

7-1-2018

## #parlezvousfemme - A One-Woman Show

Victoria G. Lindbergh

Oglethorpe University, lindberghvg@gmail.com

Follow this and additional works at: <https://digitalcommons.kennesaw.edu/ojur>

 Part of the [Acting Commons](#), [Other French and Francophone Language and Literature Commons](#), [Performance Studies Commons](#), and the [Playwriting Commons](#)

---

### Recommended Citation

Lindbergh, Victoria G. (2018) "#parlezvousfemme - A One-Woman Show," *Oglethorpe Journal of Undergraduate Research*: Vol. 8 : Iss. 1 , Article 2.

Available at: <https://digitalcommons.kennesaw.edu/ojur/vol8/iss1/2>

This Article is brought to you for free and open access by DigitalCommons@Kennesaw State University. It has been accepted for inclusion in Oglethorpe Journal of Undergraduate Research by an authorized editor of DigitalCommons@Kennesaw State University. For more information, please contact [digitalcommons@kennesaw.edu](mailto:digitalcommons@kennesaw.edu).

**#PARLEZVOUSFEMME**  
A one-woman show by Victoria Lindbergh

Six French women. One crazy world. Has it really changed that much over the years? Watch as some of history's most infamous French women find out.

## **Story Time: The Far Right Hijacked my Brand**

Joan of Arc

*Joan of Arc, 19, makes a YouTube "Story Time" video in which she shares her feelings on becoming a symbol for various causes.*

Hi everyone! Welcome to today's video. I'm Joan, and for those of you who are new, welcome to my channel. Fair warning that today's video might be a bit all over the place, but I just made the craziest discovery and I thought I should share it with you guys.

So, earlier today I was just scrolling through Facebook, like I always do, when I came across this article entitled "The Rassemblement National adopts Joan of Arc as nationalist symbol and we have questions."

Really, BuzzFeed? Call me, because I also have questions.

At first, I thought the article might be "fake news," because last week BuzzFeed was telling me what type of cat I am, but I did some research and it turns out that I am, legit, the Front National's newest thing. Great. Oh, I'm sorry, *the Rassemblement Nationale*, because you're trying the whole "rebranding thing." Sure, whatever.

Anyway, this isn't the first time something like this has happened, but usually I can't be bothered to stop people when they adopt me for their causes. For example, feminism. Cool. Not what I was going for, but sure. Why not?

But the Rassemblement Nationale. Unacceptable.

So, Rassemblement Nationale—what are you doing? Remove me from your propaganda! I don't agree with what you stand for, and I'm really not this great heroine that everyone thinks I am. I'm just some random nineteen-year-old from a small town in France who went on an adventure that one time. I'm not really involved in politics, so please don't pretend like I know what I'm talking about.

I just heard some voices, which, I may or may not be crazy, but that's a story for another day. Anyway... God was telling me through the voices of saints that I needed to go on this divine mission and save France. So I was like OKAY! And I cut my hair, suited up in this really cool outfit; it was TOTALLY extra, but I think I looked good. Then I found a horse and rode around France winning battles.

And here we are. Now there are tons of gold statues of me all over France.

Looking back, it probably wasn't my best decision. But I did kind of feel like Gal Gadot in Wonder Woman, so that was cool. Actually, not gonna lie. It was great. 10/10 would do again. Except maybe the last part. Being burned at the stake wasn't exactly ideal. So, maybe not that part. But you know, things happen. What are you gonna do?

Actually, I'll tell you what you're NOT going to do. You're not going to phone up Marine Le Pen and be like, "Hey girl, so I know your political party is rebranding. I'm totally available if you'd like to make me the face of your political party." NO! That's crazy.

But, the point is—I didn't realize it was going to become this huge thing. It was kind of a joke at first. I did hear voices, but I didn't actually think anyone would believe me or that I would end up becoming this fierce warrior that everyone talks about. I didn't know what I was doing. I mean, come on? What nineteen-year-old knows what they're doing? At least I don't. I'm just kind of existing, trying to figure out what everything means as I go. Sometimes I do stupid things or things that make no sense.

And I guess that's why I'm making this video today. First to address the Front National, and secondly, I wanted to make this video for you guys, my subscribers. I want to give you some advice that I've learned over the past few months. We're not always going to have everything figured out at our age. We're all going to make mistakes, and that's part of being human. It's totally okay. The main thing is, try to learn from your mistakes. You have time. At least, I think you have time—I can't speak from personal experience on that one, but just assume you do.

Well, I guess that's the end of this video, and if you guys liked it or want to see other content like this, give this video a thumbs up, leave a comment down below telling me what your craziest adventure was, and subscribe to my channel. See you guys in the next video.

*Music: Edge of Seventeen – Fleetwood Mac, Falling - HAIM*

## Picket Signs and Guillotines

Olympe de Gouges

*Olympe de Gouges, 45, stands outside of a government building, peacefully protesting women's rights. She gets into an altercation with a government official.*

Excuse me. Sir? Sir!!! I'm talking to you! I have the right to peacefully protest. Well, I *was* peacefully protesting until two minutes ago when you came up to me and said I was "disturbing the peace." The last time I checked, standing outside of a government building with a few signs isn't a crime.

If I recall, this is a public space.

No, actually, you see, I'm standing on this piece of the grass. However, if I were to step two feet to my left, or two feet in front of me, then I would be encroaching upon the government's territory. But I'm not. So, there's nothing you can do.

...

Oh, no, sir! What are you doing? There's no need to call security.

I was just... here, I'll be over here against this tree with my signs. I'll just... I'll be right over here. Carry on with your "business meetings" or whatever it is you do... taking away people's rights, sexually harassing them... you know, the usual. *Wait*, I didn't mean you specifically. But... people like you. Politicians and such. That's what you do, after all.

...

Fine! Call the police.

...

If this were a man, you wouldn't be out here.

Well, that's because men don't have to protest for basic human rights. Besides, men do protest. There are always men out there protesting this and striking for that, wages, the government... whatever. Case-in-point, why I'm here.

...

Oh, right, the police are still coming. Great. When they get here, they'll see that I'm not doing anything wrong!

...

While we're waiting, why don't I share some of the ideas from my highly influential essay *The*

*Declaration of the Rights of Woman*.

Maybe you've heard of it? No? Well, it's your lucky day!

Article I: Woman is born free and lives equal to man in her rights. Social distinctions can be based only on the common utility.

Article II: The purpose of any political association is the conservation of the natural and imprescriptible rights of woman and man; these rights are liberty property, security, and especially resistance to oppression.

Article III: The principle of all sovereignty rests essentially with the nation, which is nothing but the union of woman and man; no body and no individual can exercise any authority which does not come expressly from it.

Article IV: Liberty and justice consist of restoring all that belongs to others; thus, the only limits on the exercise of the natural rights of woman are perpetual male tyrant...

*[speaking to the police]* Oh, hello Officer! I wasn't causing any trouble. I was just enlightening our dear friend here about the basic human rights all women deserve.

Yes, I understand, sir. And

I didn't mean for it to get out of hand, he was just antagonizing me, and I got a little angry.

Are the handcuffs really necessary?

Seriously?

Fine.

At least they don't use the guillotine anymore.

*Music: People Have the Power – Patti Smith*

## **Is this Cake Gluten-Free?**

Marie Antoinette

*Marie Antoinette, 37, has hesitantly agreed to do an interview for a feature in Vogue. She feels guilty about her actions, but she's still slightly out of touch with reality.*

You know, I don't typically give interviews, but when you called about this new feature in Vogue, I thought it might be nice to share my side of the story. I just don't want my feelings to be misrepresented. I just... I don't know. There's been a lot of blame placed on me, and I...

Do you ever have those people, where every time you run into them, you always say the wrong thing and always make a fool of yourself? Well, as it turns out, I just so happen to have a lot of them. I guess what I'm trying to say is...I'm not the monster everyone thinks I am.

France was broke when I got here. Why should I be blamed for destroying a country, simply for adopting the lifestyle of my predecessors? I like nice things, of course. Don't get me wrong. Certain standards must be maintained. But, people always assume I was the most extravagant one in Versailles. But just look at Louis' brother, the comte d'Artois. He ordered 365 pairs of shoes a year. A year. My 200 pairs a year are nothing compared to that. Double standard, much?

...

I guess sometimes I feel guilty. Sure, I could have used a bit less flour in my wigs... maybe worn my shoes and clothes a few more times. But those things seemed necessary at the time. If only Rent the Runway had been a thing back then, the money I'd have saved.

But then again, online shopping has become my greatest downfall these days. Thanks to the internet, now I can order anything my heart desires at 3 o'clock in the morning. "Why yes—I do need that hedgehog potholder and matching tea towel. A llama mug—I'll take five!" And don't even get me started on Net-a-Porter. Yikes!

Sorry, I got off topic. Anyway, maybe I was a bit excessive. When I had them build a hamlet in the forest, *that* was a lot.

Actually. No. I needed that. I just HAD to get away! Wouldn't you, if people were constantly spreading rumors about you, criticizing you for every minuscule thing

you said and did? Everyone hated me in those days. You know...even now, I just can't win. But I was a good person. I took in homeless children, I brought awareness to the arts, I dressed down in simpler clothes, tried to be less involved in politics...but people always found something else to criticize. If it wasn't my appearance, or my lifestyle, it was what I said. Or didn't say. Say something, and it's the wrong thing to say. Stay silent and you're too self-centered to be a voice for others. "Why didn't she say anything? She only cares about herself." I guess now I know how Hillary Clinton feels.

I could handle some of the things they were saying, but then they went after my children. They made my own son lie about me. At that point, I just... hit rock bottom. There was nothing I could do. After a while it was just outright lies. They continued to pile up and eventually it got to a point where the Marie Antoinette everyone talks about is a completely different person than the woman I actually am. I'm more than some caricature or fabricated quote in a magazine. You know, I never even said, "Let them eat cake!" Yet, here we are. The only thing I'm known for.

But I'm doing better now. I took a break. I've tried to avoid the public and I've worked through some things and... I finally feel like a person again... which is good, I guess. But it doesn't change the fact that I'm always going to remember the horrible things people said about me. The way they treated me. I may be royalty, but I'm just a person. I have the same feelings as everyone else.

...

Um, I guess... I hope I've answered your questions? If that's all...

Oh! Wait! I almost forgot! Darling, would you like some cake? I had my staff make it this morning. It's to die for!

I must warn you, though, It's gluten-free... I hope that's okay? I'm trying the whole gluten-free thing right now because I read about it in some magazine, and supposedly gluten is slowly killing us all.

Sure does save a lot of flour, huh? *\*She takes a huge bite out of the cake\**

*Music: Need a Little Time – Courtney Barnett*

## Contributions from Viewers Like You

Marie Curie

*Marie Curie, 66, introduces a fundraising campaign for PBS and discusses the lack of women in science and various scientific issues facing society.*

Hello, I'm Marie Curie and you're watching NOVA on PBS. You may be wondering, what is Marie Curie doing on my television, and that's a valid question. The short answer is—PBS needs your money.

But before we get to the fundraising portion this evening, I would like to take a moment to announce a new initiative starting this summer. As some of you many know, there is still a great disparity in the number of women in STEM fields. At the Census Bureau's most recent count, women only comprise 24 percent of all STEM workers in the country. To change this staggeringly low statistic, PBS is offering one new \$20,000 scholarship to a young woman between the ages of 16 and 24 who is interested in pursuing a career in one of the STEM fields.

A portion of tonight's proceeds will go towards the scholarship.

In addition to this scholarship, PBS will be introducing a new series of interviews featuring notable female scientists and academics. This series will follow the weekly broadcast of NOVA. Our first episode this evening will feature renowned primatologist Jane Goodall interviewing conservation biologist Patricia Medici. The two will be discussing various issues facing the scientific community today, including the strains global warming is placing on various species around the planet and ways we can prevent further damage. Earlier this week I got a preview of the segment and you are in for a treat.

One last thing before we get to our featured programming. As I mentioned earlier, PBS desperately needs your money. All of our programs are made possible by viewers like you. This is especially the case at this time, as we anticipate that the government will cut all funding for public television and radio within the coming months.

Although we were advised against discussing science or women, or education at all by this current administration, here at PBS we feel an obligation to our viewers to provide factual, wellresearched information and state-of-the-art entertainment that is unparalleled anywhere else on television. We will most definitely lose our funding over this, but at least the public will know that polar bears are dying because their habitats are melting and at least children will be able to read and count thanks to educational programs such as Sesame Street and Arthur.

If you care about your well-being and that of future generations, please get your checkbooks and credit cards ready. For twelve easy payments of \$19.99 plus shipping and handling, you can own

NOVA's Season 45 box set, which includes tonight's fascinating episode. And for an additional \$10 a month, we will include the first season of *Conversations with Women Changing the World*. Thank you again for your support. I'm Marie Curie, and you are watching PBS.

*Music: PBS music*

## **Tweed, Spring 2018**

Coco Chanel

*Coco Chanel, 87, sits outside of a café people watching and making audible rude comments.*

*She tries to light a cigarette, but her lighter will not work. She throws the cigarette and lighter across the room and takes a long sip of wine. She audibly exhales.*

What a travesty! Who told her she could go out in public looking like that?

*\*she makes a note in notebook\**

It's such a shame. All of these beautiful women, and they choose to dress like *that?*

*\*She takes a sip of her coffee, followed by a long drag of her cigarette, her eyes follow a woman passing by, she stares intently, then makes a note in her notebook\**

It's settled. No green next year. Especially not that atrocity.

*\*continues looking at people for a moment\**

I do like the cut of that jacket, though. It creates a nice silhouette. *\*she scoffs\**

Just not on her. Hmm. We could do a nice tweed next year. Oh, who am I kidding? We always do tweed. As we should.

*\*Chanel's phone rings, she struggles with the technology, then finally answers the phone\** Oh hi Karl! Is that you? Can you hear me? I don't know how to use this damn phone.

...

Right. Yes, I see. I'm actually sitting at a café at this very moment sketching ideas for the new collection.

...

Well, recently I've seen more that I don't like. Hmm. Some of those monstrosities should have never seen the light of day. Although lately even the runways have been disappointing. Ready-to-wear, more like ready-to-throw-in-the-garbage...

Karl, can I ask you one question? Who decided that fashion is looking like a circus tent with legs?

...

Is that really what people want these days? Whatever happened to looking nice? Simple lines, muted colors, quality fabrics, delicate accents? Women should look elegant, not like some extraterrestrial being who fell into a sea of glitter.

...

Change is irrelevant and unnecessary. When you find something that works, you stick to it. End of story.

...

A more modern approach?

...

Ath-what? "Athleisure?" Gym clothes. Out in public. All day... No. Women should not dress like they're running a marathon, unless they are, in fact, running a marathon. Regardless, French women don't go to the gym as it is. It will never catch on here.

...

Oh... Karl! You're not actually considering it, are you?

...

What do you mean, we need to appeal to the public? Oh, sales are dropping because of my supposed "political and personal beliefs?"

...

Politically correct? Karl, my personal beliefs are of no relevance to my line of work, and frankly, I can do whatever the hell I want. I'm not going to create cheap-looking "trends" just to save face.

...

Karl. Listen to me very, very carefully. You may be the current creative director, but remember whose name is on the label. Chanel.

*\*she gets an incoming call\**

Hold on, something's happening to my phone. I think someone's calling me. Oh no!

*\*she starts hitting random buttons on the phone\**

Karl, are you there?

...

Oh, Donald! Hi, how are you?

...

I am doing well. Just working on the latest collection.

...

I have been keeping up with the news. I really like what you're doing in America. Bringing back wholesome values. You're doing an excellent job.

Yes, yes. I just said you are doing a good job. I do not like to repeat myself.

Oh, how I wish France would take your lead. But unfortunately, we elected that idiot Macron, and things, they are not going well.

...

Of course. It would be my pleasure to dress Melania. When is the event?

...

Wonderful. Why don't the two of you stop by within the next few weeks and we can discuss the details then. I know you're very busy.

...

That's perfect. Well, enjoy your round of golf, and I'll talk to you soon. Au revoir.

It means **goodbye**.

*\*she presses a button on her phone\**

Hello? Karl, is that you?

...

Where was I? Oh, yes. Athleisure. As I was saying, if you release a collection of neon lycra labeled as "athleisurewear" under my name, I can assure you that your days are numbered. Take that how you will.

*\*She attempts to dramatically hang up the phone, but cannot figure it out.\**

*Music: Comme Ci, Comme Ca - Zaz*

## **Simone: The Spectacle**

Simone de Beauvoir

*Simone de Beauvoir, 78, addresses the writer about her omission in the show. She also provides her own opinion on the other women featured in the show.*

Wait, wait, wait. This can't be the end of the show. You forgot about me! How does one have a show about influential French women and forget about me, Simone de Beauvoir. After all, I practically invented feminism. "What is a woman?" Love. Equality. Strength. Identity. All me. And nothing? Not even so much as a mention? If I remember correctly, at one point, you said you were going to write an entire show about me. What happened to that?

...

What exactly does one need to do to be included in your show? Sing a song, perhaps? Perform a dance? Just be outright insane? Trust me, you don't want me to do any of those things.

...

I must have been too boring for you. Too intellectual. It's a shame, really.

...

Why can't my work stand alone? I think it speaks for itself without being grandiose. I realize your generation is focused on selling yourselves and being ostentatious 24/7, but what happened to hard work and dedication? As a society, we all need to take a step back and listen to one another.

...

I'm not saying you shouldn't share your opinion. Ha, I shared my opinion for years. But don't discount the opinions of those who don't openly broadcast their views at every possible moment.

Sometimes the quietest people have the most to say.

At the end of the day, we're all coming at life from different backgrounds and it is our experiences that shape the way we interact with the world. It is a certainty that we will not agree with everyone we meet, but respect and kindness go a long way.

...

Now that I've said my piece, and worked my way into your show, I just have one more thing to say. It's 2018 and I'm tired of *just* being known as the partner of the great Jean-Paul Sartre. I wrote a whole collection of work. You should read it.

*Music : Little Black Dress – Sara Bareilles*

**#PARLEZVOUSFEMME**

Un spectacle par Victoria Lindbergh

Six femmes françaises. Un monde fou. Cela a-t-il vraiment changé au fil des  
ans ?

Regardez comme certaines des femmes françaises les plus infâmes de l'histoire  
le découvrent.

## **Story Time: L'extrême droite a détourné ma marque**

Jeanne d'Arc

*Jeanne d'Arc, 19 ans, fait une vidéo YouTube "Story Time" dans laquelle elle partage ses sentiments pour devenir un symbole pour diverses causes.*

Salut ! Pour ceux d'entre vous qui ne le savent pas, je m'appelle Jeanne et si vous êtes nouveau, bienvenue sur ma chaîne !

Juste un avertissement que la vidéo d'aujourd'hui pourrait être un peu n'importe quoi, mais j'ai fait la découverte la plus folle et j'ai pensé que je devais la partager avec vous. Vous n'allez pas croire ça !

Alors, aujourd'hui, je regardais Facebook, comme je fais toujours, et tout d'un coup j'ai vu cet article de BuzzFeed intitulé « Le Front National adopte Jeanne d'Arc comme symbole nationaliste et nous avons des questions ».

OK, BuzzFeed ? Appelez-moi, parce que, moi aussi, j'ai des questions.

Au premier coup, je pensais que l'article pourrait être « Fake News », mais j'ai commencé à faire des recherches et il paraît que je suis, légitimement, la toute dernière chose du Front National.

Super.

Ce (n)'est pas la première fois que ça arrive, mais en général, je (ne) prend pas la peine d'arrêter les gens quand ils m'adoptent pour leurs causes. Par exemple, le féminisme. Cool. Pas ce que je visais. Mais pourquoi pas ?

Mais Le Front National ? Là, c'est un gros et je dois dire quelque chose.

Front National. Qu'est-ce que tu fais ? S'il te plaît, enlève-moi de ta propagande.

Je (ne) suis pas d'accord avec ce que vous représentez, et je (ne) suis vraiment pas cette grande héroïne que tout le monde pense que je suis. Je suis simplement une reine de dix-neuf ans d'une petite ville de France qui est partie à l'aventure une fois. La politique n'est pas vraiment mon truc, alors (ne) fais pas comme si je sais de quoi je parle.

Et c'est pourquoi je fais cette vidéo aujourd'hui. Je ne sais pas ce que je fais.

Quelle personne de dix-neuf ans sait ce qu'elle fait ? J'existe toute simplement, essayant de comprendre ce que signifie tout. Des fois, je fais des choses stupides ou qui n'ont aucun sens. Bien sûr, j'ai l'air géniale à l'époque, mais ... En tout cas. J'ai simplement entendu des voix qui peut signifier que je suis folle, mais c'est une autre histoire que nous n'allons pas aborder aujourd'hui. En tout cas ... Dieu me disait à travers les voix des saints que j'avais besoin de continuer cette mission divine et de sauver la France. Donc j'étais comme OKAY! Et je me suis coupé les cheveux, j'ai enfilé cette tenue vraiment cool; J'étais essentiellement habillé comme un mec et c'était TOTALEMENT « extra », mais je pense que j'avais l'air bien. Puis je me suis trouvé un cheval, et je me suis promenée partout en France gagner des batailles. Avec le recul, c'est probablement l'une de mes décisions les

plus discutables. Mais je me sentais comme Gal Gadot dans Wonder Woman, alors c'était cool. Je ne vais pas mentir. C'était super. 10/10 je le ferais encore. Sauf peut-être la dernière partie. Être brûlé sur le bûcher n'était pas exactement l'idéal. Donc, peut-être pas cette partie.

Mais je (ne) m'étais pas rendue compte que ça allait devenir une affaire énorme. C'était une blague au début. J'ai entendu des voix, mais je ne pensais pas que quelqu'un me croirait ou que je finirais par devenir cette militaire féroce dont tout le monde parle. C'est tellement fou et incroyable. Je n'avais pas non plus l'intention de me faire brûler sur le bûcher, mais vous savez.

Des choses arrivent. Qu'est-ce qu'on fait ?

Alors ... c'est l'histoire de comment le Front National a faussement représenté mon image et affirmé que je partage leurs croyances. Ce que je ne fais absolument pas, pour être claire.

Eh bien, je suppose que c'est la fin de cette vidéo, et si vous l'avez aimé ou que vous voulez voir un autre contenu comme celui-ci, donnez un coup de pouce à cette vidéo, laissez un commentaire ci-dessous et abonnez-vous à ma chaîne. Au revoir!

## **Le Pouvoir au peuple**

Olympe de Gouges

*Olympe de Gouges, 45 ans, se tient à l'extérieur d'un bâtiment du gouvernement, manifestant pacifiquement contre les droits des femmes. Elle entre dans une altercation avec un fonctionnaire du gouvernement.*

Pardon ? Monsieur ? Excusez-moi. Monsieur !!! J'ai le droit de protester pacifiquement. Je protestais pacifiquement jusqu'à il y a deux minutes quand vous êtes venu me voir et j'ai dit que je "troublais la paix". La dernière fois que j'ai vérifié, se tenir à l'extérieur d'un bâtiment du gouvernement avec quelques signes n'est pas un crime.

Si je me souviens, c'est un espace public.

Non, en fait, tu vois, je suis debout sur cette partie de l'herbe. Mais, si je vais là ou si je vais là, je serai sur le territoire du gouvernement. Mais je ne le suis pas.

...

Oh non, monsieur ! Qu'est-ce que tu fais ? Il n'y a pas besoin d'appeler la sécurité. J'étais juste ... ici, je vais m'asseoir, silencieusement, avec mes signes. Je vais juste ... Je serai juste ici. Poursuivons tes « rendez-vous d'affaires » ou quoi que tu fasses ... enlève les droits des femmes, harcèle sexuellement les femmes ... tu sais, c'est habituel.

Attends, je ne voulais pas dire spécifiquement. Mais ... les gens tous aiment. C'est un peu ce que tous fais, après tout.

Bien ! Appelle la police. La seule raison pour laquelle je défie maintenant est à cause du ton que tu as décidé de prendre avec moi. Regardez, je ne faisais rien de mal.

Si c'était un homme, tu n'es pas ici.

Eh bien, c'est parce que les hommes n'ont pas à protester pour les droits humains fondamentaux. D'ailleurs, les hommes protestent. Il y a toujours des hommes qui protestent contre cela et qui frappent pour ça, les salaires, le gouvernement ... un exemple, pourquoi je suis ici.

Oh, c'est vrai, la police arrive toujours. Génial. Quand ils arriveront ici, ils verront que je ne viole aucune règle.

Pendant que nous attendons, pourquoi ne pas partager certaines des idées de mon travail très influent La Déclaration des droits de la femme.

Peut-être que vous en avez entendu parler ? Non ? Eh bien, c'est ton jour de chance !

Article 1 : La femme naît libre et demeure égale à l'homme en droits. Les distinctions sociales ne peuvent être fondées que sur l'utilité commune.

Article 2 : Le but de toute association politique est la conservation des droits naturels et imprescriptibles de la femme et de l'homme. Ces droits sont : la liberté, la prospérité, la sûreté et surtout la résistance à l'oppression.

Article 3 : Le principe de toute souveraineté réside essentiellement dans la Nation, qui n'est que la réunion de la femme et de l'homme ; nul individu ne peut exercer d'autorité qui n'en émane expressément.

Article 4 : La liberté et la justice consistent à rendre tout ce qui appartient à autrui ; ainsi l'exercice des droits naturels de la femme n'a de bornes que la tyrannie perpétuelle que l'homme lui oppose...

*[parlant à la police]*

Oh, bonjour Monsieur le policier ! Je ne causais aucun problème. J'écoutais simplement ici notre cher ami à propos des droits de l'homme fondamentaux que toutes les femmes méritent. Oui, je comprends, monsieur. Et je ne voulais pas que ça devienne incontrôlable, il ne faisait que me contrarier, et j'étais un peu en colère.

Les menottes sont-elles vraiment nécessaires ? Cela n'arrivera plus jamais.

Sérieusement ?

Au moins, ils n'utilisent plus la guillotine.

## **Ce gâteau est-il sans gluten ?**

Marie-Antoinette

*Marie Antoinette, 37 ans, a accepté avec hésitation de faire une interview pour un reportage dans Vogue. Elle se sent coupable de ses actions, mais elle est encore légèrement déconnectée de la réalité.*

Vous savez, je ne donne pas d'interviews généralement, mais c'est Vogue, ma préférée. Je voulais raconter mon histoire. Je ne veux simplement pas que mes sentiments soient déformés. Je ... je ne sais pas. Il y a eu beaucoup de blâme sur moi, et je ... avez-vous déjà ces gens, où chaque fois que vous les rencontrez, vous dites toujours la mauvaise chose et vous trompez toujours ? Eh bien, en fait, il se trouve que j'en ai beaucoup. Je suppose que ce que j'essaie de dire c'est ...

La France était déjà fauchée quand je suis arrivé ici. Pourquoi devrais-je être blâmé pour avoir détruit un pays, simplement pour avoir adapté le style de vie de mes prédécesseurs ? J'aime bien les choses. Certains standards doivent être maintenues. Les gens supposent toujours que j'étais le plus extravagant de Versailles. Mais regardez le frère de Louis, le comte d'Artois. Il a commandé 365 (trois cent soixante-cinq) paires de chaussures par an. Toutefois mes 200 paires — ce n'est rien !

Je suppose que parfois je me sens coupable. Peut-être moins de farine dans les cheveux. Porter mes chaussures et mes vêtements quelques fois de plus. Mais ces choses semblaient cruciales à l'époque. Ah, oui ! Le hameau dans la forêt. C'était beaucoup.

Vous savez quoi, en fait ? Non, j'avais besoin de ça. Je devais juste partir. Ne seriez-vous pas, si les gens répandaient constamment des rumeurs à votre sujet, vous critiquant pour chaque chose 30 minuscule que vous avez dite et faite ? Tout le monde me détestait en ces jours. Vous savez ... même maintenant, je ne peux pas gagner. J'ai essayé de faire de bonnes choses, comme apporter de la sensibilisation aux arts et m'habiller dans des vêtements plus simples, être moins impliqué dans la politique ... mais les gens ont toujours trouvé quelque chose d'autre à critiquer. Si ce n'était pas mon apparence, ou mon style de vie, c'était ce que je disais. Où n'a pas dit. Dis quelque chose, et c'est la mauvaise chose à dire. Restez silencieux et vous êtes trop égocentrique pour être une voix pour les autres. « Pourquoi n'a-t-elle rien dit ? Elle ne se soucie que d'elle-même ». Maintenant je comprends Hillary Clinton. Mais moi ? Je n'ai pas d'emails.

Je pouvais gérer certaines des choses qu'ils disaient, mais ensuite ils sont allés après mes enfants. Ils ont fait mentir mon propre fils sur moi. À ce moment-là, j'ai juste ... touché le fond. Je remarquais que je pouvais le faire. Après un moment, c'était juste des mensonges. Ils ont continué à s'accumuler et finalement, ils en sont arrivés à un point où tout le monde parle de Marie Antoinette est une personne complètement différente de la femme que je suis réellement. Je suis plus qu'une caricature ou une citation fabriquée dans un magazine. Vous savez, je n'ai même jamais dit : « Laissez-les manger du gâteau! » Pourtant, nous sommes ici. La seule chose pour laquelle je suis connu.

Mais j'ai pris une pause. J'ai travaillé sur certaines choses et ... je me sens enfin redevenu une personne ... ce qui est bien, je suppose. Mais cela ne change rien au fait que je me souviendrai toujours des choses horribles que les gens ont dites à mon sujet. La façon dont ils m'ont traité. À la fin de la journée, je suis juste une personne. J'ai les mêmes sentiments que tout le monde.

Hum, je suppose ... j'espère avoir répondu à tes questions ? Si c'est tout ...

Oh ! Attendez ! J'ai presque oublié ! Chéri, voulez-vous du gâteau ?  
Quoi qu'il en soit, j'ai demandé à mon personnel de le faire ce matin. C'est à mourir !

C'est sans gluten ... J'espère que ça va ? Je suis en train d'essayer tout ce qui est sans gluten parce que je l'ai lu dans un magazine, et prétendument le gluten nous tue tous lentement.

Bien sûr, ça économise beaucoup de farine, hmm ?

*\*Elle prend une énorme bouchée du gâteau\**

## **Contributions de téléspectateurs comme vous Marie Curie**

*Marie Curie, 66 ans, lance une campagne de collecte de fonds pour le PBS et discute du manque de femmes dans les sciences et de divers problèmes scientifiques auxquels la société est confrontée.*

Bonjour, je m'appelle Marie Curie et vous regardez NOVA sur PBS. Vous vous demandez peut-être ce que fait Marie Curie à la télévision, et c'est une question valable. La réponse courte est que PBS a besoin de votre argent.

Mais avant de passer à la partie collecte de fonds ce soir, j'aimerais prendre un moment pour annoncer une nouvelle initiative à partir de cet été. Comme certains d'entre vous le savent, il existe encore une grande disparité dans le nombre de femmes dans les sciences. Selon le recensement le plus récent du bureau du recensement, les femmes ne représentent que 24% de tous les travailleurs scientifiques du pays. Pour changer cette statistique incroyablement faible, offre une nouvelle bourse de 20,000 euros à une jeune femme de 16 à 24 ans qui souhaite poursuivre une carrière dans l'une des sciences. Une partie des bénéfices de ce soir ira vers la bourse.

En plus de cette bourse, PBS présentera une nouvelle série d'entrevues mettant en vedette des femmes scientifiques et des universitaires. Cette série suivra l'émission hebdomadaire de NOVA. Notre premier épisode de la soirée mettra en vedette la célèbre primatologue Jane Goodall en entrevue avec la biologiste de la conservation, Patricia Medici. Les deux discuteront des différents problèmes auxquels la communauté scientifique est confrontée aujourd'hui, y compris les pressions que le réchauffement climatique exerce sur diverses espèces de la planète et les moyens de prévenir d'autres dommages. Plus tôt cette semaine, j'ai eu un aperçu du segment et c'est très bien.

Une dernière chose avant que nous arrivions à notre programmation en vedette. Comme je l'ai mentionné plus tôt, PBS a désespérément besoin de votre argent. Tous nos programmes sont rendus possibles par des téléspectateurs comme vous. C'est particulièrement le cas à l'heure actuelle, car nous prévoyons que le gouvernement réduira tout le financement de la télévision et de la radio publiques au cours des prochains mois.

Bien que l'administration actuelle nous déconseille de parler de science ou de femmes, ou d'éducation du tout, ici, à PBS, nous ressentons l'obligation pour nos

télespectateurs de fournir des informations factuelles et bien documentées et des divertissements de pointe inégalés et aussi à la télévision. Nous perdrons très certainement notre financement, mais au moins le public saura que les ours polaires meurent parce que leurs habitats fondent et qu'au moins les enfants pourront faire une dictée. Nous savons tous que l'école publique ne leur apprend rien.

Si on soucie de votre bien-être et de celui des générations futures, préparez vos chéquiers et vos cartes de crédit. Pour douze paiements faciles de 19.99 \$ plus les frais d'expédition et de manutention, vous pouvez posséder le coffret de la série 45 de NOVA, qui comprend l'épisode fascinant de ce soir. Et pour 10 \$ de plus par mois, nous inclurons la première saison de Conversations avec Femmes qui Changent le Monde. Merci encore pour votre soutien. Je m'appelle Marie Curie, et vous regardez PBS.

## **Tweed, printemps 2018**

Coco Chanel

*Coco Chanel, 87 ans, s'assis à une table de plein air dans un café local, en sirotant un café et en fumant une cigarette pendant que les gens regardent. Elle a un cahier devant elle où elle dessine des idées pour sa dernière collection. Elle est visiblement perturbée par plusieurs des tenues qu'elle voit. Elle fait des commentaires qui sont clairement audibles pour tout le monde autour d'elle.*

OOHH !! Quelle parodie ! Ses vêtements sont terribles.

*\* Elle esquisse une idée dans un cahier \**

C'est honteux. Toutes ces belles femmes, et elles choisissent de s'habiller comme ça ?

*\* Elle prend une gorgée de son café, suivie d'une longue traîne de sa cigarette, ses yeux suivent une femme qui passe, elle fixe intensément, puis note dans son cahier \**

C'est réglé. Pas de verdure l'année prochaine. Surtout pas cette atrocité.

*\* Elle continue à regarder les gens pendant un moment \**

J'aime la robe. Pas juste sur elle.

Hmm. Nous pourrions faire un bon tweed l'année prochaine. Mais, nous faisons toujours du tweed. Comme il faut.

*\* Le téléphone de Chanel sonne, elle se débat avec la technologie, puis répond enfin au téléphone \**

Oh salut Karl ! C'est toi. Tu m'entends ? Je ne sais pas comment utiliser ce sacré téléphone.

...

Au moment, je suis dans un café penser que des idées pour la nouvelle collection.

...

Eh bien, récemment, j'en ai vu plus que je n'aime pas. Hmm. Prêt-à-porter, plutôt prêt à jeter dans la poubelle ... Karl, je peux tu poser une question ? Qui a décidé que la mode ressemble à une tente de cirque avec des jambes ?

...

Le style, c'est élégant, c'est délicat, et simple. Pas quoi que ce soit.

...

Une approche plus moderne ?

...

Ath-quoi ? « Athléisure ? » Vêtements de gym. En public. Toute la journée ...

Non. Quoi qu'il en soit, les femmes françaises ne vont pas à la gym comme ça. Il n'attrapera jamais ici.

...

Oh ... Karl ! Tu ne fais pas ça ?

...

Oh, les ventes chutent à cause de ma politique ?

...

Politiquement correct ? Karl, mes croyances personnelles sont sans rapport avec mon travail, et franchement, je peux faire tout ce que je veux....

Je ne fais certainement pas des tendances à bas prix. Vas-y-si tu veux.

Karl. Écoutez-moi très, très attentivement. Tu es le directeur artistique actuel, mais souviens-tu le nom de la marque. Chanel.

*\* Elle reçoit un appel entrant \**

Attends, mon téléphone ? *\* Elle commence à frapper des boutons aléatoires sur le téléphone \** Karl, es-tu là ?

...

Oh, Donald, ma chérie ! How are you?

I am doing well. Just working on the latest collection.

...

I have been keeping up with the news. I really like what you're doing in America.

Bringing back wholesome values. You're doing an excellent job.

Yes, yes. I just said you are doing a good job. I do not like to repeat myself.

Oh, how I wish France would take your lead. But unfortunately, we elected that idiot Macron, and things, they are not going well.

...

Of course. It would be my pleasure to dress Melania. When is the event?

...

Wonderful. Why don't the two of you stop by within the next few weeks and we can discuss the details then. I know you're very busy.

...

That's perfect. Well, enjoy your round of golf, and I'll talk to you soon. Au revoir.

It means **goodbye**.

*\*Elle appuie sur un bouton sur son téléphone\**

Hello ? Karl, c'est toi ?

...

Où étais-je ? Oh oui. Athleisure. Comme je le disais, si tu fais une collection de néons lycra étiquetés comme « athleisurewear » sous mon nom, je peux t'assurer que tes jours seront. Prends ça comme tu voudras.

*\* Elle tente de raccrocher le téléphone de façon spectaculaire, mais n'arrive pas à comprendre. 37*

Simone : La Spectacle

Simone de Beauvoir

*Simone de Beauvoir, 78 ans, s'adresse à l'écrivain à propos de son omission dans le spectacle. Elle donne également sa propre opinion sur les autres femmes présentées dans le spectacle.*

Attends, attends. Ce n'est pas la fin ? Tu m'as oublié ! Avoir un spectacle de féminisme sans Simone de Beauvoir ?

Après tout, j'ai pratiquement inventé le féminisme. "Qu'est-ce qu'une femme ?"  
Égalité. Force.  
Identité. Tout moi. Et rien ?

Si je me souviens bien, je que tu le spectacle était sur moi. Pourquoi je suis coupé ?  
C'est honteux. Je suis trop intellectuelle. Trop ennuyeuse.  
Pourquoi mon travail NE PARLE PAS ?

Mais. C'est votre génération. Vous criez tous pour être entendu.

...

A la fin du jour, Nous avons des perspectives et des contributions différentes mais aussi valables.

...

Mais, c'est deux-mille dix-huit et je suis très fatigué d'être connu seulement  
partenaire du grand  
Jean-Paul Sartre.  
J'ai écrit toute une collection. Vous devrez la lire.

## Methodology and production notes

Before I started doing any writing for the show, I watched and read examples of other one-person shows, as well as interviews with various performers known for their character work. Early on, I decided I wanted the show to be character driven and have comedic elements, so I mainly focused on other comedic material. Some particularly helpful people for me were Tracey Ullman, Kristen Wiig, Kate McKinnon, Anna Deavere Smith, and Lily Tomlin. I watched and re-watched YouTube videos of their characters and paid close attention to the structure of their monologues, as well as what elements I thought were funny. I began to notice patterns of elements within each specific performer's style, as well as elements that occurred across the board. In addition to the performances, I also watched interviews and read comments that the comedians had made on their creative process.

There were two things that kept coming up. One was the idea that comedy is about pointing out people's flaws and embracing them. In a video about creating good comedic characters, comedian Keegan-Michael Key says, "If you write an uplifting scene, it's not funny... It's got to be about people trying to get away with something, people trying to show bravado where they don't have it. It's usually about people hiding something" ("KeeganMichael). Similarly, in a *Hollywood Reporter* roundtable discussion, Kate McKinnon quotes comedienne Rita Rudner and talks about her own process, saying: "[Rita Rudner] said a quote that I still remember, which was something to the effect of 'There's nothing funny about a confident person who's doing well'... I start from a place of exploiting things in me that I find objectionable, and displaying them and celebrating them" ("Amy). The second idea that frequently came up was the idea of taking small elements of a person and exaggerating them for comedic effect. In an episode of *Comedians in Cars Getting Coffee*, Kristen Wiig describes her inspiration for characters, stating: "I take little things people do... and then you're kind of like, 40 what if I exploded it?" (Seinfeld). Essentially, comedy works when a character's reality is exaggerated.

After I had this foundational understanding of the mechanics of comedy, I began to research each individual character. I did not start with a set list of women I wanted to portray, but I had a list of women I planned on researching. I also went in with a list of five main questions that I was looking to answer, which were:

1. What is this woman known for?
2. What is her personality like?
3. How does she view herself and how do others view her?
4. What is she fighting for? (Or more simply, what were her beliefs?)
5. How does she go about getting what she wants?

Those questions allowed me to extract the basic elements in developing a character.

I went into the project with preconceived notions of each woman, but I quickly realized that my ideas of them were not necessarily who they actually were. As I began to read about each woman, it became clearer that my initial question of “What makes a woman strong?” was not the best approach to take with these women. Americans tend to romanticize all things related to France, and that is definitely the case with these women. Reading about their lives and viewpoints in-depth revealed that a lot of these women had huge flaws that the general public does not acknowledge. The research definitely reinforced the idea that comedy would be a better approach for this show. The goal of this show is not to make fun of the women, by any means, but I want to present a characterization of them that accurately represents their personality in a humorous way.

When I decided I wasn't going the “strong woman” route anymore, I started to think about how I wanted to connect these women together, and how to make the show interesting and relevant to today's audience. Unfortunately, in 2018, politics is the main thing on everyone's mind; it's virtually inescapable. The entire world is on-edge as people continue to express their true feelings and contradict previously established boundaries. Even living in France, not a day goes by that I don't hear or see something related to Trump or have one of my non-American friends asking me about the current state of the world. Politics has begun to shift from strictly policies to a discussion of morality. So, even though this show is about French women, I thought it would interesting to look at each woman's morality and imagine how they would react to today's society. I set the show in 2018, and the characters are all speaking as if they are living in present-day society. The characters make references to current events and situations, but they also refer their own lives in the time period that the events actually happened, including, in some cases, their own deaths. In that regard, I do not have an answer for what exactly the characters are. They are not ghosts exactly, but this is obviously not a situation that could happen in real life.

For the most part, I did not start writing while I did my research. It was a separate process, and instead of picking out specific lines from journal articles and books and trying to create a character that way, I read the articles in their entirety and took note of the personality traits that kept coming up in the texts. Then I would set-aside everything for a few days and subconsciously ruminate on what I'd read. While I set aside specific times for research, I found that scheduling time and sitting down to write did not work for me. I tried it a few times and what little work I actually got done had no feeling or personality. I took a slightly different writing approach to each character, but in general, each character would start out

as random lines written at odd times such as on the metro, cooking, or walking around my apartment—a stream-of-consciousness writing style, and then I would start to get a sense of who I wanted the character to be. Then I would begin to organize the lines into monologues with a beginning, middle, and end.

Joan of Arc was the third/fourth character I wrote, so I started thinking about her before I started researching her character. She was also the character that surprised me the most. Initially, I imagined her as a “social justice warrior,” who was incredibly vocal about her opinions, but not necessarily going about it the right way, almost like a Lena Dunham type personality—slightly annoying and misguided, but very passionate about her beliefs, nonetheless. With that in mind, I originally planned on having her address a group of college students at a weekly club meeting, getting ready for an upcoming protest on women’s rights. As I started doing research on her, I realized that this setting or topic was not the best fit for her and saved some of those ideas for another character. I needed to find a different angle to approach her character from, so I started with her age. She was the closest in age to me, so I found that I could relate to her on that level. I went in thinking, ‘what is the typical nineteen-year-old like?’ and I wanted her to be representative of someone like that. The average nineteen-year-old is slightly confused about the future and has impulsive tendencies. Yet, there is a determination and drive, and a need to be recognized as an individual. The more I started to read about her the more I realized that her motivations were not exactly political. Many portrayals tend to depict her as more of a warrior than she actually was. According to an article from *The History Channel*, she never actually fought in battle, but acted more as a support system for the troops and occasionally helped with battle strategies (Cohen). Additionally, Joan of Arc’s visions that she saw are highly debated, but the general consensus is that she did actually experience visions and hear voices; however, their cause is greatly debated. In Lisa K. Mercer’s article “‘Where Airy Voices Lead:’ Joan of Arc’s Auditions in Historical Debate,” she discusses this very issue: “Catholic histories assert that Joan did indeed hear divine voices, rationalist works suggest that Joan suffered from mental or medical debilitation, and spiritualist studies maintain that Joan was sensitive to pervasive occult forces” (27). She also discusses how various causes have altered Joan’s story to fit their own needs (35). Winnifred Fallers Sullivan also agrees with this idea in the article “Joan’s Two Bodies: A Study in Political Anthropology,” stating, “One does not have to have a stake in the fight over the French state to be moved by the pathos of Joan’s plight. She is everyman. Jean Marie Le Pen cannot have her. She entered into the politics of her day. She made sense of it in the terms that were available” (320).

After doing research, I decided that the main characteristic of Joan I wanted to focus on was this idea that various causes have twisted their story to fit their messages. I thought it would be entertaining to have her address this

controversy, and that's where the idea for a YouTube video came in. YouTube is really popular with teens and lately there's been a trend of people filming a segment called "Story Time" where they ramble and exaggerate about their daily lives. I thought this was the perfect format for Joan to address the issue. I also wanted Joan to have a young voice, so I had her use teen slang—words like "extra," and phrases like "10/10 would do again"—and make references like the *Wonder Woman* one to emphasize her age. Finally, I made sure to include the feeling that she didn't know the extent her actions would affect her own life and the world, and that rounded out Joan's character.

Olympe de Gouges is a fascinating character because she is less talked about than other French women; however, she was a prominent voice during the French Revolution. Going into my research for de Gouges, I was fairly familiar with her work, *The Declaration of the Rights of Woman*, which I read in Core, but I did not know much about her personality. A few years back, I had seen a play that featured her as a character, but I didn't want to copy that characterization exactly, so I had to figure out how to make her my own character. After reading a few articles about her life, I got the sense that she was very vocal with her views, and also quite direct. I took my original idea for Joan of Arc preparing for a women's march, and I turned it into de Gouges protesting for women's rights outside of a government building and going a bit too far. I thought this would be an interesting set-up for the monologue because of the numerous marches and discussions about the treatment of women that are happening in the current political climate. Ultimately, Olympe de Gouges was silenced for her beliefs and guillotined, and although we do not use the guillotine today, women are still silenced in other ways. Marie Josephine Diamond's article "The Revolutionary Rhetoric of Olympe de Gouges" sums this event well: "The silencing of these women, who represented divergent class and political affiliations, effectively signaled the end of the extraordinary participation of women in the drama of the French Revolution" (4).

At one point de Gouges wrote a play condemning slavery and submitted it to the Comédie Française, and it was not received well. Nevertheless, de Gouges made her voice known.

Diamond describes her response, stating, "In her responses both to the Comédie Française and Beaumarchais, de Gouges veers between hyperbolic self-justification and self-deprecation and excuse" (7). Even in her own work, de Gouges defends herself from the idea that she plagiarized her work from men, stating "I have said it before, and I say it again, I owe nothing to the knowledge of men: I am my own work, and when I compose there are only ink, paper and pens on my table" (7). I decided that I wanted to focus on de Gouges' defensive nature, as well as her determination. The image of de Gouges in my head is the modern-day equivalent of a suburban woman who always asks to speak to the manager

combined with a social justice warrior. Yet, there is a genuine nature to actions. De Gouges just wants to be heard, and so I think it is symbolic that in her monologue in the play a man silences her, yet again.

Marie Antoinette was actually the first character I wrote, and my favorite character in the show. I had started researching Joan of Arc, but nothing was materializing from that research, so I decided to take a break from her and start with Marie Antoinette. I've always had a fascination with the French Revolution, and in particular Marie Antoinette, so I thought this would make the writing process easier. I began reading articles, but I did not take any notes at the time. I was just trying to get into the mindset of writing a play and processing the information that I had read. Marie Antoinette's monologue was the most organic of all of the monologues, and it had the most interesting writing process. While I was researching, I found myself starting to think like Marie Antoinette all the time. I had this continuous internal monologue going, and one day I was walking to school and I wrote the entire monologue in my head. I remember hurriedly typing up the lines on my phone before class one day and it just happened without much planning or organization. I edited a few things over the course of completing the show, but the majority of it is exactly how it was in my head when I first thought of it. The major thing I changed was the set-up. Originally, I had Marie sitting for a portrait, but I thought that wasn't very modern. I changed it to having her talking to a reporter for a story in *Vogue*, ultimately deciding an interview would be the best for performance purposes.

The main focus in Marie Antoinette's monologue is the idea that she is misrepresented and reduced to something she is not, yet there is still this unapproachable quality about her. In that regard, she is similar to Hillary Clinton, a comparison authors Pierre Saint-Amand and Jennifer Curtiss Gage make in their article "Terrorizing Marie Antoinette," stating, "If I insist upon comparing Hillary Clinton to Marie Antoinette... it is because both of them are victims of a 46 backlash against the advancement of women in the public sphere, against their increased visibility and competition with men for participation in social institutions" (384). They go on to describe the two women as "full-fledged personalities endowed with legitimate desires and ambitions... they no longer bore the marks of vulnerability associated with a feminine domain" (385). I wanted to contrast this image of an unapproachable elitist people view Marie Antoinette as and show the vulnerability in her personality—essentially make her seem more human.

Marie Curie was the hardest character for me to write, and I never quite found the right voice for her. Unlike the other women, she was pretty serious, and did not have many quirks. There was not a lot of information about her personal life, but the few things I did gather were that she was incredibly dedicated to her work, so much so that she would sometimes skip meals to finish working, and she

valued education (Des Jardins). Originally, I had a few set-ups for her monologue, including her giving a TEDTalk, accepting an award, or presenting a PBS special. Eventually I settled on having her host a PBS telethon. This set-up allowed for me to try a different type of humor, as I planned on delivering all of her lines in a serious, monotonous tone but the words she was saying were outrageous.

For Coco Chanel, I initially thought it would be entertaining to have her present a guide on “How to Be a Modern Woman,” because the irony is she was notoriously reluctant to change (. The monologue worked out okay, but I was not completely sold on it and I put it aside to work on other characters. One day as I was walking around my apartment, I found a voice I liked, and I just started talking in that voice, saying random things until I was saying things I thought Chanel might say. The voice led me to the idea of her sitting in a café on the phone with Karl Lagerfeld and complaining about today’s fashion industry. To me, she represents an older generation who refuses to change and adapt to modern society. Chanel was also known for her controversial personal and political beliefs, so I thought it would be interesting to have her have a conversation with Donald Trump (Rompalski). There have been controversies of designers working with Melania Trump, and I imagine Chanel would be good friends with the Trumps if she were alive today, so the Trump conversation came from that. I also used the change of conversation to show a shift in personality and tone of the monologue. Chanel is vehemently arguing with Karl, and then there is a sudden shift in her personality and she becomes very charming while talking to Trump. Then she switches back to anger after ending her conversation with Trump. I also used this switch in personality to show Chanel’s cruel tendencies, especially in regard to how she would treat her staff.

About two weeks before my performance, I felt like something was missing. I needed a conclusion for my show—an idea to tie all of these women’s views together. I had originally planned on including Coco Chanel in my show, but like Marie Curie, I struggled to find a personality for her. That became the focus of her concluding monologue. Although I took the most creative liberties with Simone de Beauvoir by turning her into a diva complaining about not being included in the show. Her basis in my show was her famous work *The Second Sex*, a series of essays widely-known today as the basis of feminism. De Beauvoir notoriously lived a life opposite to the one she discussed in her writings, so I wanted to create a contrast in her personality. Ultimately, I thought it would be fitting to have her close out the show and end on a positive, hopeful note.

### Show Structure

Set: There will be minimal set pieces and props. I will probably include a table and chair, and the necessary props for each character, such as a cell phone, cake, protest signs, etc.

Costume: I will wear a simple outfit that is not distracting and that can easily transition into the different characters—probably all black.

Transitions – I will use the time between the monologues to transition into the characters. I've created a tentative playlist of music that matches the characters. It is mainly music that I was listening to while writing the play and certain lyrics in songs that inspired the different characters. The lights will dim during the transitions.

### Post-show Reflection

Although there were minor things that I would change if I were to perform this show again, I am incredibly happy with the final result. The English performance went especially well, and it was the show that I wanted people to see. I made minor mistakes during a few lines, and I could have slowed down my performance slightly, but I played each character the way I imagined her in my head and there were a few moments that came across especially well. In particular, I varied the power in Olympe de Gouge's monologue and some of the lines were spoken soft and calm, while others were more forceful. I was also able to do this during Marie Antoinette's monologue. My performance during Marie Antoinette's monologue was the most genuine. Marie Curie's monologue did not work out as well as the other characters, and part of that was because I tried to re-write a few lines during the performance. In doing this, I lost the character slightly and the pacing was chaotic. Coco Chanel's monologue was the audience's favorite—understandably so. Chanel was the most brash, unapologetic woman and she had a lot of physical comedy, as well as funny writing. I felt like my performance during her monologue was the strongest, possibly because she is so different from me. Simone de Beauvoir's monologue was okay, but she was not the stand-out performance of the night.

I survived the French night, but I was not happy with my performance in the slightest. I was so worried about getting the French right that I lost all acting and characterization during the performance. My French (language) was fairly good and easy to understand, but I rushed through some of it and the characters fell flat. Some of this was probably the audience and a large reason was my delivery. If I were to perform the French version again, I would modify the text and make the jokes funnier to a francophone audience. Jokes that landed really well during the English performance fell flat during the French performance. I would also be interested in seeing a professional francophone actor performing

my show. I think a native speaker would do a much better job interpreting the show in French.

Overall, although there were minor things I would change about the show and my own performances, I am proud of the final product. I saw the intricacies of creating a show from beginning to end and learned what techniques worked and did not work. My biggest lesson throughout this process is that I much prefer writing and creating characters, rather than performing. In the future, I plan on perfecting this show, tweaking minor things, and performing it for different audiences.

### Bibliography

- “1791 : DECLARATION DES DROITS DE LA FEMME ET DE LA CITOYENNE.” *Ligue Des Droits De L'Homme*, 17 Nov. 2008, [www.ldh-france.org/1791-DECLARATION-DESDROITS-DE-LA/](http://www.ldh-france.org/1791-DECLARATION-DESDROITS-DE-LA/).
- Adler, Stella, and Howard Kissel. *The Art of Acting*. New York: Applause Theatre, 2000. Print.
- “Amy Schumer, Lena Dunham, Gina Rodriguez and More Actresses on THR's Roundtables | Emmys 2016.” Performance by Kate McKinnon, *The Hollywood Reporter*, YouTube, 17 Aug. 2015, [www.youtube.com/watch?v=ETKNKbi3KhY](http://www.youtube.com/watch?v=ETKNKbi3KhY).
- Barker, Nancy N. " 'Let Them Eat Cake': The Mythical Marie Antoinette and the French Revolution." *Historian*, vol. 55, no. 4, Summer93, p. 709. EBSCOhost, [proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=khh&AN=9312221385&site=eds-live](http://proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=khh&AN=9312221385&site=eds-live).
- Barton, Robert, and Rocco Dal Vera. *Voice: Onstage and Off*. New York: Routledge, 2011. Print.
- Beauvoir, Simone de, and Sheila Sheila Malovany-Chevallier. *The Second Sex*. Translated by Constance Borde, Vintage Books, 2011. Print.
- Besser, Matt, et al. *The Upright Citizens Brigade Comedy Improvisation Manual*. Comedy Council of Nicea, LLC, 2013.
- Binhammer, Katherine. "Marie Antoinette Was 'One of Us': British Accounts of the Martyred Wicked Queen." *The Eighteenth Century*, no. 2/3, 2003, p. 233. EBSCOhost, [proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.41467927&site=eds-live](http://proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.41467927&site=eds-live).
- Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005. Print.
- Brower, Brock. "Chez Chanel." *Smithsonian*, vol. 32, no. 4, July 2001, p. 60. EBSCOhost, [proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ft h&AN=4680090&site=eds-live](http://proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ft h&AN=4680090&site=eds-live).
- Cohen, Jennie. “7 Surprising Facts About Joan of Arc.” *History.com*, A&E Television Networks, 28 Jan. 2013, [www.history.com/news/history-lists/7-surprising-facts-about-joan-of-arc](http://www.history.com/news/history-lists/7-surprising-facts-about-joan-of-arc).
- Des Jardins, Julie. "The Passion of Madame Curie." *Smithsonian*, vol. 42, no. 6, Oct. 2011, pp. 82-90. EBSCO host, [proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ft h&AN=65922936&site=eds-live](http://proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=ft h&AN=65922936&site=eds-live).

- Diamond, Marie Josephine. "The Revolutionary Rhetoric of Olympe De Gouges." *Feminist Issues*, vol. 14, no. 1, 1 Mar. 1994, pp. 3–23. *Galileo*, eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?vid=1&sid=567db3d6-c50b-408d-9299c1b96c9daed9%40sessionmgr4006.
- Flemeyer, Isabelle. "Chanel the Enigma." *France Today*, vol. 32, no. 1, Dec. 2016, eds.b.ebscohost.com/eds/detail/detail?vid=0&sid=edab33d1-edb9-468d-b46e-53ef2416482228%40pdc-vsessmgr01&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=120131430&db=fth.
- Four American Characters*. Perf. Anna Deavere Smith. *TED Talks*. Feb. 2007. [https://www.ted.com/talks/anna\\_deavere\\_smith\\_s\\_american\\_character](https://www.ted.com/talks/anna_deavere_smith_s_american_character)
- Ghose, Shohini. *The Genius of Marie Curie - Shohini Ghose*. TED-Ed. [www.youtube.com/watch?v=w6JFRi0Qm\\_s](http://www.youtube.com/watch?v=w6JFRi0Qm_s)
- Hanna, Martha. "Iconology and Ideology: Images of Joan of Arc in the Idiom of the Action Française, 1908-1931." *French Historical Studies*, vol. 14, no. 2, Fall85, p. 215. EBSCOhost, [proxygsuogl1.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=8940495&site=eds-live](http://proxygsuogl1.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=8940495&site=eds-live).
- "Keegan-Michael Key on How to Create a Good Comedic Character." Performance by KeeganMichael Key, *ScreenCraft*, YouTube, 9 June 2014, [www.youtube.com/watch?v=FrGKqugNuU8](http://www.youtube.com/watch?v=FrGKqugNuU8).
- Klein, Richard and Klein Richard. "Chanel's Cosmos." *Sites: Journal of the TwentiethCentury/Contemporary French Studies*, vol. 1, no. 1, Spring97, p. 251. EBSCOhost, [proxygsuogl1.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=4129516&site=eds-live](http://proxygsuogl1.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=4129516&site=eds-live).
- McHugh, Brendan. "Marie Curie: 7 Facts on the Groundbreaking Scientist." *Biography.com*, A&E Networks Television, 13 June 2016, [www.biography.com/news/marie-curiebiography-facts](http://www.biography.com/news/marie-curiebiography-facts).
- Mercer, Lisa Kay. "'Where Airy Voices Lead': Joan of Arc's Auditions in Historical Debate." *Magistra*, vol. 22, no. 1, 1 June 2016, pp. 25–40. *Galileo*, eds.a.ebscohost.com/eds/detail/detail?vid=3&sid=c9f3cb94-7263-4a2e-be07-956c870ebdba%40sessionmgr4010&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=117396952&db=a9h.
- "Olympe De Gouges, The Declaration of the Rights of Woman (September 1791)." Translated by Lynn Hunt, *Olympe De Gouges, The Declaration of the Rights of Woman (September 1791)*, [chnm.gmu.edu/revolution/d/293/](http://chnm.gmu.edu/revolution/d/293/).

- "Person of Interest." *South African Radiographer*, vol. 49, no. 1, May 2011, pp. 26-29. EBSCOhost, proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=61059495&site=eds-live.
- Picardie, Justine. "The Secret Life of Coco Chanel." *Harper's Bazaar*, Aug. 2011, eds.b.ebscohost.com/eds/detail/detail?vid=0&sid=13eb0e74-6a89-42f5-8b5e-73f748cc36ae%40sessionmgr102&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=64443316&db=fth.
- Rigolet, Yann. "P rennit  Et Pr sence D'un Mythe Jeanne D'arc, L'Europ enne?." *Canadian Journal of History*, vol. 44, no. 1, Spring/Summer2009, pp. 63-93. EBSCOhost, proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=fth&AN=44053203&site=eds-live.
- Rompalske, Dorothy. "Chanel Number One." *Biography*, vol. 2, no. 11, Nov. 1998, p. 60. EBSCOhost, proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=fth&AN=1381610&site=eds-live.
- Saint-Amand, Pierre, and Jennifer Curtiss Gage. "Citation Title: Terrorizing Marie Antoinette." *Critical Inquiry*, vol. 20, no. 3, 1994, pp. 379-400. *Galileo*, eds.b.ebscohost.com/eds/detail/detail?vid=0&sid=40b5e20d-8a17-4332-a459-2b3c6905a055%40sessionmgr101&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=edsjsr.1343862&db=edsjsr.
- Seinfeld, Jerry, director. *Kristen Wiig - The Volvo-Ness*. Performance by Kristen Wiig, *Comedians in Cars Getting Coffee*, Crackle/Netflix, 5 Jan. 2017, comediansincarsgettingcoffee.com/.
- Sischy, Ingrid. "Coco Chanel. (Cover Story)." *Time*, vol. 151, no. 22, 08 June 1998, p. 98. EBSCOhost, proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=fth&AN=655915&site=eds-live.
- Smith, Anna Deavere. *Letters to a Young Artist*. New York: Anchor, 2006. Print.
- Smith, Anna Deavere. *Talk to Me: Listening Between the Lines*. New York: Random House, 2000. Print.
- Sullivan, Winnifred Fallers. "Joan's Two Bodies: A Study in Political Anthropology." *Social Research*, vol. 78, no. 2, Summer2011, pp. 307-324. EBSCOhost, proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=fth&AN=65165299&site=eds-live.
- Taylor, Larissa Juliet. "Joan of Arc, the Church, and the Papacy, 1429-1920." *Catholic Historical Review*, vol. 98, no. 2, Apr. 2012, pp. 217-240.

- EBSCOhost,  
proxygsuog11.galileo.usg.edu/login?url=http://search.ebscohost.com/login.  
aspx?direct=true&db=ft h&AN=75071360&site=eds-live.
- “Tracey Ullman On The HBO Sketch Series, ‘Tracey Ullman's Show’ | BUILD  
Series.” Performance by Tracey Ullman, YouTube, 28 Oct. 2016,  
www.youtube.com/watch?v=X85bR-P9Rug&t=1220s.
- Vaynblat, Natasha. "Sketchy Advice: Natasha Vaynblat on Writing Your One-  
Person Show."
- UCB Comedy Blog*. Upright Citizens Brigade, 2015.  
[http://ucbcomedy.tumblr.com/post/110825311953/sketchy-advice-  
natasha-vaynblat-onwriting-your](http://ucbcomedy.tumblr.com/post/110825311953/sketchy-advice-natasha-vaynblat-onwriting-your)
- Wagner, Jane. *The Search for Signs of Intelligent Life in the Universe*. New York:  
Harper & Row, 1986. Print.