

THE REVOLUTIONISTS

FRI JAN 31 SAT FEB 1 SUN FEB 2



PRESENTED BY **ACTORS COLLECTIVE**
in partnership with **BABS'LAB**

a play by **LAUREN GUNDERSON** directed by **CARYL BUTTERLEY**

sponsored by **GRETCHEN DETERS-MURRAY & CHARLIE MURRAY**

ACTORS COLLECTIVE

The Actors Collective is the brainchild of Caryl Butterley. We partner with local organizations to present theatrical storytelling that compliments their missions and areas of focus while creating opportunities for theatre artists to be compensated for their work. We keep in touch with our patrons via social media and email. To find out about our upcoming projects, sign up for our mailing list:

www.ActorsCollective.com

Thank you for supporting local theatre and the artists who create it. Due to your patronage, and with just two projects in our inaugural year of 2019, we were able to distribute just over \$3,000 in compensation to the artists who participated in our productions. We, and you, are making a difference in the local arts community!



BABS'LAB is a place for experimentation, training, and performance. It is a place where the community comes together to witness work that uplifts, breaks barriers, and crosses lines. What happens here reflects the artistic sensibility of Barbara Colaciello. She believes

there's nothing more powerful than being in the present moment with one another, our minds and hearts open, actively listening and sharing. Through Babs Lab, she offers this experience to the community.

www.barbaracolaciello.com/babslabtheatercork

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THE REVOLUTIONISTS

by **Laura Gunderson**

directed by
CARYL BUTTERLEY

THE SETTING

Paris, France, 1793. The Reign of Terror. Guillotines are very big these days.

THE CHARACTERS

OLYMPE de GOUGE, badass feminist and playwright KAREN KONZEN
MARIANNE ANGELLE, badass free woman of color and spy ANTOINETTE JOHNSON
CHARLOTTE CORDAY, badass country girl and assassin..... KRISTEN WALSH
MARIE ANTOINETTE, less badass but fascinating former queen of France SADIE AKERS

this performance includes a 15-minute intermission

PRODUCTION TEAM

stage manager / sound operator MARA GRIGG
costuming and sound design CARYL BUTTERLEY

THANK YOU to Amy Tillotson, Carolyn and Bob Strong, Cynthia Riegler, Hope McMath,
Milan Alley, Olivia Gowan, Toni Philips, Yellow House!

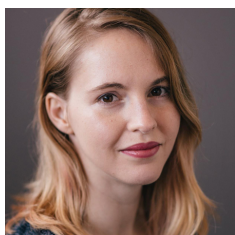
The Revolutionists is presented by special arrangement with Dramatists Play Service, Inc., New York. Commissioned and first produced by Cincinnati Playhouse in the Park.



KAREN KONZEN (Olympe dr Gouges) was most recently seen as Artie in *Eleemosynary* (ABET) and Rosalind Franklin in *Photograph 51* (Actors Collective / MOSH). Other stage credits include *A Picasso* (The 5 & Dime), *On the Verge* and *Macbeth* (ABET), *The Fox on the Fairway* and *Conversations After a Burial* (Players by the Sea), *Tea and Sympathy* (Theatre Jacksonville), and *House of Blue Leaves* (Limelight Theatre). Film credits include the lead role of Maya “Thunder” Brown in *Thunder* (official selection of the Sunscreen Film Festival), the principal role of Helen in *Cry for the Bad Man* (starring Camille Keaton), and the lead role in two of filmmaker Kendall Brunson’s most recent shorts *Grab This!* and *Box* (featured in the Loft Film Festival). Karen also recently wrote a series of monologues performed as part of the Actors Collective production *One By Tenn Plus Eight*.



ANTOINETTE JOHNSON (Marianne Angelle) has appeared in several theatre productions in Jacksonville. She starred in The 5 & Dime Theatre’s production of *Sweat* by Lynn Nottage as Cynthia, *Gem of the Ocean* by August Wilson as Aunt Esther (PBTS), *Passing Strange* by Stew as the Mom (PBTS), *This Seat’s Taken* by Barbara Colaciello as Rosa Parks, and *Dividing the Estate* by Horton Foote as Mildred. Antoinette’s ability to transform and embody challenging characters was a gift she was born with. This gift was honed through years as a spiritual counselor, motivational speaker, keynote speaker, and performer in churches, conferences, commencement programs, and other functions throughout the Midwest. She also trained in Toastmasters International and Hillcrest High School theater and debate clubs. She studied Communications at Bradley University and Broadcast Journalism at Fort Meade, Maryland as a soldier in the United States Army.



KRISTEN WALSH (Charlotte Corday) is thrilled to be working once again with the Actors Collective after first appearing in the *One by Tenn* play festival. Some favorite past credits include Ada in the 5 & Dime’s *The Harvest*, Alice in ABET’s *Alice in Wonderland*, Woman in The 5 & Dime’s *Cock*, Talia in Phase Eight’s *Women’s Work*, Eurydice in Players by the Sea’s *Eurydice*, Lydia Bennett in Theater Jax’s *Pride and Prejudice*, and a number of other roles in plays, staged readings, and short films.



SADIE AKERS (Marie Antoinette). This marks Sadie's Actor's Collective debut. Sadie has been seen in numerous productions in Northeast Florida. Credits include: Salome in *The Robber Bridegroom* (ABET), Sally Bowles in *Cabaret* (Limelight Theatre), Jane in *The Walls* (The 5 & Dime), Carson in *Lillian, Paula, Carson* (Live Ink Theatre), Sadie in *Godspell*, Amneris in *Aida*, Mary Magdalene in *Jesus Christ Superstar*, Sadie in *Beehive the 60's Musical*, Ensemble in *RENT* (all with Players by the Sea). Sadie thanks her husband, family and friends for all their support!

PRODUCTION TEAM

CARYL BUTTERLEY (director) was a working producer, director, and actor in New York City for over 20 years before relocating to Jacksonville. While in New York, she spent a season with the Manhattan Theatre Club as assistant production manager, working on the Broadway production of *A Small Family Business*, as well as the Off-Broadway productions of *Lips Together Teeth Apart*, *Sight Unseen*, *The Extra Man*, and more. Her NY directing credits include *Loves and Other Losses*, *Fall River Tragedy*, *Dr. Jekyll and Mr. Hyde*, *When Michael Died*, and a concert performance of the new musical *Fallen Angel* at Bay Street Theatre, featuring the legendary Phoebe Snow. She also served as Artistic Director on the symphonic recording of the new musical *Eagle Song*, and produced and directed the cabaret series *Downtime* at Eighty-Eights. Caryl studied theatre at the University of Minnesota, acting with Sandy Dennis at HB Studio, musical performance with Betty Buckley, and is a former fellow with the Eugene O'Neill Theater Center. Since moving to Jacksonville, Caryl's work with the local theatre community has included directing *The Sugar Bean Sisters*, *Once On This Island*, *Love, Loss, and What I Wore*, *On The Verge*, and *The Vandal* at ABET, *Fahrenheit 451* and *A Picasso* with The 5 & Dime (of which she is a founding member), and since founding Actors Collective has directed *Photograph 51* and *One By Tenn Plus Eight*.

MARA GRIGG (stage manager / sound operator) was most recently seen on stage as Feste in ABET's production of *Twelfth Night*. Other recent performances include *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* at ABET (Tillie) and *Heathers* (Heather Duke) at the Limelight Theater. Additionally, Mara stage managed the Actors Collective summer project *One by Tenn Plus Eight* and did special effects makeup for the exhibit *Closet Christian: Christian in a Secular World*.

THE CHARACTERS



OLYMPE de GOUGES was a French playwright and political activist. At age 16 she was married against her will to Louis Aubry, about which she later noted “I was married to a man I did not love and who was neither rich nor well-born. I was sacrificed for no reason that could make up for the repugnance I felt for this man”.

When her husband died the following year she moved to Paris with her son to live with her sister. In Paris she started a relationship with the wealthy Jacques Biétreix de Rozières, but refused his marriage proposal, calling the institution of marriage “the tomb of trust and love”. She remained close to Rozières throughout her life and with his support established a theatre company.

A passionate advocate of human rights, Gouges was an outspoken advocate against the slave trade in the French Colonies, writing the play *L’Esclavage des Noirs ou l’Heureux Naufrage* (Black Slavery, or the Fortunate Shipwreck). She greeted the outbreak of the French Revolution with hope and joy, but soon became disenchanted when *égalité* (equal rights) was not extended to women. In response to the Declaration of the Rights of Man and of the Citizen, she wrote the *Déclaration des droits de la Femme et de la Citoyenne* (Declaration of the Rights of Woman and the Female Citizen). In that pamphlet she expressed, for the first time, her famous statement: “A woman has the right to mount the scaffold. She must possess equally the right to mount the speaker’s platform.”

An unfinished play entitled *La France Sauvée ou le Tyran Détrôné* (France Preserved or the Tyrant Dethroned) and featuring both a character named Olympe de Gouges and Marie Antoinette was found by the authorities following her arrest. The tribunal judging her used it as proof she wasn’t sufficiently committed to the Revolution. Admitting to being the author of this unfinished play, in part, cost her her life.

Olympe was executed by guillotine Nov 3, 1793.

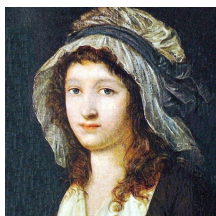


MARIANNE ANGELLE is a fictional character named for “Marianne” the personification of the French Republic since the French Revolution. A symbol of liberty, equality, fraternity and reason, and a portrayal of the Goddess of Liberty.

A composite of the many of women of color whose

stories were never written down or told, she embodies the spirit of historical figure Sanité Bélair, a Haitian Freedom fighter and revolutionary, and a lieutenant in the army of Toussaint Louverture. Born in Verrettes, Haiti, Sanité married Brigade commander and later General Charles Bélair. She was an active participant in the Haitian Revolution, becoming a sergeant and later a lieutenant. After she was captured by the French Army her husband turned himself over as well to avoid being separated from her. Both were sentenced to death, and while her spouse was executed by firing squad, as a women, she was denied a military officer's death.

Sanité was beheaded October 5, 1802.



CHARLOTTE CORDAY is known to history as the woman who assassinated Jean-Paul Marat. She was born in a small hamlet in the commune of Écorches, in Normandy. An early supporter of the Revolution, once the Reign of Terror was underway and she witnessed first hand the slaughter, she began to sympathize with the more moderate Girondins over the Jacobins who

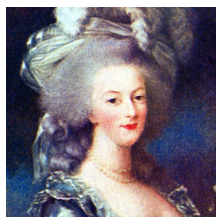
advocated a radical approach to the revolution, including the idea that the only way the revolution would survive invasion and civil war was through terrorizing and executing those opposed to it.

Jean-Paul Marat, a member of the Jacobin faction was a journalist. He exerted power and influence through his newspaper, *L'Ami du peuple* ("The Friend of the People").

Corday's decision to kill Marat was stimulated not only by her revulsion to the September Massacres, for which she held Marat responsible, and the execution of King Louis XVI, but by her fear of an all-out civil war. She believed that Marat was threatening the Republic, and that his death would end violence throughout the nation.

Corday left home, carrying a copy of Plutarch's *Parallel Lives*, and went to Paris, bought a kitchen knife with a 6-inch blade, and took a room at the *Hôtel de Providence*. On July 13 1793 she went to Marat's home, claiming to have knowledge of a planned Girondist uprising. As Marat was writing down the names of the Girondins she was giving him, she pulled out the knife and plunged it into his chest.

Charlotte was executed by guillotine July 17, 1793.



MARIE ANTOINETTE What is there to say about the most famous (infamous) figure in French history other than she never actually said “let them eat cake”?

Marie was born an Archduchess of Austria and was the youngest daughter of Empress Maria Theresa and Francis I, Holy Roman Emperor. She was sent to the

French Court at age 14 to marry Louis-Auguste who later became King Louis XVI. The young woman did not adjust well to married life and her frequent letters home revealed intense homesickness. She also bristled at some of the rituals she was expected to perform as a lady of the French royal family. “I put on my rouge and wash my hands in front of the whole world,” she complained, referring to a ritual in which she was required to put on her makeup in front of dozens of courtiers. Over time she grew to appreciate access to the latest fashion and became notable for her taste in jewelry, gowns, and ever more outrageous hairstyles and hats.

During the 1780s, as anti-monarchist sentiment rose in the French population, countless pamphlets circulated accusing Marie Antoinette of ignorance, extravagance and adultery, some featuring salacious cartoons and others dubbing her “Madame Deficit.”

At the time, the French government was sliding into financial turmoil and poor harvests were driving up grain prices across the country, making Marie Antoinette’s fabulously extravagant lifestyle the subject of popular ire. On July 14, 1789, 900 French workers and peasants stormed the Bastille prison to take arms and ammunition, marking the beginning of the French Revolution. On October 6th of that year, a crowd estimated at 10,000 gathered outside the Palace of Versailles and demanded that the king and queen be brought to Paris.

After several years of meeting with advisers and ambassadors, begging other European rulers to help save the French monarchy, and placating various factions of the Revolution with offers to negotiate power, King Louis XVI was taken to the scaffold in early 1793 and Marie Antoinette would soon follow.

Thomas Jefferson is quoted as saying “I have ever believed that if there had been no Queen, there would have been no revolution.”

Marie was executed by guillotine October 16, 1793.

*“We may not know the rightness of our revolutions
nor the heroes of our stories for generations to come.”*

~ The Revolutionists, Lauren Gunderson