Zayd and Tom found their political identities early and in environments where their ideas weren’t always welcome.

Zayd’s awareness of resistance started in childhood, but it was in his teenage years, after his family emerged from hiding, that he began to question what resistance really meant. He saw both the ideals and the cost of activism. He describes, “I wrestle with my own ideas about making change and building a better world and also knowing that certain kinds of resistance have consequences.” (See pp. 5-7 for the full interview). He ultimately chose art, rather than direct action, as his primary way of contributing to social change.

Tom Morello also developed his political beliefs at a young age. While attending Libertyville High School, he described himself as “the only anarchist in a conservative high school.” Inspired by his mother’s activism and the injustices he saw in the world, Tom used his voice however he could. He helped publish an alternative student newspaper and wrote passionate articles like “South Africa: Racist Fascism That We Support,” speaking out against apartheid at a time when few of his peers were paying attention.

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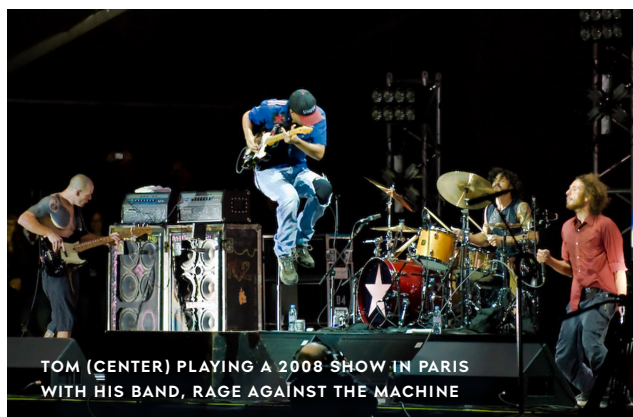
“FOR ME AS AN ARTIST, THAT’S ALWAYS BEEN A BIG PART OF WHAT I WRESTLE WITH IN MY WORK—**THE POLITICAL NECESSITY** OF CHANGING THINGS IN OUR SOCIETY, BUT ALSO **THE PERSONAL COSTS OF THAT CHANGE...**WE WANT TO TRY TO BUILD A REVOLUTION THAT’S BETTER THAN THE LAST ONE EACH TIME.” – **ZAYD DOHRN**

After high school, Tom went on to study political science at Harvard, but never stopped playing guitar. After graduating from college, he moved to Los Angeles and became one of the founding members of the Grammy-winning Rage Against the Machine, a band that combined heavy guitar riffs with lyrics about inequality, racism and government power. He’s also played in Audioslave and Prophets of Rage and collaborated with artists across genres including hip-hop, punk and rock. For Tom, music was a way to speak truth to power and fight for the world he wanted to see.

THE ART OF REVOLUTION

For both Zayd and Tom, art isn’t separate from activism; it is activism.

Zayd uses theater, film and podcasting to dig deep into questions about justice, identity and the cost of change. His podcast, Mother Country Radicals, shares the story of his own family, raising questions about what it means to resist power, what sacrifices people make in the name of revolution and how those choices affect the next generation. His plays often center around people living at the edge of society, people wrestling with their pasts while trying to build a better future.



TOM (CENTER) PLAYING A 2008 SHOW IN PARIS WITH HIS BAND, RAGE AGAINST THE MACHINE

Tom has always used his guitar like a megaphone. Whether performing with Rage Against the Machine, Audioslave or Prophets of Rage, his music blends heavy metal, hip-hop, punk and funk—all charged with political messages. His songs confront topics like government corruption, racism, poverty and war. He once described his guitar as “a weapon,” capable of cutting through the noise and helping people wake up to injustice. Even his sound, using distortion, effects pedals and unconventional playing feels like protest—a disruption to the status quo.



ZAYD (CENTER) AND TOM (RIGHT) WITH REVOLUTION(S) DIRECTOR STEVE H. BROADNAX III, PHOTO BY JOE MAZZA

BUILDING REVOLUTION(S) TOGETHER

When Zayd and Tom first connected during the summer of 2020, they knew they wanted to create something bold and meaningful. Zayd had been listening to Tom’s music, especially Rage Against the Machine, as a kind of soundtrack for that political moment. He reached out with an idea: What if they used that music to tell a story about a family caught in the middle of generations of protest?

“HISTORY, LIKE MUSIC, IS NOT SOMETHING THAT HAPPENS. **IT’S SOMETHING YOU MAKE.”**

– **TOM MORELLO**

Tom said yes, and *Revolution(s)* was born, a show blending Zayd’s storytelling with Tom’s music, featuring songs by Morello and collaborators like Killer Mike, Big Boi and Grandson.

Both Zayd and Tom understand what it means to grow up with a legacy of revolution and to question what it means to carry that forward. Their work is a reminder that activism looks different across generations. It can happen in the streets. In the classroom. Through storytelling. Or through sound.

As you experience *Revolution(s)*, think about your own story. What beliefs have you inherited? What world do you want to build? And what tools—words, music, protest, imagination—will you use to make that world real?

IT'S A CONTRANYM:

A CONVERSATION WITH PLAYWRIGHT ZAYD AYERS DOHRN

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER

School Programs Manager
Anna Rogelio Joaquin chatted
with Playwright Zayd Ayers Dohrn
about the origins of and hopes
for *Revolution(s)*.



ZAYD AYERS DOHRN
PLAYWRIGHT

ANNA ROGELIO JOAQUIN: We actually first met on the WGA (Writers Guild of America) picket line back in the summer of 2023! So I know activism isn't new to you—in fact, you were kind of born into it. Can you share a bit about your personal connection to resistance and revolution?

ZAYD AYERS DOHRN: I have a family history of activism and resistance. My parents were anti-war and civil rights activists in the 1960s and 70s, and then actually became anti-government revolutionaries. They went underground, and my mom was even on the FBI's top 10 most wanted list for a while. They were kind of dedicating their lives to making the world a better place, resisting the government, changing things, acting in solidarity with their Black and brown comrades and other groups. That was just a big part of my childhood. I was born underground when we were running from the FBI.

All that said, I did not become an activist the way my parents were. I think I became a writer partly because I had this strange early childhood experience of being up close to a family that was actively engaged in that kind of resistance. It was inspiring in a lot of ways, but it was also difficult in a lot of ways. I mean, my mom went to jail when I was very young. Many of my friends' parents were imprisoned or killed in that struggle. I saw the consequences of that kind of militant activism up close. It's always been a part of my life. I wrestle with my own ideas about making change, building a better world and also knowing that certain kinds of resistance have consequences for the people involved and their families. I think for me as an artist, that's always been a big part of what I've wrestled with in my work—the political necessity of changing things in our society, but also the personal costs of that change.

ANNA: Building on what you shared about making change—what does "revolution" mean to you? How does that shape the title of your play? And what's the story behind the "(s)" in parentheses?

ZAYD: The word "revolution" is such an interesting word to me. For one thing, it's a very rare kind of word in the English language—it's a contranym, which means it has two meanings that are kind of the opposite of one another. It means a dramatic change in something, but it also means a revolution around a center that brings us back to where we begin. I've always been fascinated by the idea of, you know, what is change? Can change take us to somewhere we've never been before, or is change cyclical? Do we find ourselves in history repeating patterns? And even in families, are we totally different from our parents, or do we repeat some of the patterns of our parents?

The title refers to the fact that in the play, but also in our country and in our world, we keep having these moments of dramatic change—of turns and struggle—and then we have backlash, counter-revolution and moments of kind of conservative and revanchist triumph. I got very interested in the idea of a family that's been involved in that struggle for multiple generations and involved in various kinds of activism, militancy and even criminality. And we see the consequences of that in this family, and we also see the kind of seeds of revolutions start to bear fruit again. For me, the "s" in parentheses is about that question of whether there is ever one big revolution that changes things, or whether we're in a long arc of history that requires multiple revolutions, and it requires each new generation to put their own hand on the wheel of history.

ANNA: The study guide poses two essential questions that resonate with your play: "How do voices of the past influence the present?" and "How do voices of the present influence the future?" Your script includes many historical references and echoes of the past—how did you decide which voices to include, and how did you approach weaving them into the story?

ZAYD: I like that framing. I think for one thing, it's been very clear to me my whole life that no revolution, no struggle and no coming of age starts from nothing, starts from ground zero. You're always building on things that came before. One of the things about this country is that it has a long legacy of injustice, but it also has a long legacy of resistance. Any time people are trying to figure out how to change things, they are looking back at people who came before them. There is a sense of no ideas are ever wholly new. You're always trying to find inspiration in the voices of the past, whether it's the voices I mentioned in the play—books by James Baldwin, Franz Fanon, Karl Marx—those kinds of intellectual ancestors of revolution. But also, you're sometimes looking back at your own family members or people you know or people you've read about and trying to kind of fit their struggle into your own context. For today's generation of young people, what do they want to take from the past? What notes of inspiration can they learn from? How can they do things better at this time? I think that's the key thing about the essence of revolutions, is that we want to try to build a revolution that's better than the last one each time.

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AROUND A CENTER THAT
BRINGS US BACK TO
WHERE WE BEGIN."
- ZAYD DOHRN

ANNA: To your point about being able to influence the future, what would you say to students who might be feeling hopeless about their ability to make change?

ZAYD: I would say that the cyclical nature of history and of revolution can be discouraging sometimes because it feels like, do we ever make permanent change? But it can also be inspiring in moments like our present one because you realize that our ancestors have faced even darker moments. I agree with your framing that the voices of the present are going to influence the future. How they go about making that change and the struggles that are happening right now are going to be the ones that define the rest of their lives and the generations to come.

ANNA: I hope students feel that sense of agency reflected in the play. Another element I think both students and teachers will connect with is the setting—specifically, that it takes place in Chicago. Hearing CPS (Chicago Public Schools) mentioned by name is rare, and I think that will really resonate. Why was it important for you to set the play in Chicago, and how does the city shape the story?

ZAYD: I grew up in Chicago. I went to high school here, and I still live here. I always feel like Chicago is such an interesting place in terms of its history of resistance, and I wanted to tap into some of that history. In the play, I mentioned Fred Hampton and the Panthers, mentioned the Haymarket Riots in the 19th century. There's a long history of radicalism, working-class labor activism and racial activism in this city. So to me, it was kind of a natural place to set the play. And I should say my collaborator Tom Morrello also grew up in Chicago and Libertyville nearby, so both of us are Chicagoans and Midwesterners. I think we were always interested in this as a play that was about America, but about Chicago, more specifically. Because it's a play about race, because it's a play about class—Chicago is a place where those fault lines in the American experiment are especially visible and dramatic.

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ANNA: Speaking of Tom Morello, did you always plan to write with Tom? Did you always set out to write a musical? How did you start *Revolution(s)*?

ZAYD: Basically, during the first presidency of Donald Trump, I was thinking about people I wanted to collaborate with and ways I wanted to use art to make a statement or to resist what was happening in the country. I was listening to a lot of Tom's music—to Rage Against the Machine, but also more of his contemporary music. For me, it became kind of a soundtrack to that era of resistance. It channeled some of the anger, hope and struggle that I was interested in thinking about. Because the music was speaking to me in that way, I reached out to Tom and I basically said, "I'm interested in writing a show using some of your music. Would you be open to that?" And I said, "We can see if you like it, and you don't have to decide now. I can just write it on my own time, and then we can talk about whether you want to do anything with it." And he was super generous about it. The Goodman commissioned it, and I took a year to write the show. When I showed it to Tom, he really liked it and was like, "Let's do this." Then we started putting together a team. I should say it's really inspired by Tom's music in the sense that I didn't have a story in mind, except that I knew I wanted to write something about revolution, and I wanted Tom's music to be the soundtrack to that revolution. Then I started listening to a lot of his catalog and thinking about where there were pieces of narrative, pieces of story, pieces of character that I could thread through that music. And yeah, it all kind of came out of that.

ANNA: We don't often include musicals in the School Matinee Series, since Goodman's musicals typically run in the summer—so for many students, your show might be their first time experiencing a musical live. Can you talk a bit about the role music plays in the piece, and how you use it as a storytelling device?

ZAYD: There are so many ways to talk about it. First of all, I would say the play has lyrics and music not just by Tom Morello, but by Big Boy, Killer Mike and Grandson, and a bunch of the people who worked with Tom on these various songs. It's a really interesting blend of rock, rap, hip hop, punk and metal. We have a lot of genres colliding in his music, and that was one of the things I thought was so interesting about it because it speaks to a real spectrum of musical modes and modes of resistance.

In the show, many of the characters in the play are musicians. They're rappers, guitar players and singers. It's not the kind of musical where people are going about their business and then suddenly burst out into song. It's a show about people who express themselves through music, and their music is the soundtrack to the way they're trying to understand their lives and make a better world.

ANNA: There are such rich layers of collaboration at play—especially in the music, but beyond that as well. You mentioned that The Goodman commissioned *Revolution(s)*, and in 2023, it was featured in our New Stages Festival. What kinds of changes have you made with your collaborators along the way? And what has the process of workshopping a new play been like for you?

ZAYD: One of the things that's so great about a piece like this is it really is collaborative at its very core. Once we had a script, a book and a song list, we brought in a director, Steve Broadnax. We started talking about what it might look like up on its feet on stage. We brought in a music director, Jason Michael Webb, and started talking about what Tom's music might sound like in the context of a stage musical. With the addition of those incredibly brilliant people working on it, it started to grow into a real show—Jason's orchestrations, Steve's ideas of how to frame the show and how to stage it.

Then when we got the chance to workshop it for New Stages. The core of that process was the four of us with a bunch of really talented actors, designers and musicians trying things out and getting it on its feet for the first time, hearing it aloud for the first time. It gave us a few weeks to really think about which parts were working, which parts weren't. I worked on every part of it—we ditched a lot of songs, added new ones, Tom wrote some new things, we changed some lyrics, I've revised parts of the book, added new characters and cut scenes. So, a lot of it has changed as we've gone along.

ANNA: And now it's ready for its world premiere! I'm excited for students to see it. Anything in particular you hope students take away from the show?

ZAYD: First of all, I hope it's fun. In terms of what they take from the play itself, I hope they recognize people, ideas and words from their own lives. I hope they feel inspired—there are a lot of different ways to make a difference—and that it's young people trying to change the world who have always pushed our country forward to a better place. That's the goal—inspire change, ignite revolution.

HISTORY REPEATING: REVOLUTION(S) SYNOPSIS

BY KAT ZUKAITIS, DIRECTOR OF NEW WORKS

ACT ONE

It's 2014. A chorus of ghosts narrates Hampton's escape from a VA hospital and flight back to his home on the South Side of Chicago. Hampton lets his mother, Emma, know that he won't be home for a while. She asks Hampton's twin brother, Ernie, to head out and keep an eye on Hampton. Their father, Leon, calls from prison, where he's clearly received a bad doctor's report. Ernie refuses to talk to him.

Out on the street, Hampton meets up with his friend, Sean, to busk outside the bus stop where Hampton's ex, Lucia, catches her bus every day. Hampton tries to get Lucia's attention, but she ignores him. Sean persuades Ernie to perform a guitar solo—he's crazy talented and Lucia invites him to join her in a performance that evening. A pair of cops show up looking for Hampton (who threw a glass bottle up in the air near them earlier in the evening). Hampton becomes agitated when they run his ID and tries to run; Lucia, unseen, body checks the cops and then flees, allowing Hampton to escape.

Meanwhile, Leon, in his cell, is composing a letter to Hampton. There are things about Leon and Emma's past that their sons don't know, and Leon knows that his time to pass on his story is running out. From here on out, Leon and Emma's early years together play in parallel with Hampton, Ernie, Lucia and Sean in the present.

We flash back to 25 years earlier, when Emma is a teacher in a CPS school where Leon, along with his cousin Sonny, works as a janitor. After Leon persuades some of Emma's students to read *The Fire Next Time*, Emma asks Leon out on a date. Leon tells her about his time in the Army, when he stood up to an abusive superior and was mutilated and dishonorably discharged for it. Now he robs people who exploit others.

Back in 2014, Hampton performs with Lucia at an underground nightclub. She shows him the warehouse roof that she's been living on since her mother was deported and her green card fell through. Hampton admits that he was wrong to leave home and join the Army three years ago. He eventually had a breakdown, was confined to the VA hospital and deserted.

Both couples share a moment of intimacy while Sean and Ernie play a guitar duet. In the past, Emma intervenes with a parole officer to claim Leon's gun as her own. She and Leon both end up fired and decide to em-

bark on a campaign of reparations, redistributing goods from the oppressors to the oppressed. In the present, a sympathetic officer (and fellow vet) tries to cut a deal with Hampton but mistakes Ernie for Hampton. Hampton chases the cop away and takes his gun. He films himself as the Chicago police surround the building and hit him with tasers. Hampton is still filming when one of the cops is shot—and it was Lucia who pulled the trigger.

ACT TWO

Hampton's video goes viral. Ernie visits his father in jail and asks for help convincing Hampton to come home, turn himself in and work with his family to fight his case in court. Leon gives Ernie the letter he's been writing to give to Hampton.

In the past, Leon and Emma hold up pharmacies, credit unions, etc. and redistribute the goods they steal to those in need. However, when Emma gives birth to twins, they spend a year laying low, supplied by Leon's cousin Sonny. Their life of content domesticity is interrupted when Sonny is arrested for their crimes. They bust him out of jail, but Sonny is shot and killed in the escape attempt.

Back at home, Emma mourns and wonders what will become of their babies. Leon lays out his plan: they'll both claim that he brainwashed Emma, leaving her able to raise their kids while he serves time. Almost immediately, the police arrive and take Leon into custody.

Lucia and Ernie try to convince Hampton to go on the run and escape across the southern border with Lucia. Hampton listens to his mother's voice mail and reads his father's letter, but tells Lucia that, once he joined the Army, he knew they would claim his life one day, one way or another.

The cops surround the warehouse. Hampton claims that Ernie was a hostage and sends him out, but Lucia handcuffs herself to Hampton. The police shoot and kill Hampton.

Ernie delivers Hampton's last poem to Leon, who encourages him to set it to music, reminding his son that there's more than one way to change the world. Emma offers Lucia a home with her. Back at the warehouse, Lucia and Ernie build a memorial to Hampton and play a concert in his memory—a concert attended by both the living and the ghosts that haunt this piece.

REVOLUTION(S) CHARACTER BREAKDOWN

BY LAUREN PORT, CASTING DIRECTOR;
GRACE DOLEZAL-NG, CASTING COORDINATOR;
AND SIERRA REYNOLDS, CASTING ASSISTANT

PRESENT (2014)



ERNESTO "ERNIE" FALK-WEEMS

Male, 25, Black. HAMPTON's brother. Reserved and withdrawn compared to his brother. Feels deeply—thoughtful and sincere. Desperate to come into his own, but fearful of what that could mean for his relationships.

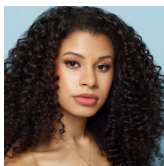
PLAYED BY JAKEIM HART



HAMPTON FALK-WEEMS

Male, 25, Black. Charismatic, energetic and magnetic—our hero, in many ways. Fearless and headstrong. Probably more like his father than he'd ever want to admit. Searching for answers to questions that are impossible to answer.

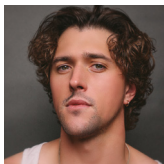
PLAYED BY AARON MCKENZIE



LUCIA "LUCY" SAN MARTIN

Female, 22, Latiné. Passionate and fierce; she is fearless in her commitment to change. Even when she has been denied, disappointed or heartbroken, she is kind and hopeful.

PLAYED BY ALYSIA VELEZ

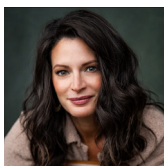


SEAN COLLINS

Male, 26, white. A grunge-y, punk-y young Anarchist. Very comfortable in his skin. A little weird, a little off the beaten path, but finds his way into any group mostly seamlessly. A deeply caring friend who wants the best for those close to him.

PLAYED BY BILLY RUDE

PAST (1989)



EMMA FALK

Female, 20s-40s, white. HAMPTON and ERNIE's mother. A school teacher with big (revolutionary) dreams. She's got an edge and a hunger—searching to fill a void both in herself and in the world. Fear never stops her.

PLAYED BY JACKIE BURNS



LEON WEEMS

Male, 30s-50s, Black. An ex-con and a veteran. Incredibly cool and charismatic—the kind of man you'd follow and listen to. Appealing but also dangerous. As he ages, he hopes to set his sons, HAMPTON and ERNIE, on a different (hopefully, easier) path.

PLAYED BY AL'JALEEL MCGHEE



SUNNY WEEMS

Male, 30s, Black. He's our everyman in a way—our touchstone. Funny, rational, vulnerable—everyone loves SUNNY. LEON's cousin and a voice of reason (most of the time).

PLAYED BY MICHAEL MARTIN

BLASTIN' IN THE HEADPHONES: A REVOLUTION(S) PLAYLIST

BY ANNA ROGELIO JOAQUIN, SCHOOL PROGRAMS MANAGER

Follow the links below to listen to the songs featured in *Revolution(s)*!

For the full playlist, click [HERE](#).

"KEEP GOING"

BY TOM MORELLO AND THE BLOODY BEETROOTS

"BATTLE SIRENS"

BY KNIFE PARTY AND TOM MORELLO

"PROMENADE"

BY STREET SWEEPER SOCIAL CLUB (TOM MORELLO AND BOOTS RILEY)

"FIGHT! SMASH! WIN!"

BY STREET SWEEPER SOCIAL CLUB (TOM MORELLO AND BOOTS RILEY)

"RAISING HELL"

BY TOM MORELLO FT. BEN HARPER

"HOLD THE LINE"

BY TOM MORELLO FT. GRANDSON

"RABBIT'S REVENGE"

BY TOM MORELLO FT. BASSNECTAR, BIG BOI AND KILLER MIKE

"THE ROAD I MUST TRAVEL"

BY TOM MORELLO

"RISE TO POWER"

BY TOM MORELLO

"VIGILANTE NOCTURNO"

BY TOM MORELLO FT. CARL RESTIVO

"THE OATH"

BY STREET SWEEPER SOCIAL CLUB (TOM MORELLO AND BOOTS RILEY)

"ALONE WITHOUT YOU"

BY TOM MORELLO

"WHATEVER IT TAKES"

BY TOM MORELLO

ADDITIONAL READING, LISTENING AND VIEWING

BY JARED BELLOT, CLIFFORD DIRECTOR
OF EDUCATION AND ENGAGEMENT

The ideas explored in *Revolution(s)* don't just live on stage; they're part of the world we live in every day. Themes like protest, identity and justice shape our communities, our politics and our personal lives. The books, podcasts and other media listed below dive into these themes from different angles—through memoir, fiction, poetry and history.

Whether you're drawn to powerful stories, real-life movements or bold voices speaking truth to power, this list offers meaningful ways to explore the ideas behind *Revolution(s)* even further.

FICTION

THE HATE U GIVE BY ANGIE THOMAS

Inspired by real-life events and the author's response to the police shooting of Oscar Grant, this powerful novel centers on Starr Carter, a Black teen who witnesses the police shooting of her unarmed friend. Through Starr's eyes, readers explore themes of systemic racism, protest and finding your voice.

ANTIGONE BY SOPHOCLES

A timeless Greek tragedy that examines the power of personal conviction. Antigone defies the state to honor her family, sparking questions about law, morality and civil disobedience. Though written over 2,000 years ago, the themes still echo in today's protest movements.

PUNCHING THE AIR BY IBI ZOBOI AND DR. YUSEF SALAAM

A novel-in-verse that tells the story of a wrongfully incarcerated teen navigating anger, art and hope. Co-authored by Yusef Salaam, one of the exonerated Central Park Five, it's a deeply moving exploration of justice and self-expression.

NON-FICTION

THE FIRE NEXT TIME BY JAMES BALDWIN

A foundational collection of two essays that explore race, religion and identity in America. Baldwin writes with passion and precision about the country's failures and possibilities, challenging readers to confront injustice and imagine a better future.

THE MARCH TRILOGY BY JOHN LEWIS, ANDREW AYDIN AND NATE POWELL

Told in graphic novel format, this trilogy captures the life and activism of civil rights leader John Lewis. It's a vivid, emotional and inspiring look at the youth-led protests of the Civil Rights Movement from lunch counter sit-ins to the March on Washington.

PERSEPOLIS BY MARJANE SATRAPI

This graphic memoir follows Marjane's coming of age during the Islamic Revolution in Iran. With bold artwork and unflinching honesty, Satrapi explores the cost of political change, the clash between personal freedom and authoritarianism and the strength of youth in times of turmoil.

MULTI-MEDIA

MOTHER COUNTRY RADICALS: A FAMILY HISTORY OF THE WEATHER UNDERGROUND ZAYD DOHRN (PODCAST)

An award-winning audio documentary that blends memoir and investigation. Zayd Dohrn tells the story of his parents' involvement in the Weather Underground, a radical anti-war group in the 1970s, and what it was like growing up as the child of revolutionaries. It's part political history, part personal reckoning.

ONE HUNDRED YEARS OF SOLITUDE BY GABRIEL GARCÍA MÁRQUEZ (NOVEL); NETFLIX (TV SERIES)

A landmark novel in Latin American literature, this multi-generational saga follows the Buendía family in the fictional town of Macondo. Blending history, politics and magical realism, it explores themes of revolution, memory and the cyclical nature of power and resistance.

THE GOOD LORD BIRD BY JAMES MCBRIDE (NOVEL); SHOWTIME (TV MINISERIES)

This award-winning novel and TV adaptation tells the story of Henry "Onion" Shackleford, a young enslaved boy who becomes involved in abolitionist John Brown's fight against slavery. Blending humor, history and moral complexity, both versions explore identity, resistance and what it means to take a stand in one of the most turbulent eras of American history.

TOM MORELLO'S MAXIMUM FIREPOWER TOM MORELLO (PODCAST)

Hosted by musician and activist Tom Morello, this podcast explores the intersection of music, politics and social change. Through interviews with artists, organizers and thought leaders, Morello dives into the role of art as a weapon in the fight for justice and equity.

THE WHEEL OF HISTORY: A CLASSROOM ACTIVITY

BY JARED BELLOT, CLIFFORD DIRECTOR OF
EDUCATION AND ENGAGEMENT

Playwright Zayd Ayers Dohrn believes that “we’re in a long arc of history that requires multiple revolutions, and it requires each new generation to put their own hand on the wheel of history.” In this activity, students will explore how young people across time and space have taken to the streets, organized protests and made their voices heard to spark movements for change.

STEP 1: MOVEMENTS AND MOTIVATIONS (10 MINUTES)

1. Discuss.

a. Start by asking students:

- i. What is a social movement?

A **social movement** is a group of people working together over time to create change in society. They take collective action—like protests or rallies—toward a shared goal, challenging existing rules or beliefs. These efforts are ongoing and involve continued interaction with others to push for change.

- ii. What is an activist?

An **activist** is someone who takes action to support or oppose a cause they care deeply about, often related to social or political issues. They speak out, organize or participate in efforts to create change.

- iii. What do you think motivates young people to start or join movements for social change?

- b. Invite students to share their thoughts, drawing on examples from their own lives, current events, history, pop culture and/or fiction. As students respond, scribe their ideas on the whiteboard to create a collective list of motivations.

- c. **OPTIONAL:** To spark discussion, share a short clip of a youth-led protest or speech. A great example is [Greta Thunberg’s 2019 address to world leaders at the United Nations Climate Action Summit!](#)

CONTINUED ON THE NEXT PAGE

TIME: 90 MINUTES

(ACROSS TWO OR MORE CLASS PERIODS)

VOCABULARY

- Social Movement
- Activist

MATERIALS

- Revolution Wheel Template (p. 15, 1 sheet per student)
- Devices with internet access
- Whiteboard (or large sheet of paper)
- Art making supplies
- A ball of string or yarn

OBJECTIVES

STUDENTS WILL BE ABLE TO...

- Identify and describe key events, leaders and goals of major youth-led protest movements from different historical and global contexts.
- Analyze common strategies and themes used by youth activists across time.
- Make connections between historical student movements and the themes of protest, identity and justice presented in Revolution(s).
- Reflect on and articulate the power of student voices in shaping society and express their own perspectives on activism and social responsibility.

LEARNING STANDARDS

ILLINOIS SOCIAL SCIENCE STANDARDS

- **SS.9–12.CV.8.** Analyze the methods individuals can use to challenge laws to address a variety of public issues.
- **SS.6–8.CV.3.LC.** Identify the means used by individuals and groups to either maintain or change powers and protect, grant or deny rights of individuals and communities in societies.
- **SS.9–12.H.1.** Evaluate the context of time and place as well as structural factors that influence historical developments.
- **SS.9–12.H.3.** Evaluate the methods used to promote change and the effects and outcomes of these methods on diverse groups of people.
- **SS.9–12.H.5.** Analyze the factors and historical context, including overarching movements, that influenced the perspectives of people during different historical eras.
- **SS.9–12.H.6.** Analyze the concept and pursuit of the “American Dream” and identify the factors that could promote or present barriers to the pursuit of the “American Dream” for multiple groups of people.
- **SS.9–12.H.7.** Identify and analyze the role of individuals, groups, and institutions in people’s struggle for safety, freedom, equality and justice.

STEP 2: REVOLUTION WHEEL (5 MINUTES)

1. Introduce
 - a. Distribute and/or display the Revolution Wheel Template (see p. 15 of this study guide).
 - b. Explain to students that they will be using the Revolution Wheel Template to research and map out a youth-led movement. Each “spoke,” or section of the wheel will guide their exploration of a different aspect of the movement (i.e. who led it, what inspired it, what goals it pursued, how it made an impact, etc.). Let students know that this approach will help them see how all the parts of a movement connect and build momentum.
 - c. If helpful, guide the class in selecting one youth-led movement to explore together that is familiar to the students or that you have discussed previously in class.

STEP 3: A DEEP DIVE (30 MINUTES)

1. Assign
 - a. Divide the class into small groups of 3–4 students each.
 - b. Assign each group a youth-led movement or allow them to choose one from the list on p. 16 of this guide (or another relevant movement that fits the assignment).
 - c. **NOTE:** If group work isn’t ideal, students can also complete this project individually, each focusing on a single youth-led movement or revolutionary group.
2. Research
 - a. In their small groups, students should research their assigned youth-led movement and document the eight “spokes” or aspects of their particular movement.
 - i. **Key Figures** – Who were the main leaders or organizers?
 - ii. **Historical Context** – When did it happen? What was happening in the country or world at the time that contributed to/influenced the movement?
 - iii. **Core Goals/Demands** – What were participants fighting for/trying to change?
 - iv. **Strategies/Tactics** – How did they get their message out? How did they protest or organize?
 - v. **Opposition/Response** – How did the government/public respond? What challenges did they face?
 - vi. **Legacy/Impact** – What did the movement achieve? How is it remembered today?
 - vii. **Symbols/Media** – What images, words, songs or messages did they use to represent their movement?
 - viii. **Wild Card** – What’s one other interesting or surprising fact about this movement?

- b. As students work, circulate to offer support, answer questions and guide their focus on relevant details.
- c. Encourage students to take thorough notes and think about how these parts connect to build a full picture of the movement.

TIP:

If you need to spread this activity across multiple class periods, consider using Step Three as the dividing point. If needed, assign remaining research to students for homework or allocate additional time to collect research at the top of the next class period.

STEP 4: VISUALIZING REVOLUTION (30 MINUTES)

1. Create
 - a. Using the research gathered in Step Three, each group will create a visual representation of their assigned youth-led movement.
 - b. This final product should reflect and creatively interpret the group’s findings across the eight spokes of the Revolution Wheel (key figures, historical context, goals, tactics, opposition, legacy, media and a wild card fact).
 - c. Groups may choose any visual format that helps bring their movement to life such as a poster, illustrated wheel, collage, zine page, protest banner or another creative design.
 - d. Students should use visuals, symbols, colors and limited text to highlight what made their movement powerful and unique. Include key quotes, slogans, drawings or other artistic choices that represent the movement’s spirit.
 - e. Encourage students to think of this as a way to teach others about their movement not by repeating facts, but by showing what it stood for through strong visual storytelling.

STEP 5: SHARE OUT (5 MINUTES)

1. Observe
 - a. Have each group pair up with another group in the room and present their Revolution Wheel artwork, sharing the eight spokes of their youth-led movement (key figures, historical context, goals, tactics, opposition, legacy, media and a wild card fact).
 - b. Encourage students to explain the artistic choices they made—what symbols, images or words they included and why.
 - c. **OPTIONAL:** Rotate pairs to allow groups to present to more than one other group, time permitting.

CONTINUED ON THE NEXT PAGE

STEP 6: REVOLUTIONARY WEBS (10 MINUTES)

1. Connect and Share

- a. Gather the class in a standing circle and bring out a ball of string or yarn.
- b. One student begins by sharing a key element from their group's Revolution Wheel. This could be a goal, strategy, symbol or challenge that they learned about.
- c. If another group sees a connection to their own movement, they raise their hand, explain the connection, and the string is tossed to them.
- d. **NOTE:** Each student who receives the string should hold onto a part of it before tossing it on, so the web continues to build.
- e. That new group then shares a new element from their movement, and the process continues. Each time the string is passed, a new connection is made, and the web grows.
- f. Continue until many connections have been made and a visible web forms between students.

STEP 7: FINAL REFLECTIONS (5 MINUTES)

1. Reflect

- a. End the activity with a full group discussion: What surprised you? What patterns or themes emerged? What does the web tell us about the shared nature of youth-led revolutions? How are the themes of these youth-led movements different or similar to the ones explored in *Revolution(s)* (if activity takes place after students see the show)?

REVOLUTION WHEEL TEMPLATE
ON THE NEXT PAGE

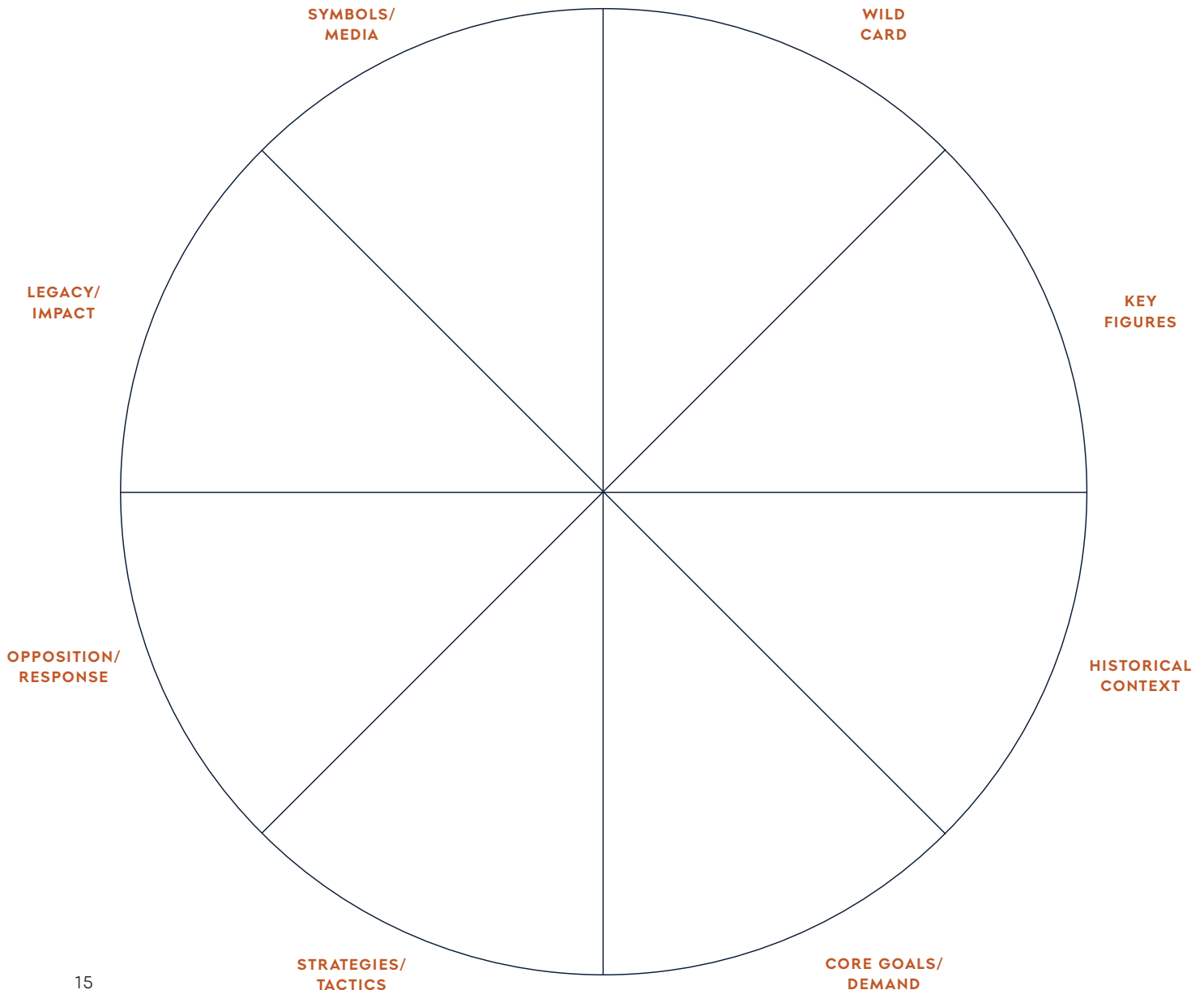
YOUTH-LED MOVEMENT LIST
ON PAGE 16

REVOLUTION WHEEL TEMPLATE

You will be filling out a **Revolution Wheel** with 8 spokes. Each spoke represents a different aspect of the youth-led movement you're researching.

1. **Key Figures:** Who were the main leaders or organizers?
2. **Historical Context:** When did it happen? What was going on in the country or world that influenced it?
3. **Core Goals/Demands:** What were they fighting for or trying to change?
4. **Strategies/Tactics:** How did they get their message out? How did they protest or organize?
5. **Opposition/Response:** How did the government or public respond? What challenges did they face?
6. **Legacy/Impact:** What did the movement achieve? How is it remembered today?
7. **Symbols/Media:** What images, words, songs or messages did they use to represent their movement?
8. **Wild Card:** What's one other interesting or surprising fact about this movement?

Work together to make sure each spoke is filled out with accurate and meaningful information from your research. You'll use this wheel to inspire your visual art in the next step and to present your movement to the class.



YOUTH-LED MOVEMENTS

ARAB SPRING

TUNISIA, LIBYA, EGYPT, YEMEN, SYRIA AND BAHRAIN

THE BLACK PANTHERS

UNITED STATES

THE CHICANO BLOWOUTS

UNITED STATES

THE FACTORY GIRLS ASSOCIATION

UNITED STATES

FREE SPEECH MOVEMENT AT U.C. BERKLEY

UNITED STATES

HUNGARIAN STUDENT PROTESTS

HUNGARY

MARCH FOR OUR LIVES

UNITED STATES

MAY 1968 PROTESTS

FRANCE

NEWSBOYS STRIKE

UNITED STATES

THE MAY FOURTH MOVEMENT

CHINA

RHODES MUST FALL/FEES MUST FALL

SOUTH AFRICA

SOWETO UPRISING

SOUTH AFRICA

STUDENTS FOR A DEMOCRATIC SOCIETY

UNITED STATES

STUDENT NONVIOLENT COORDINATING COMMITTEE

UNITED STATES

SUNRISE MOVEMENT

UNITED STATES

TLATELOLCO STUDENT MOVEMENT

MEXICO

THIRD WORLD LIBERATION FRONT

UNITED STATES

TIANANMEN SQUARE PROTESTS

CHINA

WEATHER UNDERGROUND

UNITED STATES

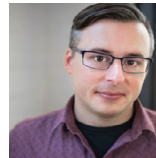
WHITE ROSE MOVEMENT

GERMANY

BEHIND THE SIGHTS AND SOUNDS: MEET THE DESIGNERS

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER

When you see a show, you may notice several ways you are transported to the world of the play. Perhaps you have experienced lights that signal a shift in time or sound that alters the mood. Behind the sights and sounds of *Revolution(s)* are a team of designers helping bring the show to life. On The Goodman's team for this production are Lighting Designer Greg Hofmann and Sound Designer Stephanie Farina. Read on to learn about their vision for *Revolution(s)* and what they hope you notice!



GREG HOFFMAN
LIGHTING DESIGNER

The lighting in *Revolution(s)* is here to both support the gritty reality of the world of the play and to enforce the intense power of the music that is made within it. The abandoned warehouse is a cold, lifeless place until our characters jolt it to life with their stories, ideas and music. Pay close attention to how light changes from warm to cool tones, which helps guide you through the fluid timeline of the story, and see how the color red is used to punctuate important moments. The orchestration of precise lighting cues should feel like a rock concert and help you get inside the music as the characters create it.



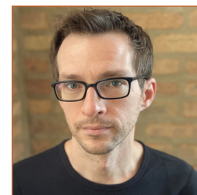
STEPHANIE FARINA
SOUND DESIGNER

Revolution(s) is a rock concert disguised as a theater piece. I am leaning into that aesthetic using Tom Morello's performance style as inspiration. Music acts as the driving force behind the story. My job is to support the emotional journey by finding the balance between enveloping the audience with sound and allowing them to lean into intricate storytelling.

CONDUCTING FROM THE BASS CHAIR:

A Q&A WITH MUSIC DIRECTOR PAUL MUTZABAUGH

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER



PAUL MUTZABAUGH

ANNA ROGELIO JOAQUIN: You are working on *Revolution(s)* as the associate music supervisor, music director, conductor and bass. That's a lot of roles! What do each of them entail?

PAUL MUTZABAUGH: The chief role of associate music supervisor on this production is to support the music supervisor (Jason Michael Webb) in whatever way is needed. Jason is in charge of the overall musical vision and arrangements for this show, and my job is to be entirely knowledgeable and proficient with the DNA of his work to be able to support him in his presence or in his absence. As the music director, I am responsible for maintaining the musical excellence of the production, from the first rehearsal to the closing performance. This includes teaching the actors the music, giving direction to the band members and providing feedback along the way.

Additionally, I work with the director, choreographer, sound designer and other creative team members to support changes or revisions that occur during the rehearsal process. As conductor, my job is to lead the band and the actors, which includes initiating all of the musical numbers during the show and giving various cues during each song, providing clarity and comfort. This show is a unique situation in which I'll be conducting from the bass chair during the show, whereas it is typically more common for a pianist/keyboardist to assume the conductor role. As bassist, I will be playing the electric bass guitar as well as a Moog bass synthesizer.

ANNA: What drew you to working on music for theater? How did you get into it?

PAUL: While I have been a professional musician for 25 years, I have only been working in the musical theater avenue in the very recent. My career has spanned a variety of genres and scenes, and through different connections, I have been recommended for some top-level theater productions over the past few years. I grew to really appreciate the collaborative nature of the rehearsal process, coupled with the high professional standard required of the multitude of people working on a show. I have found a unique fulfillment in the world of musical theater, and some of the most meaningful moments of my career have come in this discipline.

CONTINUED ON THE NEXT PAGE

"ONE OF MY MOST IMPORTANT RESPONSIBILITIES AS MUSIC DIRECTOR IS TO ENCOURAGE A SENSE OF CURIOSITY AND APPRECIATION IN EVERYONE WHO CONTRIBUTES MUSICALLY TO THIS PRODUCTION. I FEEL THAT WE ARE AT OUR BEST WHEN WE ARE ENJOYING AND ENGAGED IN EACH OTHER'S EXCELLENCE."

ANNA: What is the typical process for music directing a show, from getting the offer to getting the music on stage?

PAUL: Prior to the first cast rehearsal, I familiarize myself with the entirety of the script and songs, as well as arrangements and orchestrations (which are often in various stages of completion). It is then my job to teach the actors all of the music that they will be singing, typically occurring in the first week or two of rehearsal. From there, during the staging of the work, it is my job to support the Director's vision while we rehearse the various scenes of a show. I will often (but not always) be tasked with playing rehearsal piano during this process. If/when adjustments in the music are needed to accommodate the stage action, I will be involved in those decisions and solutions. Toward the end of the cast rehearsal process, the orchestra will rehearse the songs on their own (without the actors), which I am responsible for leading.

Ultimately, the cast and musicians come together for a Sitzprobe, a complete rehearsal of singing and playing all of the musical elements of the show together for the first time—always a thrilling day! Once we move into the theater, I am responsible for continual musical support as we translate the director's vision onto the actual stage, eventually adding the orchestra to these tech rehearsals. Finally, we arrive at dress rehearsals and performances. During preview performances, changes are always being implemented. It is my job as music director to collaborate expertly and swiftly with the other departments as the show narrows its final focus toward its ultimate "frozen" state. As each stage of production moves to the next, I am tasked with continually analyzing and improving the level of musical excellence, relating to both the cast and the musicians.

ANNA: Where will the musicians be during the show?

PAUL: The current plan is to have the musicians on stage, visible to the audience. The band's physical space will be intentionally woven into the broader scenic design of the show. There will also be a few actors who play instruments on stage during the performance, as part of the storytelling of the work.

ANNA: What kinds of technology do you use to sync up conducting with the musicians?

PAUL: A common practice in modern musical theater is to employ the use of the "conductor cam," short for "conductor camera." There is a video camera that captures the actions of the Conductor and displays them in real time on various monitors throughout the theater. These monitors live in a few locations in the

theater, including in the stage manager's booth, at the back of the house facing the stage (usually at Mezzanine level, visible to the actors), and at individual musicians' stations in the orchestra pit. Because a conductor might not always be visible in plain sight, the camera is a helpful tool to be able to coordinate various cues within a song across many remote locations.

There will also be a music director talkback microphone that I speak into on occasion that is fed to the musicians' headphones. Such examples would include count-offs for songs, musical cues of a variable nature that are dependent on stage action and sometimes for relaying real-time adjustments in the music if something out of the ordinary transpires and needs immediate attention.

ANNA: What is your favorite moment of music in the show?

PAUL: Heading into rehearsal, the songs "Hold the Line" and "Rabbit's Revenge" are among the top contenders. Both songs have a relentless, percolating energy and groove while also making use of wide dynamic ranges and different musical approaches, both vocally and instrumentally.

ANNA: What do you hope students notice in the music when they come see the show?

PAUL: I hope that the students take notice of both the obvious and the subtle ways that the music supports the overall work. Often, a song presents new and crucial information to the story and to character development. Sometimes, music is the backdrop for important dialogue in a scene. Both scenarios are equally important. Also, I encourage the students to listen for and be aware of the wide range of musical textures that are created in the arrangements and orchestrations. While we are only a band of five people, the aim is that we make the most of the sonic options we have access to. Nearly all of us will be playing multiple instruments throughout the show. Finally, I hope that the students recognize the partnership of the actors with the band musicians. One of my most important responsibilities as music director is to encourage a sense of curiosity and appreciation in everyone who contributes musically to this production. I feel that we are at our best when we are enjoying and engaged in each other's excellence.

REVOLUTION(S)

S.T.E.A.M. ACTIVITIES

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER

STATISTICS: THE 3.5% RULE

Political scientists Erica Chenoweth and Maria Stephan analyzed nonviolent movements throughout history and concluded that when 3.5% or more of a country's population engages in sustained, nonviolent protest, the movement has historically succeeded.

Invite students to put this claim to the test. Ask them to create a data set representing estimated protest turnout percentages for various movements, including those mentioned in the play (the Civil Rights Movement, the Anti-War Movement, etc.). Students may calculate summary statistics, create a contingency table and/or perform a Chi-square test to assess the strength of this claim. Discuss notable exceptions, such as Bahraini uprising. Reflect on the limitations of statistical thresholds in understanding movements and revolutions.

Finally, ask students to use their findings to reflect on the play. Were the movements mentioned in the play successful? Why or why not? Playwright Zayd Ayers Dohrn hopes his play helps ignite revolution. What conditions would be necessary to create a successful revolution today?

BIOLOGY: SHOCK

Reflecting on his time in the army, Leon tells Emma that he was "in shock" the whole time. He tells her, "'Shock' is just your body's way of saying—don't think. Don't feel."

What happens when someone's body is in shock? Have students research the causes, symptoms and effects of psychological shock. Then, ask them to create a visual representation of their findings. What diagrams, symbols, colors, textures, patterns, etc. can be used to communicate what is happening to a body in shock? Invite students to present their pieces to the class.

Lastly, connect findings back to the play. How else is shock present in the play? How do students' artistic representations relate to Leon's explanation?

How can statistics, biology, physics and engineering help illuminate key ideas of *Revolution(s)*? Try the activities below to find out!

COMMON CORE STATE STANDARDS: MATH

- **CCSS.Math.Content.HSS-IC.A.1:** Understand statistics as a process for making inferences about population parameters based on a random sample from that population.
- **CCSS.Math.Content.HSS-ID.A.1:** Represent data with plots on the real number line (dot plots, histograms and box plots).
- **CCSS.Math.Content.HSS-ID.B.5:** Summarize categorical data for two categories in two-way frequency tables. Interpret relative frequencies in the context of the data (including joint, marginal and conditional relative frequencies). Recognize possible associations and trends in the data.
- **CCSS.Math.Content.HSS-IC.B.6:** Evaluate reports based on data.

ILLINOIS ARTS LEARNING STANDARDS: THEATRE

- **TH.Re8.a:** Use personal experience and background knowledge to create or interpret a drama/theatre work.
- **TH.Cn10.a:** Explore the connections of theatre artists to their community and the world at large.

NEXT GENERATION SCIENCE STANDARDS

- **NGSS-HS-LS1-2:** Develop and use a model to illustrate the hierarchical organization of interacting systems that provide specific functions within multicellular organisms.
- **NGSS-HS-LS1-3:** Plan and conduct an investigation to provide evidence that feedback mechanisms maintain homeostasis.

ILLINOIS ARTS LEARNING STANDARDS: THEATRE

- **TH.Cr3.c:** Integrate design elements that create an emotional impact or convey meaning.
- **TH.Re8.a:** Use personal experience and background knowledge to create or interpret a drama/theatre work.

PHYSICS: WATER BUCKET REVOLUTIONS

Demonstrate centripetal force by attaching a rope to a bucket partially filled with water then spinning it around. When spun fast enough, the water remains inside the bucket due to centripetal force. Have students measure variables such as mass, radius and period to calculate speed, centripetal force and centripetal acceleration.

Next, use the demonstration as a model for discussing political revolutions. How can physics help us model societal stability or revolution? What parallels exist between revolutions in physics (e.g., increasing speed or changing radius until the motion fails) and revolutions in political systems (e.g., crises leading to collapse and restructuring)? How do forces lead to stability or transformation in physical and political revolutions? For supplementary reading, check out [The Physics of Predicting Riots](#) by Dan Braha.

Lastly, use these comparisons to inspire set design sketches or choreography representing political revolution. What physics-inspired visuals and movement would be striking? What would they represent? What would they communicate?

ENGINEERING: BUILD A GUITAR

Share examples of guitars historically being used in protest settings. Then, explain how string instruments produce sound, focusing on vibration, tension, frequency and resonance. Next, ask students to individually sketch designs for building their own guitars using provided materials (consider cardboard boxes, wood, fishing line, rubber bands, etc.). In small groups, have students create a collaborative design and construct a guitar. Challenge them to experiment with string length, tension and shape to manipulate pitch and volume with the goal of playing a recognizable song (such as "Twinkle, Twinkle, Little Star"). Throughout the building process, have students test and refine their instruments.

Finally, close with a reflection. What were the scientific principles behind how their guitar functioned? What challenges did they face, and how did they solve them? Why are guitars commonly used in protest? What challenges might guitarists face when playing in protest settings? What challenges might musicians face when playing their instruments live in *Revolution(s)*? What solutions might address these challenges?

NEXT GENERATION SCIENCE STANDARDS

- **NGSS-HS-PS2-1:** Analyze data to support the claim that Newton's second law of motion describes the mathematical relationship among the net force on a macroscopic object, its mass and its acceleration.
- **NGSS-HS-PS2-4:** Use mathematical representations of Newton's Law of Gravitation and Coulomb's Law to describe and predict the gravitational and electrostatic forces between objects.

ILLINOIS ARTS LEARNING STANDARDS: THEATRE

- **TH.Cr3.c:** Integrate design elements that create an emotional impact or convey meaning.
- **TH.Re8.a:** Use personal experience and background knowledge to create or interpret a drama/theatre work.
- **TH.Cn11.2.b:** Research societal, historical and cultural context to create a unified drama/theatre design.

NEXT GENERATION SCIENCE STANDARDS

- **NGSS-HS-ETS1-2:** Design a solution to a complex real-world problem by breaking it down into smaller, manageable problems.
- **NGSS-HS-ETS1-3:** Evaluate a solution to a complex real-world problem based on prioritized criteria and trade-offs.
- **NGSS-HS-PS4-1:** Use mathematical representations to support a claim regarding relationships among the frequency, wavelength, and speed of waves.

ILLINOIS ARTS LEARNING STANDARDS: THEATRE

- **TH.Cn11.2.a:** Research societal, historical and cultural context for a performance.
- **TH.Cr11.1.II.b:** Understand and apply technology to design solutions for a drama/theater work.

PLAY ON WORDS: A CLASSROOM ACTIVITY

BY TYRA BULLOCK,
ASSOCIATE DIRECTOR OF EDUCATION

The Goodman is thrilled to **blend the worlds of theater and literary arts**. In this activity, students will explore and analyze “Fight! Smash! Win!” a song written by Street Sweeper Social Club featured in *Revolution(s)* and performed by the cast.

This activity can be adapted for any of the songs featured in this musical. For a full listing of featured songs, please see “Revolution(s) Playlist” on p. 10.

OBJECTIVES

STUDENTS WILL BE ABLE TO...

- Understand and recognize figurative language in a text.
- Use critical analysis to describe, analyze and interpret a work of art.
- Investigate themes or central ideas in a text by creating a bubble map graphic organizer.
- Identify and compare contemporary issues in multiple texts (poem and play).

TIME: 70-80 MINUTES

VOCABULARY

- Alliteration
- Allusion
- Bubble Map
- Hyperbole
- Imagery
- Literary Device
- Metaphor
- Onomatopoeia
- Personification
- Repetition
- Rhyme
- Rhythm
- Simile

MATERIALS

- “Fight! Smash! Win!” song lyrics (p.26, 1 sheet per student)
- Literary Devices Handout (p. 25, 1 sheet per student)
- Multicolored writing utensils
- Tape
- [“Fight! Smash! Win” song link](#)

LEARNING STANDARDS

COMMON CORE STATE STANDARDS: ENGLISH LANGUAGE ARTS

- **CCSS.ELA-Literacy.R.L.11-12.2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **CCSS.ELA-Literacy.R.L.11-12.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.
- **CCSS.ELA-Literacy.R.I.11-12.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- **CCSS.ELA-Literacy.R.I.11-12.6:** Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

- **CCSS.ELA-Literacy.L.11-12.5:** Demonstrate understanding of figurative language, word relationships and nuances in word meanings.
- **CCSS.ELA-Literacy.SL.11-12.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others’ ideas and expressing their own clearly and persuasively.

ILLINOIS ARTS LEARNING STANDARDS: THEATER

- **TH:Re.7.1.IIa:** Recognize the validity of multiple interpretations of artistic choices in a drama/theater work
- **TH:Re.8.1.IIa:** Analyze personal experience, textual evidence and appropriate criteria to reinforce artistic choices when participating in or observing a drama/ theater work.
- **TH:Re.9.1.IIc:** Compare and debate the connection between a drama/theater work and contemporary issues that may impact audiences.
- **TH:Cn.10.1.IIa:** Investigate how community ideas and personal beliefs impact a drama/theater work.

CONTINUED ON THE NEXT PAGE

BEFORE CLASS: SET UP

1. **Print** out the 'Literary Devices Handout,' 1 copy for each student, found on p. 25 of the study guide.
2. **Print** out one copy of the song lyrics for each student, found on p. 26 of the study guide.
3. If students are unfamiliar with the term 'literary devices,' please take a few minutes to review the handout with the class prior to this activity.

LITERARY DEVICE:

a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story

STEP 1: READ AND RE-READ (10 MINUTES)

1. **Read the Song**
 - a. As a class, read the song lyrics to "Fight! Smash! Win!" by Street Sweeper Social Club on p. 26 of the study guide. Feel free to model reading the song or select a student volunteer.
2. **Re-read the Song**
 - a. Have students re-read the lyrics silently on their own.
 - b. If there's anything that resonates with the students, invite them to write their reactions in the margins of the lyrics. If helpful, play the song for students to hear as they follow along.

STEP 2: FIRST RESPONSES (10 MINUTES)

1. **Share**
 - a. Facilitate a class discussion on students' first impressions and immediate responses to the song, both positive and negative.
 - b. Remind students that there is no wrong answer and that the best way to analyze song lyrics is by diving into it.

Some prompts to spark discussion:

- **Describe.** What did you observe about the structure of the poem? How would you describe the lines in the poem (short, long, fast, slow, etc.)? Do you see any noticeable patterns? *Encourage students to use "I NOTICE, I SEE, I OBSERVE" statements.*
- **Analyze.** What questions do you have for the author? Is there anything you find confusing? Are there any words you're unfamiliar with? Do you have any curiosity about the poem's title? What about the person who's speaking or who they're speaking to? *Encourage students to use "I WONDER, I QUESTION, I AM CURIOUS ABOUT" statements.*

- **Interpret.** Considering students' prior responses, what do they think is happening in the poem? What do they believe the poet is trying to say? What do they assume is the purpose of the poem? *Encourage students to use "I TRUST, I BELIEVE, I ASSUME" statements.*

STEP 3: THEMATIC CONNECTIONS (5-10 MINUTES)

1. **List**
 - a. Guide students to take their analysis a step further by investigating the themes, topics or central ideas evident in the piece.
 - b. As a class, create a list of themes/topics/ideas discovered in the reading.
2. **Select**
 - a. Once the list is complete, divide the class into 4-5 small groups. Make sure to hand each group a sheet of chart paper and set of multicolored writing utensils.
 - b. Each group must then choose TWO of the themes/topics/ideas on the list to explore for the next step of this activity.

STEP 4: BUBBLE MAPPING (15 MINUTES)

1. **Explain**
 - a. Let students know that they will be analyzing their two elected themes by creating a bubble map.
 - b. A bubble map is a visual tool used to represent a central concept or idea surrounded by related concepts.

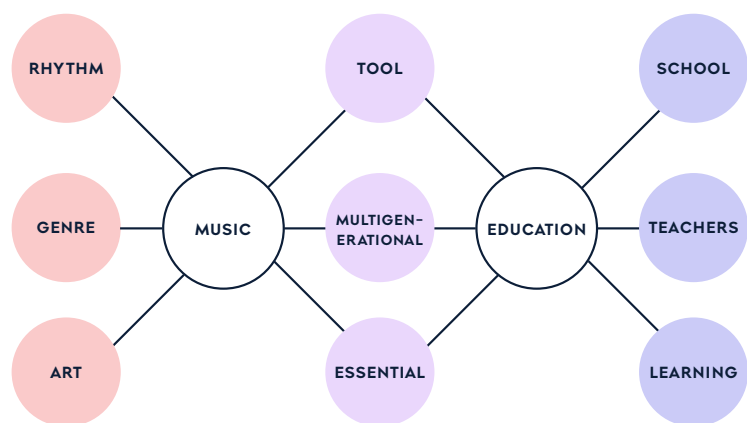
BUBBLE MAP:

a visual tool used to represent a central concept or idea surrounded by related concepts

SEE GRAPHIC ON NEXT PAGE

2. **Model**
 - a. Instruct each group to write and circle their two themes/topics/ideas in the center of the chart paper.
 - b. Demonstrate by providing a quick example of a bubble map on a sheet of chart paper, whiteboard or other surface area visible to the whole class. For instance, if you were to use the nouns 'school' and 'home,' invite the students to share what these words make them think of (noun, verb, etc.). Write down the students' responses around the central words as shown below. If students are feeling stuck, feel free to use the recommended terms. words make them think of (noun, verb, etc.). Write down the students' responses around the central words as shown below. If students are feeling stuck, feel free to use the recommended terms.

CONTINUED ON THE NEXT PAGE



3. Connect

- Encourage the students to make connections to the text.
- Like the example provided, students should draw a bubble around each response then draw a line to connect each thought (noun, verb, etc.) to the themes/topics/ideas in the center. If there are any commonalities between the two themes, invite them to connect their responses to both.

Some prompts to spark discussion:

- What do these themes/topics/ideas make you think of?
- Are you able to make a personal connection to your life?
- How are these themes/topics/ideas present in your community? Are these themes/topics/ideas present in another piece of art you've seen (play, song, movie, tv show, book, etc.)?

TIP:

If you need to spread this activity across two class periods, consider using Step Four as the dividing point.

STEP 5: INVESTIGATING LITERARY DEVICES (10-15 MINUTES)

1. Review Literary Devices

- Share with the students that word choice establishes feeling, setting, personality and much more in any written work. So, what methods does the author use to convey their ideas in the song? Let's investigate by identifying the literary devices present in the song.
- Ask students to pull out their 'Literary Devices Handout'. Remind students that a **literary device** is a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story.

2. Identify Literary Devices

- Tell students that they must identify as many literary devices as they can to demonstrate how the poet conveys the two themes/topics/ideas written on their chart paper. Each device must be written on the outside of the bubbles and color coded with the corresponding literary device (i.e. alliteration = red, allusion = orange, etc.)

STEP 6: GALLERY WALK (8-10 MINUTES)

1. Display

- Use tape to hang each group's bubble map on the wall.

2. Walk

- Give students approximately 5 minutes to review the work of their peers.
- If you'd like, invite students to take notes of their observations on the back of their handout.

**LITERARY DEVICES HANDOUT
IS ON THE NEXT PAGE**

STEP 7: REFLECT (10 MINUTES)

Use the following questions to spark discussion:

1. Discuss

- After reviewing the analysis work done by your peers, what are some new thoughts you have about the song?
- Was there any overlap in the two themes/topics/ideas explored in your small groups?
- When sharing your initial thoughts, were you aware of the literary devices used in this song? Do you think the writer used these literary devices effectively? Why or why not?
- Does the song's title seem to fit with the poem? Use examples to justify your response.
- Were you surprised by the observations made by your peers? Do you think their interpretations are valid? What do you think is the importance of sharing multiple interpretations of a work of art?
- How does this song connect to the ideas present in the musical *Revolution(s)*? How might the writer's personal or cultural experiences impact their writing?

LITERARY DEVICES HANDOUT

A **literary device** is a technique that writers use to enhance their writing and convey meaning, emotion or ideas in a story. Below is a list of common devices used in literary arts, some of which are applied in the written work of art. Each term is color coded to help students make the distinction between each device.

ALLITERATION - the occurrence of the same letter or sound at the beginning of adjacent or closely connected words (*i.e. Peter Piper picked a peck of pickled peppers*).

ALLUSION - a brief, indirect reference to a person, place, thing or idea that's culturally, historically, politically or literary significant (*i.e. alluding to a quote by a famous person or character from a piece of text*).

HYPERBOLE - an exaggerated statement that is not to be taken literally (*i.e. I'm so hungry I could eat a horse*).

IMAGERY - an author's use of vivid and descriptive language to add depth to their work; appealing to the senses (*i.e. noises of the fire merged into a drum-roll that seemed to shake the mountain*).

METAPHOR - a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable (*i.e. That quarterback is on fire!*).

ONOMATOPOEIA - the formation of a word from a sound associated with what is named (*i.e. "achoo," "tap," "boo"*).

PERSONIFICATION - a figure intended to represent an abstract quality; giving human characteristics to an animal, idea or object (*i.e. The sun smiled down on them*).

REPETITION - repeats the same words or phrases a few times to make an idea clearer and more memorable. (*i.e. We real cool. We left school. We lurk late. We strike straight.*)

RHYME - repetition of the same or similar sounds occurs in two or more words, usually at the end of lines in poems or songs (*i.e. The cat sat on a blue mat*).

RHYTHM - the way poets arrange stressed and unstressed syllables in lines of verse, thus creating a musical quality. (*i.e. Once upon a midnight dreary, while I pondered, weak and weary*)

SIMILE - a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid. Typically includes the words "as" or "like" (*i.e. as big as a mountain or like a lightbulb*).

"FIGHT! SMASH! WIN!"

BY STREET SWEEPER SOCIAL CLUB



STREET SWEEPER SOCIAL CLUB is an American rap rock supergroup, formed in Los Angeles, California in 2006. The band primarily consists of guitarist Tom Morello of Rage Against the Machine and vocalist and emcee Boots Riley of the Coup. The band had been testing songs out during Tom Morello's Nightwatchman tour and released an album on June 16, 2009. Stanton Moore drummed for the group for the recording of the album, although he did not join the band for the following tour. Street Sweeper Social Club opened for Nine Inch Nails and Jane's Addiction in May 2009. Street Sweeper Social Club describes itself as "more than a band, it's a social club." Their 2010 EP *The Ghetto Blaster* EP includes covers of M.I.A. "Paper Planes" and LL Cool J's "Mama Said Knock You Out".

[VERSE 1]

And the wealth don't trickle down
People pinchin' every nickel now
Even if we don't fight, bodies hit the ground
I spit the sound of a million fists finna pound
I'm in the crowd till this whole thing switch around
Our brains are on temporary disconnect
I shoot my mouth off, I can't find my pistol yet
You can call this music disrespect
'Cause it'll stop you in your face at your local disco tech
Mr. Green with your missiles and rockets
My paycheck burns a hole in your pocket
You told the judge put my name on the docket
Meetin' in the break room, here's what we plotted

[CHORUS]

Let's fight! Let's smash! Let's win!
We gon' fight! We gon' smash! Let us in!
Let's fight! Let's smash! Let's win!
Just like gettin up in the club with a fake ID
If it don't work, we gon' do it again

[VERSE 2]

Your honor may it please the court
Swear me in on a book full of Tupac quotes
After what I say you might noose my throat
Reporters please scribble down a few hot notes
Allow me to be the first to throw dirt on their graves
Excuse me, I never learned to behave
My great, great granny was a Carolina slave
She whispers in my ear, sayin', "Spark the blaze."
Somewhere on the eastside of steal and rob
A whole generation got a McJob
And the light bill still ain't resolved
See the hungry mob pulse and throb
If you got a blacklist, I wanna be on it
If we gon' attack this then we need to run it
If you see my hood man, you might call it ghetto
Politicians are puppets y'all, let's get Geppetto

[CHORUS]

Let's fight! Let's smash! Let's win!
We gon' fight! We gon' smash! Let us in!
Let's fight! Let's smash! Let's win!
Just like gettin up in the club with a fake ID
If it don't work, we gon' do it again

[BRIDGE]

Well it's a matter of fact that I'm gonna die one day
But muthaf*ucka, right now I breathe
And I may not be able to predict my demise
But you can bet it won't be on my knees
I'm rappin' at the speed of the falling dollar
They got greed to make you crawl and holla
It's old school like Eazy-E's Impala
Ay! Ay! You gon' lead or smoke trees and follow?

[CHORUS]

Let's fight! Let's smash! Let's win!
We gon' fight! We gon' smash! Let us in!
Let's fight! Let's smash! Let's win!
Just like gettin up in the club with a fake ID
If it don't work, we gon' do it again

CLASSROOM DISCUSSION QUESTIONS

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER

BEFORE OR AFTER WATCHING

- What are some historical events that have impacted the world as we know it today?
How did those events come about?
For some examples, check out the “Wheel of History” Activity on p. 12.
- Do you feel like you have the ability to make change? Why or why not?
- Playwright Zayd Ayers Dohrn notes that “revolution” is a contranym—a word that has two opposite meanings. How do you think revolutions make dramatic change? In what ways do we end up where we started after a revolution?
For more on revolution as a contranym, visit “A Conversation with Playwright Zayd Ayers Dohrn” on pp. 5-7.
- In what ways are you similar to your family? How do you differ?
- If you were to write a play inspired by existing music, what music would you use?
What would your play be about?

AFTER WATCHING

- What stood out to you? What characters, moments, language, design elements, takeaways, etc. are sticking with you?
- Describe the setting of *Revolution(s)*. How did the design elements communicate the setting?
More information on the design can be found in “Meet the Designers” on p. 17.
- Describe the music in *Revolution(s)*. What role did music play in the show?
What did the music communicate?
For more information on the music in the show, see “A Conversation with Playwright Zayd Ayers Dohrn” on pp. 5-7 and “A Q&A with Music Director Paul Mutzabaugh” on pp. 18-19.
- How were the past and present similar? How did they differ? What factors influenced the similarities and differences?
- When were you in agreement with a character’s actions? Have you ever acted similarly? When did you disagree with a character’s actions? What would you have done differently in those moments?

GLOSSARY

BY ANNA ROGELIO JOAQUIN,
SCHOOL PROGRAMS MANAGER

THE PAGE NUMBERS REFER TO THE PAGE ON WHICH
THE TERM FIRST APPEARS IN THE PLAY.

AMERIKKKA (P. 21)

A spelling of America incorporating “KKK” (Ku Klux Klan), a white supremacist terrorist group, to criticize racism in the U.S.

APB (P. 29)

All-Points Bulletin; a broadcast issued by police regarding a suspect or item of interest.

ANTI-WAR MOVEMENT (P. 52)

Widespread activism, especially during the Vietnam War, aimed at stopping military conflict.

B1 (P. 16)

Supersonic bomber aircraft.

BARNEY FIFE (P. 100)

Comedic deputy sheriff character played by Don Knotts in *The Andy Griffith Show*, a sitcom from the 1960s.

BONNIE AND CLYDE (P. 83)

Couple whose crime spree during the Great Depression (1929–1939) made them legendary outlaws.

C.O. (P. 75)

Commanding Officer.

CHE AND ALEIDA (P. 83)

Refers to Cuban revolutionaries Che Guevara and his second wife Aleida March.

CHE GUEVARA (P. 59)

Argentine Marxist revolutionary and key figure in the Cuban Revolution (1952–1959).

CIVIL RIGHTS MOVEMENT (P. 52)

U.S. political movement in the 1950s–60s aiming to end racial discrimination.

CLAPMAN (P. 70)

The person responsible for marking the start and end of a filmed scene with a clapperboard.

CO-OPT (P. 39)

To absorb a movement or idea, often weakening its original intent.

EDEMATOUS (P. 101)

Medical term meaning abnormally swollen with fluid; related to the condition of edema.

FASCIST (P. 34)

A supporter of authoritarian regime marked by dictatorial power and suppression of opposition.

FERGUSON (P. 17)

City in Missouri where police killed Michael Brown in 2014, igniting national protests.

FRED HAMPTON (P. 59)

Black Panther Party leader in Chicago, assassinated in a police raid in 1969.

FRANZ FANON (P. 60)

Psychiatrist and writer known for anti-colonial works like *The Wretched of the Earth*, published in 1961.

G.I. BILL (P. 75)

Formally known as the Servicemen’s Readjustment Act of 1944; provides benefits to military veterans, including funding for housing and unemployment assistance.

HARPER’S FERRY (P. 67)

Site of John Brown’s 1859 raid intended to spark a slave uprising.

HOLD THE LINE (P. 37)

To maintain a firm position under pressure.

JAMES BALDWIN (P. 60)

Black writer and activist whose writing explored race and identity in the U.S.

JOHN BROWN (P. 67)

19th-century abolitionist who led the raid on Harpers Ferry to incite a slave rebellion; Brown’s subsequent execution helped catalyze the Civil War.

LENIN AND KRUPSKAYA (P. 83)

Refers to Vladimir Lenin and his wife Nadezhda Krupskaya, key figures in the Russian Revolution (1917–1922).

LINCOLN BRIGADES (P. 51)

American volunteers who fought against fascism in the Spanish Civil War (1936–1939).

MCJOB (P. 18)

Coming from “McDonald’s,” a term for a low-pay and low-prestige job with little opportunity for advancement.

MIKE BROWN (P. 70)

Black teenager fatally shot by police in Ferguson, Missouri, in 2014, sparking national protests.

MPS (P. 53)

Military Police. Law enforcement in the armed forces.

OSAMA (P. 16)

Refers to Osama bin Laden, founder of al-Qaeda, the extremist group behind the 9/11 attacks.

PIMP (P. 54)

Someone who solicits customers for sex workers and profits from earnings.

PROMENADE (P. 10)

Square dancing move in which partners walk side-by-side as a single unit; comes from the French word for “walk.”

RAMPARTS (P. 123)

Defensive walls built around a castle, town or other area for protection against attacks.

REPARATION (P. 66)

Compensation for past injustices, often discussed in the context of slavery and systemic racism.

SABBATH (P. 34)

Refers to Black Sabbath, a heavy metal British band.

SANDRA BLAND (P. 68)

Black woman who died in police custody in 2015, prompting national outrage.

SECTION 8 (P. 62)

Federal housing assistance program for low-income individuals and families.

SIMONE DE BEAUVOIR (P. 59)

French feminist and existentialist writer who wrote *The Second Sex*.

STRIKE (P. 30)

A collective work stoppage by employees demanding better working conditions.

SWAT (P. 70)

Special Weapons and Tactics; elite police units trained for high-risk situations.

THE FIRE NEXT TIME (P. 26)

A 1963 book of two essays by James Baldwin addressing race in the U.S.

THE HARDER THEY COME (P. 83)

A 1972 Jamaican crime film directed by Perry Henzell and starring Jimmy Cliff; famous for its reggae soundtrack.

TRAYVON (P. 70)

Refers to Trayvon Martin, an unarmed Black teen shot in Florida in 2012, sparking the Black Lives Matter movement.

VA (P. 51)

Short for Veterans Affairs, the U.S. department supporting military veterans.

2025/2026 TEEN WORKSHOP SERIES

Calling all teens! Goodman Theatre's Teen Workshop series invites you to explore the world of performing arts alongside some of Chicago's coolest theater artists—for free! Each workshop will focus on a different area of theater. From monologue coaching to costume construction, our workshops give you a chance to explore new skills and take your passion to the next level.

ALL WORKSHOPS ARE FREE OF CHARGE FOR STUDENTS. REGISTRATION IS REQUIRED.



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SATURDAY, **MARCH 14** | 12:00-1:30PM

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2025/2026 SCHOOL MATINEE SERIES



REVOLUTION(S)

BY ZAYD AYERS DOHRN
MUSIC AND LYRICS BY TOM MORELLO
DIRECTED BY STEVE BROADNAX III

PUT YOUR HANDS ON THE WHEEL OF HISTORY.

When soldier and aspiring musician Hampton Weems comes home from Afghanistan, he finds the South Side of Chicago is also occupied territory—and he’s accidentally joined the resistance. Rock and Roll Hall of Famer (Rage Against the Machine, Audioslave and The Nightwatchman) Tom Morello brings a ground-breaking new punk/metal/hip-hop musical to our intimate Owen Theatre about a young artist finding his voice, why violence is as American as cherry pie, and how young radicals—across generations—are still motivated by love.

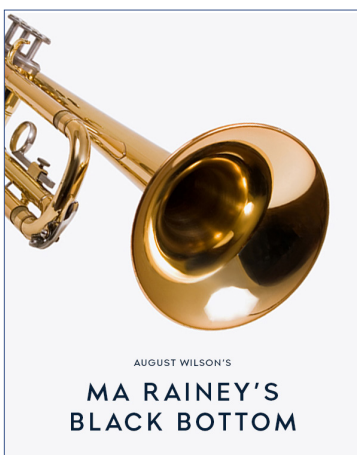


THE BRIEF WONDROUS LIFE OF OSCAR WAO

BY MARCO ANTONIO RODRIGUEZ
ADAPTED FROM THE NOVEL BY JUNOT DÍAZ
DIRECTED BY WENDY MATEO

"I HAVE HEARD FROM A RELIABLE SOURCE THAT NO DOMINICAN MALE HAS EVER DIED A VIRGIN. I SHALL BE THE FIRST."

Oscar knows that a nerdy Dominican college freshman isn’t anyone’s idea of a romantic hero. But with the encouragement of Yunior, his new roommate, he is determined to give love another chance. But as Oscar sets out from New Jersey to Santo Domingo to prove his undeniable hope, can he shake the dark “fukú” that has haunted his family for generations? Junot Díaz’s Pulitzer Prize-winning novel comes to vivid life in this world-premiere stage adaptation—a celebration of risk and the power of perseverance against all odds.



MA RAINEY'S BLACK BOTTOM

BY AUGUST WILSON
DIRECTED BY CHUCK SMITH
ASSOCIATE DIRECTOR AND MUSIC DIRECTOR HARRY J. LENNIX

"THE MORE MUSIC YOU GOT IN THE WORLD, THE FULLER IT IS."

Ma Rainey’s band is waiting. It’s 1926 Chicago, and “The Mother of the Blues” takes her time getting ready to record. Tensions and temperatures rise as the musicians recount tales of rage, joy, betrayal and faith in astonishing stories and a heart-stopping climax. Chicago legends Chuck Smith and Harry J. Lennix reunite for the play that smashed box office records in its 1997 Goodman premiere for this major revival of “a genuine American masterpiece” (Chicago Reader).

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