




NOV 2 - 26

HANGMEN

BY MARTIN MCDONAGH

A stylized graphic of an umbrella with a pink handle and a yellow and white canopy, set against a blue background.


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The logo for the Royal Shakespeare Company (RSCA), featuring a stylized figure and the text "RSCA".A photograph of the London skyline, featuring the Elizabeth Tower (Big Ben) on the left, the River Thames in the foreground, and a bridge with a Union Jack flag on the right.

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HANGMEN

by **MARTIN MCDONAGH**
directed by **TONY ESTRELLA+**

NOVEMBER 2 - 26, 2023

SET DESIGN/DIRECTOR OF
PRODUCTION
Jessica Hill Kidd

COSTUME DESIGN
Katie Hand

LIGHTING DESIGN
James Horban

SOUND DESIGN
Hunter Spoede

FIGHT DIRECTOR
Normand Beaugard

DIALECT COACH
Candice Brown

STAGE MANAGEMENT
Robin Grady*

HANGMEN was first performed at the Jerwood Theatre Downstairs, Royal Court Theatre, London, opening on September 18th, 2015, presented by the English Stage Company Limited and directed by Matthew Dunster.

The production transferred to London's West End at Wyndham's Theatre, opening on December 7th, 2015, presented by Playful UK Ltd, Robert Fox Limited, and Royal Court Theatre Productions Limited.

The production had its U.S. Premiere in New York, opening on February 5th, 2018, presented by Atlantic Theatre Company with Robert Fox Limited, Playful US Limited, and Royal Court Theatre Productions Limited.

The Royal Court Theatre/Atlantic Theater Company production then transferred to Broadway, opening at the John Golden Theatre on April 21, 2022, presented by Robert Fox for RMJF, Inc, Jean Doumanian Productions, Elizabeth I. McCann, and Craig Balsam.

+Member of Stage Directors and Choreographers Society, a national theatrical labor union.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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SEASON 39

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HANGMEN

This play is performed with an intermission.

Please silence or turn off all electronic devices so you don't interrupt the performance!
Video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

SETTING

Act 1, Scene 1: 1963, a prison cell.
Then, two years later in a pub on the outskirts of Oldham,
a small town in northern England.

THE COMPANY

| | |
|-----------------------|---------------------------------|
| Harry | Steve Kidd* |
| Charles | John Cormier |
| Peter Mooney | John Hardin* |
| Shirley | Abigail Milnor-Sweetser* |
| James Hennessey/Clegg | David Ensor |
| Bill | Jack Clarke |
| Arthur | Bruce Kaye |
| Inspector Fry | Steven Liebhauser* |
| Alice | Karen Carpenter* |
| Syd Armfield | Gabriel Graetz* |
| Albert Pierrepoint | Jim O'Brien* |

CREATIVE TEAM

| | |
|---|-------------------------------------|
| Assistant Stage Manager | Jessica Corsentino* |
| Assistant to the Director | Tess Cruz |
| Associate Lighting Designer | Alexander Macbeth |
| Dramaturg | Rachel Walshe |
| Assistant to the Director of Production | Nola Fox |
| Technical Director | Max Ramirez |
| Assistant Technical Director | Alex Eizenberg |
| Lighting Supervisor | Alex Foley |
| Electricians | Haley Ahlborg |
| Associate Lighting Designer | Alexander Macbeth |
| Carpenters/Painters | Nola Fox, Catherine Jones |
| Production Assistants | Mireya Hoffens, Eddy Tavares |

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Gamm wishes to thank the following for their in-kind support of this production:

Amanda Downing Carney, Michael Getz, Peter Hurowitz, Michael McGarty of Trinity Rep, Gregory Picard of Granoff Center,
Steve McLellan of Brown University, Moses Brown Performing Arts Department, James Horban of URI,

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WE'RE ALL HANGMEN

Q&A with director Tony Estrella by Associate Artistic Director Rachel Walshe

Is *Hangmen* a play about capital punishment?

Yes...and no. To say it's about capital punishment might lead one to believe it's an "issue" play in which we are all going to learn earnest lessons about right versus wrong, good versus evil. That would be horrible and smug; and I think the opposite of what makes Mr. McDonagh's writing so powerful, shocking and true. *Hangmen* uses the abolishment of capital punishment as a crucial hinge in the unfolding of the plot and it definitely has symbolic resonance. But *Hangmen* is by no means about it. As the great television writer David Milch points out, "You know the whale has symbolic complexity in Moby Dick because, first of all, it's just a whale."

McDonagh has referred to *Hangmen* as a comedy-thriller, a genre he seems to traffic in quite frequently. What is exciting to you about this clash of tones?

The theater's Hippocratic Oath must always be "at first, do not bore." The label comedy-thriller makes two obvious promises: First, you'll laugh. Second, you'll be thrilled, which is to say be prepared for a couple of shocks along the way. Together they add up to "you will not be bored!" Like all of McDonagh's work, *Hangmen* certainly delivers on both fronts. The laughs and the gasps are not only superficial reactions, they are outbursts of recognition as the audience marks the twists, turns, shocks and revelations of the story. They are an acknowledgment that we're in this together. That recognition is why we come to the theater: to discover, as one, the shocking and the revelatory. Of course, those revelations have the power to both thrill and unsettle. One should never expect to get out of a McDonagh play emotionally unscathed. Yes, they are funny and thrilling, but they pack plenty of gut punches as well.

This is McDonagh's first play set in England, rather than Ireland. Do you find this significant when you think about the setting of his other plays?

McDonagh is certainly best known for his Irish-set plays starting with The *Leenane* Trilogy — all of which have been produced here at The Gamm — and most recently his brilliant film *The Banshees of Inisherin*. But he has also set one play in America, *A Behanding in Spokane*, and one in an unspecified totalitarian state, *The Pillowman*, which we also produced at The Gamm in 2008.

McDonagh is actually Anglo-Irish and spent most of his life in England, so he's writing about a country and culture with which he's deeply familiar. I think he's actually really writing about a momentous cultural shift which he was born into just a few years after the events of the play. There are two hangmen in the play but I think the title points to something deeper. With the abolishment of hanging the focus of retributive justice shifts from the state to the individual. What do we do when the atavistic desire for fundamental "eye for an eye" vengeance can no longer be officially sanctioned? Hanging as the ultimate punishment is as old as time. Yet 1965 is not all that long ago. We've all got a bit of the hangman in us. As one character repeats, "Hanging's too good for 'em!" I don't think as a species we will ever evolve past those impulses. We can only hope to temper them. I suppose capital punishment could be seen as society's ultimately hopeless attempt to do so.

McDonagh has been steadfast in refusing to allow changes to his plays that feature coarse and sometimes reprehensible language. As a director and producer with a long history of working on his plays, how do you feel about this debate?

McDonagh is right to dismiss such nonsense out of hand. Art doesn't have to be noble. It just has to be true. In other words, would this particular character at this particular time in this particular place plausibly say or do these particular things? That's the only smell test that art has to pass.

The notion of likability has dominated conversation around art for some time now. Likability is a very general term and can mean a lot of different things. I, too, want to *like* characters. I want to be compelled by them, intrigued, surprised, even moved — not because they are heroic or noble or always do the right thing, but because they possess

a believable integrity that is both a consistency of inner truth and the ability to surprise themselves and the audience. I don't need or want to share their political beliefs, cultural attitudes or behavioral traits. How boring would that be?! That would not be "holding the mirror up to nature." It would be "holding a selfie up to nature" — a facsimile or veneer of humanity rather than anything resembling the real, messy thing. Like all great writers, McDonagh is incredibly specific with each detail of behavior and every syllable of dialogue. The complexities of character, their darkness, and their ignobility are intentional.

Hangmen resonates powerfully because it's ultimately about how we react to change. Over the course of two hours' traffic, and despite the play's domestic setting, we witness an entire society, much like ours, in the throes of a seismic transformation. It's 1965, 20 years after World War II. As ever, the provincialism and attitudes of the previous generation's dickie bows and bowler hats have to make way for the mods, Carnaby Street, and the swinging 60s. Change, as ever, calls the tune we dance to even if many of us refuse to learn the steps.

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ANNUS MIRABILIS: HANGMEN IN CONTEXT



McDonagh's *Hangmen*, a fictional account of the last days of state-sanctioned hanging in England, has a cast of colorful, made up characters...but for one, Albert Pierrepoint (photo: BBC)

September 1945 World War II comes to an end after atomic bombs are dropped on Hiroshima and Nagasaki, Japan.

July 1946 The controversial National Health Service Act passes, replacing the Poor Law. This lays the groundwork for the National Health Service, providing free medical care to all British citizens.

August 1947 India declares independence from Great Britain and a period of British decolonization across South East Asia ensues.

April 1948 The U.S.-sponsored Marshall Plan (a.k.a. the European Recovery Program) is enacted, designed to rehabilitate the economies of 17 western and southern European countries and create stable conditions in which democratic institutions could survive.

June 1948 The ship HMT *Windrush* arrives in Essex with over 1,000 passengers from the Caribbean, a newly independent region. The “Windrush Generation” becomes a symbol for mass migration to postwar England.

January 1949 The British Nationality Act, defining British nationality as “Citizen of the United Kingdom and Colonies,” grants citizenship (and residence rights) to former subjects of Imperial Great Britain.

1949 The Royal Commission on Capital Punishment is established to determine “whether the liability to suffer capital punishment should be limited or modified.” Alternatives to execution by hanging are discussed (electric chair, gas inhalation, lethal injection, shooting, and the guillotine) but rejected, and the death penalty is retained.

July 1955 Ruth Ellis, a 28-year-old model, becomes the last woman to be executed in England when she is hanged for the murder of her lover, race car driver David Blakely.

1956 Albert Pierrepoint, a character in *Hangmen*, one of Britain's actual last state executioners, and an unlikely mid-century celebrity, resigns from his post after a 25-year career and runs a pub with his wife in Lancashire. Having hanged more than 450 people, including Nazi war criminals in post-war Germany, Pierrepoint expresses his own misgivings about capital punishment in his 1974 memoir: “It is said to be a deterrent. I cannot agree.... I do not now believe that any one of the hundreds of executions I carried out has in any way acted as a deterrent against future murder. Capital punishment, in my view, achieved nothing except revenge.”

1957 The Homicide Act is ratified, limiting acts punishable by death to a narrow list — mostly those that involve killing someone with a weapon — on the premise that it would deter the carry of firearms.

1960 The Beatles form in Liverpool. Three years later, national newspapers declare “Beatlemania” in response to youth frenzies surrounding this new, popular rock and roll music.

1961 British Health Services approves the first oral contraceptive, Conovid.

August 1964 Peter Anthony Allen and Gwynne Owen Evans, who killed a friend for money, become the last criminals executed (by hanging) in the U.K.

1965 Labour MP Sidney Silverman introduces a bill to abolish the death penalty in Britain. It passes due to mounting public objections to the practice.

1967 The Sexual Offences Act partially decriminalizes gay relationships, applying to men over the age of 21 and only in England and Wales.

1992 Pierrepoint's “execution book,” which recorded all his hangings, fetches \$36,000 at a “crime and punishment” auction at Christie's. Other items sold included a hangman's rope at \$4,800, and a plaster mask of Mr. Pierrepoint's face for \$4,550.

1994 Having been tested every six months to ensure its working order, the gallows at HM Prison Wadsworth, London is retired to the National Justice Museum in Nottingham.



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Sara Sant'Ambrogio

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ABOUT THE COMPANY (in alphabetical order)



Karen Carpenter*, Alice

Previous Gamm Roles: Ginnie Peters in *Admissions*, Margaret Thompson/other roles in *Incognito*, Martha Dobie in *The Children's Hour*, Hermione in *The Winter's Tale*, Stella Kowalski in *A Streetcar Named Desire*, Corrinna Stroller in *The House of Blue Leaves*, Thea Elvsted in *Hedda Gabler*, Woman #2 in *The Big Meal*, Mette in *Festen*, Theresa in *Circle Mirror Transformation*, Mary Magdalene/Corinthian in *Paul*, Gillian/Magda/Candida in *Rock 'n' Roll*, Ruth in *Grace*, Miss Mabel Chiltern in *An Ideal Husband*, Catherine in *Boston Marriage*, Marquise Therese duParc in *La Bête*, Pope Joan/Win in *Top Girls*, Girleen Kelleher in *The Lonesome West*, and Viola in *Twelfth*

Night Other Theaters: Elemental Theatre, Wilbury Theatre



Jack Clarke, Bill

Previous Gamm Roles: Debut **Other Theaters:** *The Inheritance* (Understudy) at Trinity Repertory Company; *Junk*, *Macbeth*, *Shakespeare in Love* at Burbage Theatre Company; Proud company member at Marley Bridges Theatre Company **Other:** Jack has a B.A. from Rhode Island College. He would like to thank his friends and family for supporting him in all that he does.



John Cormier, Charles

Previous Gamm Roles: Debut **Other Theaters:** Giorgio in *Passion* (Theater Uncorked, Mass.), Professor Baer in *Little Women* and Emila in *Othello* (Festival 56, Ill.), Freddy in *Chess* (White Plains PAC), Ickes/Roster cover in *Annie* (National Tour), Read in *1776* at Cape Playhouse (Mass.), Jaques in *As You Like It* (Brimstone Creek Productions, N.Y.), Clarence/Richmond in *Richard III* and Banquo in *Macbeth* (Secret Theater, N.Y.) **Other:** John received a B.F.A. in musical theater from American Musical and Dramatic Academy in New York and an M.F.A. in acting from The New School for Drama.



David Ensor, James Hennessey/Clegg

Previous Gamm Roles: Debut **Other Theaters:** *Cyrano De Bergerac* at Guthrie Theater (Minneapolis); *The Importance of Being Earnest* at Rochester Civic Theatre Company (Minn.); *Platonov*, *The Winter's Tale*, *Body Awareness*, *The Beaux' Stratagem* at UMN/Guthrie B.F.A. (Minn.); *Jesus Christ Superstar*, *The Pirates of Penzance*, *Little Shop of Horrors* at Cedar Summerstock Theater (Osage, Iowa) **Other:** David is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.



Gabriel Graetz*, Syd Armfield

Previous Gamm Roles: Charles Guiteau in *Assassins*, Lorin in *Gloria* **Other Theaters:** Morris/Ensemble in *The Outcasts of Penikese Island* (Martha's Vineyard Playhouse), Duke Senior/Duke Frederick in *As You Like It*, Kurt/Jocke in *Let the Right One In*, Sir Peter Teazle/Crabtree in *The School for Scandal*, Yepikhodov in *The Cherry Orchard*, Witch/Flenace/Angus in *Macbeth* (Actors' Shakespeare Project), Mordcha in *Fiddler on the Roof* (New Repertory Theatre), Sam/Nick in *It's a Wonderful Life* (Greater Boston Stage Company), R in *Adrift*, Gus in *A Measure of Normalcy* (Gloucester Stage Company), Rev. Canon Chasuble in *The Importance of Being Earnest* (Moonbox Productions), Val in *Waiting for Waiting for Godot* (Hub Theatre Company), and Charlotte von Mahlsdorf in *I Am My Own Wife* (Theatre on Fire) **Other:** Gabriel is an alum of Emerson College. Thanks to Tom for putting up with rehearsal schedules.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



John Hardin*, Peter Mooney

Previous Gamm Roles: Liam in *Bad Jews* **Other Theaters:** Lord Byron in *Ada and the Engine* (Central Square Theater), Mercutio in *Romeo and Juliet* (Commonwealth Shakespeare Company), Starveling in *A Midsummer Night's Dream* and The Porter in *Macbeth* (Shakespeare on the Sound), Hamlet in *Hamlet* (Adirondack Shakespeare Company), Titus in *Puppet Titus Andronicus* (The Puppet Shakespeare Players) **Other:** In addition to his acting work, John works as a chess teacher and educator around the country. Thanks to Katie, always. @Hardinaka on Instagram.



Bruce Kaye, Arthur

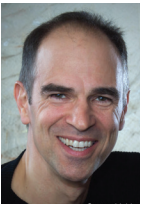
Previous Gamm Roles: Debut **Other Theaters:** *12 Angry Jurors* at Stadium Theater (Juror #9); *Everyday Life and Other Odds and Ends* (Tom) at ArtsEmerson; *Parade* (Postman) at Tennessee Williams Festival in Provincetown; *Or Dreaming, an adaption of Strindberg's A Dream Play*, (Poet) at Pariah Theater Company; *Titanic: A New Musical* (Capt. E.J. Smith), *Beauty and the Beast* (Maurice), *Oklahoma!* (Andrew Carnes), *Anne of Green Gables* (Matthew Cuthbert) at Eastern Nazarene College in Quincy, Mass. **Other:** Bruce has a B.F.A. in acting from Boston University.



Steve Kidd*, Harry

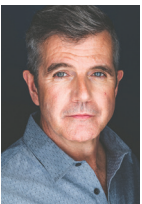
Previous Gamm Roles: *Sweat* (Stan), *Ironbound* (Tommy), *A Doll's House Part 2* (Torvald), *True West* (Austin), *Uncle Vanya* (Astrov), and numerous others; and in Martin McDonagh plays at The Gamm: *A Skull in Connemara* (Thomas Hanlon), *The Beauty Queen of Leenane* (Pat Dooley) and *The Pillowman* (Ariel). Steve directed *The Children* by Lucy Kirkwood last season at The Gamm and will direct *Who's Afraid of Virginia Woolf?* this season. **Other Theaters:** Lyric Stage (Boston), Trinity Rep, Wilbury Group (dir. *Lungs*, *The Caretaker*) **Other:** Steve has an M.A. in theater from Brown University. He is a theater teacher and director at Moses Brown School in Providence. He

is a 2008 recipient of the Lewis Hine Award for his work on behalf of youth in need.



Steven Liebhauser*, Inspector Fry

Previous Gamm Roles: Jake Lotta in *The Night of the Iguana*, Duke Frederick/Duke Senior in *As You Like It*, Camillo in *The Winter's Tale*, Billy Einhorn in *The House of Blue Leaves* **Other Theaters:** Ocean State Theatre Company, New York Shakespeare Festival, Courtyard Playhouse (NYC), Bristol Riverside Theatre (PA), Millbrook Playhouse (PA) **Film:** *The Cars That Made America* (The History Channel) **Other:** Steven and his wife, Maria, have owned and operated the restaurant Slice of Heaven in Jamestown for the last 23 years.



Jim O'Brien*, Albert Pierrepoint

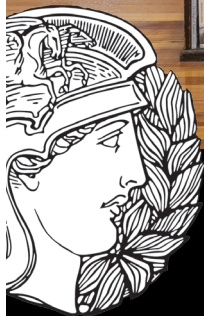
Previous Gamm Roles: *A Midsummer Night's Dream* (Snug), *Admissions* (Bill Mason), *The Night Watch* (Horace Mundy/Mr. Wilson), *A Human Being Died That Night* (Eugene de Kock), *The Nether* (Doyle), *A Skull in Connemara* (Mick Dowd), *Morality Play* (Sir Roger of Yarm/Weaver), *Hedda Gabler* (Judge Brack), *Blackbird* (Ray), *A Number* (Slater), *Anne Boleyn* (Thomas Cromwell), *After the Revolution* (Ben Joseph), *1984* (Winston Smith), and many other roles **Other Theaters:** *The Humans* (Erik Blake), *Lifted* (Wayne), *How I Learned to Drive* (Uncle Peck) at Wilbury Theatre Group **Other:** Jim is a graduate of Trinity Rep Conservatory.



Abigail Milnor-Sweetser*, Shirley

Previous Gamm Roles: Debut **Other Theaters:** *The Glass Menagerie* (Majestic Theater), *A Midsummer Night's Dream* (San Francisco Shakespeare Festival), *Wait Until Dark* and *The Cover of Life* (Off-Off Broadway) **Film/TV:** *Badpuss: A Popumentary*, *The Marvelous Mrs. Maisel* **Other:** Abigail has trained at LAMDA, British American Dramatic Academy, Barbican, Guildhall School of Music & Drama, and Oxford Shakespeare Company; and in the U.S. at National Theater Institute, William Esper Studio, and Robert X. Modica Studio. Abigail has an M.F.A. from The Actors Studio Drama School in New York City and a B.A. in theater from Smith College.

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ABOUT THE CREATIVE TEAM

Martin McDonagh, Playwright

Hailed as one of the greatest playwrights of the 21st century and enfant terrible of theater, Martin McDonagh achieved the remarkable feat of seeing four of his plays staged simultaneously in London at just 27 years old. It was an accomplishment previously achieved only by William Shakespeare. His plays include *Hangmen* (New York Drama Critics' Circle Award, Best Foreign Play 2018), *The Pillowman* (Tony Award nominee, Best Play 2005; Olivier Award Winner 2004), *The Lieutenant Of Inishmore* (Olivier Award Winner, Best Comedy 2003), *The Beauty Queen Of Leenane* (Tony Award nominee, Best Play 1998), *The Lonesome West* (Tony Award nominee, Best Play 1999), *A Skull In Connemara*, *The Cripple Of Inishmaan*, *The Retard Is Out In The Cold*, and *Dead Day At Coney*. McDonagh is also a prolific screenwriter and film director. His films include *The Banshees of Inisherin* (Academy Award nominee, Best Picture 2023), *Three Billboards Outside Ebbing, Missouri* (Academy Award nominee, Best Picture 2018), *Barney Nenagh's Shotgun Circus*, *Suicide on Sixth Street*, *In Bruges*, *Seven Psychopaths*, *Six Shooter* (Oscar, Best Short 2006).

Normand Beauregard, Fight Director

Norm has worked as a fight master and stunt coordinator for over 40 years and has multiple producer, artistic director, director and technical director credits. He has staged over 1,000 fight scenes for theater and film. His most recent Gamm credits were *Topdog/Underdog* (weapons consultant) and *Sweat*. As a teacher, trainer, guest artist and professor, Norm has been offering stage combat master classes, residencies and full courses of study at colleges, universities and conservatory theater programs for over 40 years. Information at NormandBeauregard.net

Candice Brown, Dialect Coach

Previous works coached for The Gamm include: *Sweat*, *Ironbound*, *An Octoroon*, *JQA*, *Escaped Alone & Come and Go*, *The Night Watch*, and *The Night of the Iguana*. Candice joined the musical theater division at The Boston Conservatory at Berklee in 2004 where she teaches courses in advanced voice and acting. Candice is a Boston-based actor, director, voice and dialect coach. She owns VoiceWorks in Milton, Mass. and coaches acting and voice privately in the Boston and NY area.

Jessica Corsentino*, Assistant Stage Manager

Favorite Gamm ASM credits include *The Children*, *Sweat*, *Describe the Night*, *It's a Wonderful Life* (2021,2022), *An Octoroon*, *The Night Watch*, *A Doll's House Part 2*, *Incognito*, *JQA*, *Escaped Alone*, *Gloria*, *The*

Importance of Being Earnest, *A Human Being Died that Night*, *As You Like It*, *The Children's Hour* and *American Buffalo*. Jess is also The Gamm's education manager.

Tony Estrella+, Director

Please see bio on page 20.

Robin Grady*, Stage Manager

At The Gamm, Robin stage managed *The Children*, *Describe the Night*, *A Midsummer Night's Dream*, *It's a Wonderful Life* (2019,21,22), *A Lie Agreed Upon*, *Assassins*, *The Night Watch*, *The Night of the Iguana*, and many others. Regional credits include Trinity Rep, Barrington Stage Company, Idaho Shakespeare Festival, Great Lakes Theater, Huntington Theatre Company, Actors Theatre of Louisville, Pennsylvania Shakespeare Festival, Lyric Stage Company, Wheelock Family Theatre, Ocean State Theater Company, Gloucester Stage Company, Theatre By The Sea, Colorado Shakespeare Festival, Reagle Music Theatre and Fiddlehead Theatre Company. Robin has a B.F.A. in stage management from University of Rhode Island.

Katie Hand, Costume Designer

Katie designed costumes for *Faith Healer* last season at The Gamm. After graduating from the University of Rhode Island in 2011 with a B.F.A. in Theatre Design and Technology, Katie has worked for several area theaters as wardrobe supervisor, stitcher, and costume shop manager. Recent work includes *Sweat* (The Gamm), *Mr. Burns*, *a Post-Electric Play* (Brown/Trinity M.F.A.) and *Radio Golf* (Trinity Rep). Design work includes *Cowboy Mouth* (Out Loud Theatre) and *Eurydice* (URI).

James Horban, Lighting Designer

James' lighting design credits include *Sweat* (The Gamm); *The Inheritance* (Trinity Rep); *The Rocky Horror Show*, *Clue: Onstage*, *Miss Nelson is Missing!* (URI); *New Haven Play Project*, *Laura Benanti in Concert*, *Mack is Back*, *Midwinter Night's Dream Cabaret*, *Two for the Road* (Long Wharf Theatre); *The King & I: In Concert* (Carnegie Visual & Performing Arts Center) and *Bedroom Farce* (Cincinnati Shakespeare Co.). Scenic Design work includes *Clue: Onstage* (URI), *The King & I: In Concert* (Carnegie Visual & Performing Arts Center) and *Visiting Mr. Green*, Monmouth Theater. James has an M.F.A. from the University of Massachusetts Amherst, and a B.F.A. from the University of Cincinnati College-Conservatory of Music. He is an Assistant Professor of Theatre Technology and Design at URI.

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Jessica Hill Kidd,

Set Designer/Director of Production

This is Jessica's 15th season at The Gamm, where she was scenic designer for *The Children, Sweat, Ironbound, Escaped Alone & Come and Go, Gloria, As You Like It, Incognito, Arcadia, A Streetcar Named Desire*, and others. She was co-scenic designer for Commonwealth Shakespeare Co.'s *Cymbeline*. Jessica is also The Gamm's prop designer and scenic painter. She has a B.I.A. and a B.F.A. in interior architecture from RISD and has worked as a senior project manager for several award-winning architectural firms. She is owner of Studio Hill, specializing in interior and set designs.

Alexander Macbeth, Associate Lighting Designer

Alexander has worked for Trinity Repertory Company for five years, where he is now the assistant lighting supervisor. He has worked behind the scenes at The Gamm, programming for *Faith Healer, An Octoroon* and others. He is thrilled to step into a designing role.

Hunter Spoede, Sound Designer

Hunter's sound design credits include *Topdog/Underdog, Sweat* at The Gamm Theatre; *New Haven Play Project, Spinning, Mack is Back, Laura Benanti in Concert, Two for the Road*, and *Midwinter Night's Dream Cabaret* at Long Wharf Theatre; *The Gospel of*

Barabbas, Cessna, Hot Dam! It's the Loveland Frog, and Quake: A Love Story at Cincinnati Fringe Festival; *I'll Eat You Last* at TheaterWorks; *Arms on Fire* at Chester Theatre Company; *Don't Cross the Streams* at Monmouth Theatre; *Pippin and Big River: The Musical* at The Carnegie Visual and Performing Arts Center. He holds an M.F.A. from University of Cincinnati College-Conservatory of Music and a B.F.A. from Sam Houston State University.

Rachel Walshe, Dramaturg

Rachel is The Gamm's associate artistic director. She has directed numerous productions over 11 seasons, most recently Lynn Nottage's *Sweat*. She has also served as production dramaturg for many Gamm productions. Rachel has directed workshops and readings for The Huntington Theatre, Trinity Rep, and Boston Playwrights Theatre. As visiting artistic director for Perishable Theatre, she produced the 13th Annual Women's Playwriting Festival. Rachel has been a longtime company member of Chicago's Rivendell Theatre Ensemble where she served as artistic director of Fresh Produce, a new play development program. Rachel is an assistant professor of performance at URI.

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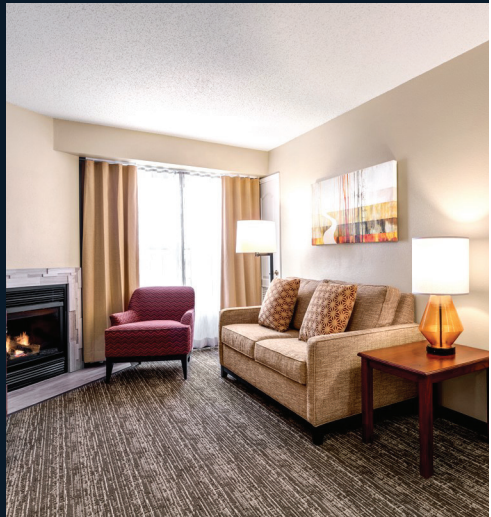
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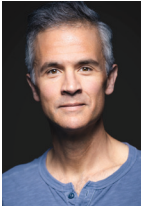
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GAMM LEADERSHIP



Tony Estrella, Artistic Director

Tony Estrella has been artistic director at The Gamm for 20 seasons. Since his first show with the company (*Antony & Cleopatra*), he has appeared in or directed more than 70 productions. His favorite roles include Frank in Brian Friel's *Faith Healer*, George in *It's a Wonderful Life: A Live Radio Play*, Shannon in *The Night of the Iguana*, Hamlet in *Hamlet*, Moe Axelrod in *Awake and Sing!*, Valere in *La Bete*, Katurian in *The Pillowman*, Teach in *American Buffalo*, and Vanya in *Uncle Vanya*. Directorial highlights include *Bad Jews*, *Describe the Night*, *Assassins*, *JQA*, *True West*, *Festen*,

Sara Kane's *4:48 Psychosis*, *A Streetcar Named Desire*, *Red*, and the U.S. premieres of Howard Brenton's *Paul* and Sarah Waters' *The Night Watch*. Tony has written several works for The Gamm stage including *A Lie Agreed Upon* (2021), and adaptations of Dylan Thomas' *A Child's Christmas in Wales*, Henrik Ibsen's *A Doll's House* and *Hedda Gabler*, and Barry Unsworth's acclaimed novel *Morality Play*. In addition to The Gamm, he has appeared on numerous regional stages. He most recently appeared in Joshua Harmon's *A Prayer for the French Republic* at The Huntington Theatre in Boston. His film credits include appearances in Martin Scorsese's *The Departed*, Kenneth Lonergan's *Manchester by the Sea*, Greta Gerwig's *Little Women*, and *The Good House*. He is a recipient of the Claiborne Pell Award for Excellence in the Arts and is a longtime member of the theater faculty at his alma mater, University of Rhode Island.



Jason Cabral, Executive Director

Jason Cabral became The Gamm's executive director in August 2023. A mission-driven leader, Jason has notable experience driving fundraising campaigns and operations at non-profits nationwide, including prominent performing arts organizations in New York City and Los Angeles. At The Public Theater and Jazz at Lincoln Center in New York, he held senior management roles and contributed to the development of donor-first giving programs that collectively raised over \$24 million annually. As director of advancement operations and analytics for Center Theatre Group in Los Angeles

he played a pivotal role in safeguarding the theater's short-term financial security at the onset of the pandemic. A native New Englander, Jason returned to the region in 2021 and has since helped spearhead strategic initiatives and multimillion-dollar campaigns with large non-profit organizations including the ASPCA, and both the NAACP and Habitat for Humanity International as a senior consultant for CCS Fundraising. Jason has an M.F.A. in acting from Wayne State University and a B.A. in theater performance from Rhode Island College. Prior to working as an administrator, he was an actor and teaching artist. With a first-hand understanding of the value and impact of local arts access and education, Jason is committed to enhancing The Gamm's mission-focused investment in Rhode Island's youth.

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FOR YOUR INFORMATION

The Gamm Theatre

1245 Jefferson Blvd., Warwick, RI 02886
gammtheatre.org / info@gammtheatre.org

Box Office (401) 723-4266

Regular hours: 12pm–6pm, Mon–Fri

During show runs: 12pm–curtain, Tue–Sun

Summer and holiday hours vary.

You can also order tickets at gammtheatre.org.

Administrative Offices (401) 723-4266

Hours: 10am–5pm, Mon–Fri

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Groups of 10 or more attending the same performance receive a significant discount. Bring 25 friends and your ticket is free! Call (401) 723-4266, ext. 112 or email brittany@gammtheatre.org.

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Snacks, wine, beer, soft drinks, and coffee are available before the show and during intermission in the lobby.

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