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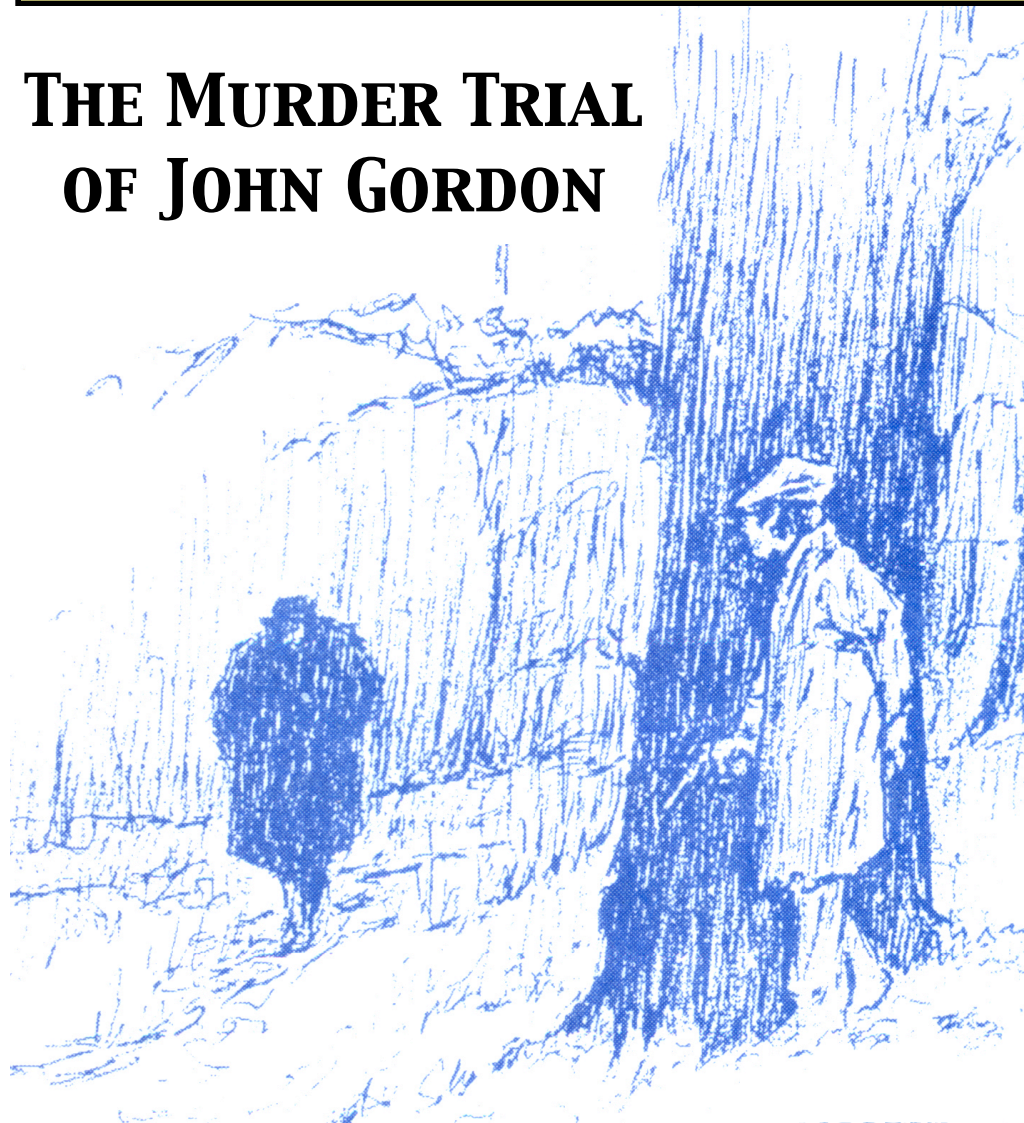
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THE MURDER TRIAL OF JOHN GORDON



Written by Ken Dooley
Produced by Piyush Patel, Paul Plourde, and Ken Dooley
Directed by Pamela Lambert



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Dear Patron:

In 2007, when we made the decision to convert the old Park Movie Theatre into the Rhode Island Center For Performing Arts, our goal was to bring first rate, live performances in drama and other performing arts to the New England community. At that time, we also decided that we would do our best to feature performances of particular local interest, if at all possible. During the many months the renovation project went on we searched for just the right drama to present, and it was only this past winter that we found it.

Actually it found us. It was in February of this year that Ken Dooley called me to ask if we would care to produce a play he had just finished, *The Murder Trial of John Gordon*. The local connection was stunning. The events of the play took place less than a mile from the theatre. Ken, who had grown up in the neighborhood and remembered going to movies at the old Park Theatre, had become fascinated with the John Gordon story as a child. He remembered his grandmother singing a song about poor Johnny Gordon, lyrics that stayed in his mind throughout his life.

Over the years, he had gathered information about the Gordon family and the trial. And when he returned to live in Rhode Island after many years away, he did the intensive research that became the basis for the play. This research and the play, by the way, have prompted State Representative Peter Martin (D-Newport) to introduce legislation calling for the exoneration of John Gordon, the last person to suffer capital punishment in Rhode Island.

Continued...

We immediately realized that this was exactly the subject and the quality of dramatic art we wanted to launch the Center. The next step was persuading Ken to put aside his busy writing schedule to have the time to cast and direct the play. With great skill and remarkable energy, he quickly assembled a superb 22-member cast, arranged for set and costume design and worked through an exhausting schedule of rehearsals. During the next two hours, you can judge the success of his efforts. We think they are superb.

And we think you will be just as pleased with our next production, *The Auerbach Dynasty*, which was also written by Ken. It's based on his 25-year-long friendship with the late Red Auerbach, legendary coach and president of the Boston Celtics. Ken directed the film, *Dedication and Desire*, based on Red and also wrote *MBA: Management by Auerbach*. Ken will also direct the play.

The play reveals events in Red's 70 year career as a basketball player, coach and general manager that have never appeared in print or film. Red refused to allow Ken to use them when he was alive. "You can tell them when I'm gone," Red told him.

The Auerbach Dynasty will take us somewhat afield of the immediate Cranston area, but the Boston Garden, like Fenway Park, is certainly of keen interest to sports fans throughout New England. And we'll continue to search out and present live performances of dramatic and other performing art forms of compelling local interest. We will make available season tickets at substantial discounts from single ticket prices. To learn of upcoming productions, please fill out the form shown in the Playbill.

Meanwhile, please enjoy tonight's play. You may join our musicians at the end of Act I in the café area for some lively Irish music.

Best wishes,


Piyush Patel - President

Theatre Management:

Vivek Mistry
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Public Relations:

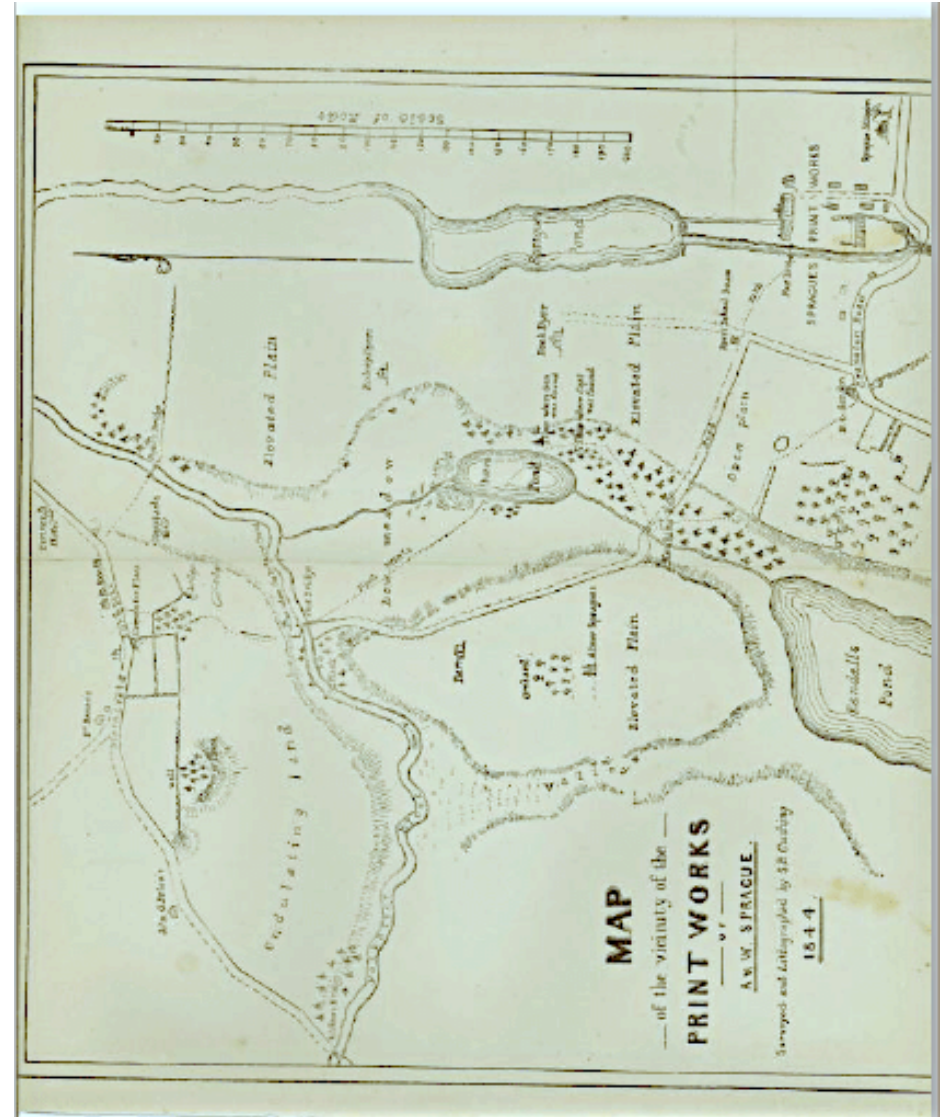
Vince Arnold, Ann May,
Rick O'Neill, Angela Vars,
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MURDER SITE C. 1844

Taken from a RI Supreme Court Report of the Gordon Brothers Trial, this map illustrates the area surrounding Sprague Print Works during the time of the murder.

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REP. MARTIN SEEKS TO CLEAR NAME OF RI MAN WRONGLY CONVICTED, EXECUTED IN 1843

January 6, 2011

STATE HOUSE – Justice for an individual wrongly convicted of and executed for a murder in 1843 will be the aim of legislation to be introduced by Rep. Peter F. Martin this legislative session.

Representative Martin (D-Dist. 75, Newport) said he plans to introduce a bill at the urging of the Rev. Bernard Healey, the lobbyist who represents the Diocese of Providence at the General Assembly. Father Healey was prompted to call for the legislative review of the conviction and hanging of John Gordon 165 years ago after reading “The Murder Trial of John Gordon,” scheduled to open at the Rhode Island Center for Performing Arts (the former Park Theater) in Cranston later this month.

Representative Martin (D-Dist. 75, Newport) is also the Vice President of the State Board of the Ancient Order of Hibernians. He said he plans to introduce the legislation to coincide with the House of Representatives’ annual St. Patrick and St. Joseph celebration in mid-March.

Written and directed by Cranston native Ken Dooley, the play portrays the trial of John Gordon, an Irish immigrant, after he was accused of the murder of wealthy mill owner Amasa Sprague in 1843. Gordon became the last person to be executed in Rhode Island.

Dooley’s research revealed what amounts to an astonishing pattern of irregularities in the trial process: Catholics banned from the jury, jurors instructed that testimony of Irish Catholics was not to be given the same consideration as native-born Americans. Key evidence was dubious: a bloodstained coat in which the blood later was proven to be dye, testimony by a Providence prostitute who misidentified the Gordon brothers during the trial, a missing gun that was later found and turned over to Gov. James Fenner, who refused to grant a stay of execution.

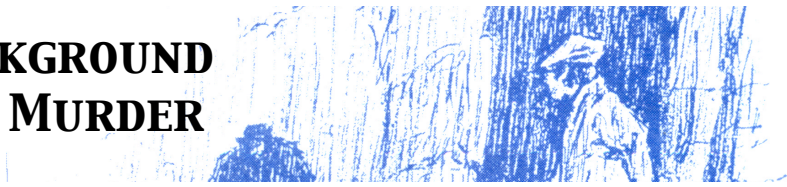
Representative Martin said he will introduce the bill because he has come to agree with Dooley and Fr. Healey that an innocent man was forced to suffer the terror, despair and humiliation of a public execution and that society and government are complicit if the record of judgment of that travesty of Rhode Island history is not corrected.

Performances of the play are to run from January 14 to February 27.

For more information, contact:
Randall T. Szyba, Publicist
rszyba@rilin.state.ri.us
State House Room 20
Providence, RI 02903
(401) 222-2457

Please sign the petition in support of Rep. Martin’s legislation that will be introduced to the General Assembly on March 17, 2011, St. Patrick’s Day. The Petition is available in the lobby

BACKGROUND FOR MURDER



On Dec. 31, 1843, Amasa Sprague was shot and brutally bludgeoned to death. The gory incident touched off the Gordon murder trial, an event which became the Rhode Island version of the Sacco-Vanzetti case-- but here the defendants were Irish Catholic immigrants rather than Italians.

Amasa Sprague was a powerful, wealthy and influential man. He was administrator of the A & W Sprague industrial empire, a portion of which was based in Cranston, RI. He personally supervised the Cranston complex at Sprague's Village (near the present Cranston Print Works) in the manner of a feudal baron, with more than two hundred Irish men, women and children in his employ.

Amasa and his brother William, the United States senator from Rhode Island and a former governor, had a disdain for the recent immigrants called the "low Irish." They did not let their prejudice stand in the way of hiring Irish immigrants who toiled for meager wages in their textile mills.

Amasa was a strong and forceful personality. Sprague's Village was his. He owned the plant, the company houses, the company store, and the farm which supplied that store. He even owned the church where the Protestant workers worshipped.

On that fateful Sunday afternoon on Dec. 31, the 46 year old Amasa left his mansion adjacent to his factory and began to walk northwest toward a large farm he owned in the neighboring town of Johnson, a mile-and-a half distance, using a shortcut.

Later that same day, Michael Costello, a handyman in the Sprague household, took the same route and came upon Sprague's bloodied body. He had been shot in the right forearm and then brutally beaten to death. The sixty dollars found in the victim's pocket seemed to eliminate robbery as a motive, making the murder appear to be one of hatred or revenge.

Suspicion immediately centered on the Gordon family, a clan of Irish immigrants who were particularly hostile towards the strong-willed Yankee industrialist. Nicholas Gordon, the family's earliest arrival, had emigrated from Ireland sometime in the mid-1830s, settled in Cranston and opened a small store near Sprague's Village, where he sold groceries, notions and miscellaneous items. He then expanded his business by obtaining a license to sell liquor.

Liquor sales proved so popular in the dreary mill village that in 1843 Nicholas was able to finance the migration of his family -- his mother Ellen and his brothers, John and William, from Ireland to America.

But Gordon's liquor sales also produced a confrontation with Amasa Sprague, who felt the intoxicating brew was adversely affecting the productivity of his factory hands. Thus Sprague used his political weight in June, 1843, to block a renewal of Nicholas Gordon's liquor license.

Tempers flared and harsh words were exchanged because of this incident, and consequently the Gordon brothers became prime suspects in Amasa Sprague's murder. Three Gordon brother were promptly indicted on circumstantial evidence -- John and William for murder and Nicholas for being an accessory before the fact.

Nicholas had been in Providence on the day of the murder, first at Mass and later at a Christening. The implication was that Nicholas had planned the murder and had imported his brothers from Ireland for that purpose.

Father Bernard O'Reilly, *Father John Brady*, a catholic priest of the Diocese of Providence, was invited by playwright/producer Ken Dooley to play the part of the priest who ministered to John Gordon before his execution. Fr. Bernie did his undergraduate and graduate studies in Ireland and was ordained there for ministry in Rhode Island. He served as an assistant in a number of parishes and is currently serving as pastor of St. Patrick Parish, Harrisville, RI for the past twenty-one years. He holds masters degrees in English Literature, Psychological Counseling and Theology as well as doctorates in Theology and Philosophy. He taught undergraduate and graduate courses in Philosophy and Theology at Aquinas College, Newton, MA, Salve Regina University, Newport, RI and is currently teaching at Providence College, Providence, RI. This is his first attempt at acting since high school and seminary.

Rob Reimer, *Sheriff Potter*, has acted and directed throughout New England with companies such as the Theatre Company of Boston, Boston Repertory Theatre, The Rhode Island Shakespeare Theater and others. Among his favorites are, *A Flea in Her*, *Macbeth*, *The Crucible*, *The Belle of Amherst*. He spent more than 20 years a journalist covering arts and entertainment, has been a business owner, and currently works with the developmentally disabled. He holds a BFA from the University of Rhode Island, and worked on his master's in education at Providence College.

Rudy Sanda, *Waldo Emerson/Joseph Cole/Bar Patron#2*, is happy to be working with such a talented group of people. Some of his credits include *Romeo in Romeo and Juliette*, *Wilfred Owen in Not About Heroes*; the TV shows *Friends*, *Melrose Place*, *Beverly Hills 90210*, and *The Sopranos*. Feature film credits include *The Wedding Singer*, *Blade*, *Starship Troopers*, *Dante's Peak*, and *Paul Blart: Mall Cop*. Thanks to Ken, Pamela, Pi, Mike and my wife and family for making it all possible.

Andrew Stigler, *Joseph Blake*, is keen to be working at the Park Theatre. Originally from Chicago, he acted with the Elm Shakespeare Company in New Haven for three seasons, performing in *Twelfth Night*, *Henry IV part 1*, and *The Taming of the Shrew*. He also directed *Hamlet* for the Yale Shakespeare Company. Since he moved to Rhode Island, he has performed with the Newport Repertory Theatre, 2nd Story Theatre, the Perishable Theatre, and the Firehouse Theater in Newport. He was most recently seen as Admiral Lance Shooke in *The Battle of Busker*, performed at Buffalo's venue for emerging playwrights, the Two Pen Festival.

Colin Turtle, *Nicholas Gordon*, is delighted to be performing at the Park Theatre for the first time. For years, Colin has been performing on stage and in film. Some of his favorites rolls have been, *One Flew over the Cuckoo's Nest* (Billy Bibbit), *A Midsummer Night's Dream* (Demetrius), and *An Unexpected Guest* (Julian Farrar). He is thrilled to be a part of this wonderful cast and crew and wants to thank his wife for all her support....Huggies!

Tom McGuire, *Irish Musician/Singer*, performs (bodhran, pennywhistle, and vocals) with both "The Patchy Caubeens" and "Celebrating Ireland in Song & Story" as well as doing solo work. He has recently released a second CD entitled "Back Home." As a playwright, his work ("Maud"; "Faces to the Rain" and "The Providence Plays") has been staged in Boston, New York City and here in Rhode Island. He has also directed over 100 productions at Scituate High School, the RI Irish Drama Society and the RI Playwrights Theatre. Tom brings with him a wonderful group of musicians that will be playing at various performances.

Andrew Morissette, *Abner Sprague/Councillor*. His previous roles include Pillowman (Father), Red Noses (Blackjack Scarron), An Enemy of the People, (Townsperson), Grapes of Wrath (Mulley Graves/ Vocal Ensemble) at The Gamm Theatre. The Accident (Brian) at Brown Playwriting Fest, Don Quixote (Pedro), Three Musketeers (Porthos) at Boston Flamenco Dance Co, Holes (Xray) at First Stage Providence, Penta go go and The Anniversary at Elemental Theatre. He was also an improv member of AS220's Porkchop Lounge. Film Credits include featured journalist photographer on the Brotherhood. He was Technical Director for four seasons at The Gamm, and is currently a carpenter for both The Gamm and the Park Theatre for the production of The Murder of John Gordon.

Paul Murphy, *Richard Knight*, has worked in theater, film and TV for over a decade. After playing such roles as Patrick Sweeney in, "The Rope" and John Kelly in "Molly McGuire" as well as Randle Patrick McMurphy in "One Flew Over the Cuckoo's Nest", Paul deeply feels the irony of playing the role of Richard Knight, a man who sees the Irish as a drunken, lying worthless strain of human kind. To further the irony Paul was born on St. Patrick's Day in South Boston, and celebrates his Irish-American heritage. Paul is proud to be a member of this cast and the high minded vision of Ken Dooley to vindicate John Gordon in the murder of Amasa Sprague.

Jeff Phillips, *William Gordon/Understudy Job Durfee*, has been seen on stage, screen and television. But he's never been seen live in Rhode Island. He's glad to be here.

Featured Musicians

Tom McGuire assisted by:
Tim May, Tom Perrotti, and Tony Gutierrez

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The trial of John and William was conducted in the spring of 1844 before a 12-man jury devoid of Irish Catholics. At the outset, Nicholas definitely established that he was elsewhere when the crime was committed. Attorney General Joseph M. Blake charged William and John Gordon with committing the murders at the urging of Nicholas.

The evidence, which was entirely circumstantial, consisted primarily of the fact that the murderer had a shoe size and a stride similar to John's, that a broken gun used in the murder belonged to Nicholas and the bloodstained coat buried at the murder scene had been worn that same day by John Gordon.

The "blood" was later proven to be madder dye used in coloring textiles. Nicholas denied that the gun found at the scene was his but admitted that he had kept a gun in the store. The missing gun was the state's most damaging evidence.

The Irish communities in Providence and Cranston rallied to the support of the Gordons and raised money for their defense. John P. Knowles, a Protestant attorney, agreed to represent the Gordons.

The Gordons proclaimed their innocence, and the defense suggested that another laborer, "Big Peter," was the real murderer. He had been fired by Amasa Sprague the week of the murder. He disappeared on the day of the murder and was never found.

One of the state's key witnesses was a recognized prostitute who claimed to be a close friend of William and John. When the defense asked her to identify the two men in court, she became confused and pointed out John as William and William and John. The Providence Journal didn't report this mistake and failed to report any of the damaging testimony against prosecution witnesses throughout the trial.

When the testimony concluded, Chief Justice Job Durfee gave a charge to the jury in which he called the killing the "most atrocious" crime that had ever come to his attention. Durfee also drew a distinction between the testimony of native-born witness and that of the Gordons' "countrymen," implying that the latter were less credible.

The jury apparently took Durfee's advice, beginning deliberations at 6:30 p.m., and returning one hour and fifteen minutes later with a verdict of guilty for John and freedom for William. When John was sentenced to death, he turned to his brother and said, "William it was you who have hanged me."

Two weeks before the execution, William went to John Knowles and admitted that he had gone to the store after hearing about the murder and hidden Nicholas' gun. Armed with this new evidence, the defense made an appeal to the October session of the court, but the justices rejected it. Then Gordon petitioned the General Assembly for a reprieve and a commutation of sentence. The petition was rejected, but the narrowness of the margin indicated growing doubts concerning the fairness of the trial.

Time was running out for John Gordon, and Governor James Fencer was not sympathetic to a stay of execution. When no reprieve was granted, John Gordon was hanged on Feb. 14, 1845 in the yard of the state prison.

The funeral of John Gordon was attended by Irish from miles around, some journeying from New Hampshire, Massachusetts and Connecticut. According to observers, it took all day for the long procession to pass the home where John's body had been taken.

A special thanks to historians **Patrick T. Conley, Esq., Ph.D**,
Scott Molloy, Ph.D and **Donald D. Denigan, Ph.D**
for their insights and historical input.

PRODUCTION STAFF

Ken Dooley, *Playwright/Producer*, has a great story to tell. As an Irish Catholic youngster in Rhode Island, he grew up listening to the miscarriage of justice which characterized the original arrest, trial, conviction and hanging of John Gordon. Not only did he put the words on paper, bringing the legend to life - but he's also finally bringing justice to the ill fated young man who came to this country with such high dreams. "The Auerbach Dynasty," a play based on Dooley's 25-year friendship with Red Auerbach, the late coach and president of the Boston Celtics, will open at the Park Theatre in the spring of 2011.

Pamela Lambert, *Director*, is an actress, a director and also a vocalist, having toured nationally and internationally with Herb Reed and The Platters. She is a resident director & performer at The Theater At Hollywood And Vine in Plymouth, as well as a director with Nemasket River Productions in Middleboro. One of her proudest theatrical moments was appearing in August Wilson's classic, "Joe Turner's Come and Gone" at the prestigious Penumbra Theater Company in Minneapolis, Minnesota. She has acted in plays at The Boston Center for the Arts, The Boston Playwright's Theater, The New African Theater Company, and Trinity Rep among others, and on film recently she appeared in the remake of "The Women" with Annette Benning and Meg Ryan. She will soon be appearing in the independent film TIME AND CHARGES, directed by the Academy Award-winning writer of ON GOLDEN POND, Ernest Thompson with whom she has worked many times. Her television credits include WB Network's "Make My Day", ABC's "One Life to Live", and a two hour made-for-TV movie, "Forgotten Genius, The Percy Julian Story." Pamela, a former Miss Congeniality, and Miss Black Rhode Island, is looking forward to her next collaboration with Ken, Pi and the Park Theater!

Cheryl de Wardener, *Set Designer* has designed numerous shows locally, regionally and nationally for the theatre, film and television. Most recently at the University of Rhode Island for *Spinning into Butter*, and Fox 12's *The Rhode Show*. Other venues include designer for the national and international tour of *Crazy for You*. She has worked extensively for both Theatre by the Sea and the University of Rhode Island as well as theaters in Connecticut and New Hampshire.

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Michael Healy, *Ryan Murphy*, most recently played the part of Fr. Flynn in "Doubt" at the Courthouse Center for the Arts and last year as J.P. Mc. Murphy in "One Flew over the Cuckoo's Nest". Mike studied drama and acting at Fordham University and the American Academy of Dramatic Art in New York. Since then, he has appeared off-Broadway in a number of plays, most notably in "A Terrible Beauty" with Tatum O'Neal and Bill Hickey, in "Grandchild of Kings" directed by Harold Prince and "Away Alone" at The Irish Arts Center. Mike has been an on camera principal on several national commercials in addition to appearing on "Saturday Night Live" ('92 to '95) and "As the World Turns". In Rhode Island, he has worked on several productions at the Gamm Theater ("Travesties", "Translations" and "The Weir") as well as producing and performing at The Firehouse Theater in Newport ("Someone who'll watch over me", "Sea Marks", "Irish Stew", "A Night in November" "The Importance of Being Earnest"(winner best supporting Female for portrayal of Lady Bracknell, Motif Awards!), "Glengarry, Glen Ross", "The Chastitute", "Slainte", "A Pound on Demand")

Kathleen Katic, *Ellen Gordon/Make-Up Artist*, is a native "Rhody" from Woonsocket. She is a graduate of RIC GWU and has performed in roles such as Lady Mac Beth, Doreen in Tartuffe, Jackie in Hay Fever in Washington D.C. and in Vero Beach, Fla. Locally she's worked with The Barker Players, Newgate Theatre, The Community Players, The Academy Players and The Colonial Shakespeare Company. Kathleen is a lecturer at RIC, PC, CCRI and Salve Regina (where she also directed, produced and prop designed). Her production of Much Ado About Nothing was nominated for Best College Production in Motif Magazine. She is a professional makeup artist at The Red Door Spa and has costumed designed for Salve Regina, Looking Glass Theatre, Newgate Theatre and for re enactors. She has written an historical play about Anne Hutchinson's trial and plans on creating an outdoor Shakespeare theatre in Woonsocket this summer.

Lucas Lloyd, *Bill Dunfy/John O'Brien*, hails from Dorchester, Massachusetts. Over the past four years, he has performed in more than fifteen Boston-area productions, including Comedy of Errors (Commonwealth Shakespeare Company), It's A Wonderful Life (Stoneham Theatre), The Glass Menagerie, The Zoo Story, Broadway Bound (New England Repertory Company), Barefoot in the Park (Fiddlehead Theatre), Macbeth (Shakespeare Now! Theatre Company), Jekyll and Hyde (Needham Community Theatre), and Working (Metro Stage Company). His recent theatrical training includes three semesters studying Sanford Meisner's acting techniques with Lyrallen Kaye of Another Country Productions. Prior to his New England residence, Lucas spent 17 years acting and directing in East Tennessee, performing in such productions as Children of a Lesser God, Six Degrees of Separation, Sound of Music and Lost in Yonkers.

Tray Gearing, *Susan Fields/Eileen Murray*, has worked for The Gamm Theatre for the past seven years performing in: Little Voice (Sadie), Top Girls (Dulle Gret, Louise, Mrs. Kidd), Twelfth Night (Valentine) Taming of the Shrew (Widow, Haberdasher), Scarlet Letter (Mistress Hibbins), Romeo and Juliet (Lady Montague) Much Ado About Nothing (Ursula, Nonnie Girl) Perishable Theatre: Swingin with Petula, Dreamkeeper. Wilbury Theatre: True West (Mother) Vineyard Playhouse: A Midsummer Night's Dream (Helena), The Anniversary (Tatiana Alexeyevna), Crimes of the Heart (Lenny) The Long Xmas Dinner (Leonora), Press Release, Bedtime and Waterbabies. She has also performed with Girls Speak (N.Y.) Brown Play Fest, First Stage Providence, Elemental Theatre and toured a historical piece on Martha's Vineyard and Rhode Island, which she co-wrote called the Colors of Women portraying Margaret Sanger. She is the recipient of the R.I.C. Performance Award 1993 and The Leadership & Community Spirit Award 2006 for Director of Children's Theatre at Jonah Center in Warwick 2001-2009.

Mark Gentsch, *Amasa Sprague/Jeremiah Baggott/John Kingston*, performs on stage, film, television and radio. His path in acting began in Iowa, then a move to Minneapolis /St. Paul. While developing his craft an eastward pull directed him to NYC where he was lucky enough to work with Betty Buckley and Lypsinka von Rasputina among others. For the last five years in Providence he has been associated with Newgate, Barker, and 2nd Story theaters.

Jeff Gill, *John P. Knowles*, has been twice nominated as Best Actor by the Independent Reviewers of New England. He has appeared in four Shakespeare on the Common (Boston) productions, two African American Theater Festival (Boston) plays, one Kennedy Center for the Arts (Washington, DC) production, and dozens of small theater productions throughout New England. He and Pamela Lambert run a small theater company in Plymouth MA, aka The Theater at Hollywood and Vine, where they have produced, directed and performed in nearly one hundred one act plays. His independent film debut in The Aristocrat premiered at The Woods Hole Film Festival last summer. Thanks to Ken for inviting me and Pamela for showing me how to play a good guy for a change.

Marilyn Salvatore, *Costume Designer*. From 1984-2004 Marilyn was one of the designers for Trinity Repertory Company, working on over 180 productions with artistic directors Adrian Hall, Anne Bogart, Richard Jenkins and Oskar Eustis. During that same period, Marilyn was also the costume designer/coordinator for the Trinity Rep Conservatory, now the Trinity/Brown Consortium, where she designed over 80 productions. Her dance, opera and drama designs have been seen throughout Rhode Island, as well as in New York City, Alaska, Virginia, and Washington, D.C. Marilyn's most recent designs have been THE ROCKY HORROR SHOW for the University of Rhode Island and MAURITIUS for The Gamm Theatre. She has designed for independent films as well as for Nova, The History Channel and Discovery Channel, and has also worked in set dressing for two Disney films shot in Rhode Island - UNDERDOG and DAN IN REAL LIFE. She is an adjunct professor of theatre at URI. Marilyn holds a B.F.A. in Theatre from the University of Rhode Island, an M.F.A. in Costume Design from the University of Illinois at Urbana-Champaign and is a member of United Scenic Artists, the union for professional costume designers.

Michael Carcieri, *Lighting Designer*, has been building a name for himself in the local theater community for the better part of decade. Spending the majority of his time as Lighting/Technical designer, with The Black Box Theater. He has been a member of the RICPA production team, since the reopening of the Park Theater in 2009. Notable Productions: Twilight Los Angeles 1992, Cider House Rules, Spoon River Anthology, A Christmas Carol.

Ross Mizrahi, *Production Coordinator*, is a graduate of Johnson and Wales University. His last production was as Stage Manager for A Christmas Carol for the Artist-Exchange: Black Box Theatre. He is excited to be returning to the Park Theatre for his second production.

Robert Venditto, *Cover Art*

Jessica Silva, *Program Design & Layout*

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THE MURDER TRAIL OF JOHN GORDON

Act I

Scene 1: Tavern, Mashanglass, Ireland, October, 1843
Scene 2: Store of Nicholas Gordon, November, 1843
Scene 3: Cranston Town Hall, November, 1843
Scene 4: Stafford Arms, December, 1843
Scene 5: RI State Supreme Court, 1844
Scene 6: Office of Attorney General
Scene 7-8: Office of Attorney John Knowles
Scene 9: Courtroom
Scene 10: Office of John Knowles
Scene 11: Courtroom
Scene 12: Judge Durfee's Chambers

20 minute intermission

Act II

Scene 1: Stafford Arms
Scene 2: Courtroom
Scene 3: Courtroom
Scene 4: Courtroom
Scene 5: Office of John Knowles
Scene 6: Courtroom
Scene 7: Courtroom
Scene 8: Courtroom
Scene 9: Courtroom
Scene 10: Courtroom
Scene 11: Courtroom
Scene 12: Office of John Knowles
Scene 13: Apartment, Baltimore, MD
Scene 14: RI State Prison
Scene 15: Prison Cell
Scene 16: Church Office
Scene 17: Courtroom

CAST

Kyle Blanchette, *John Gordon/Technical Director*, is thrilled to be part of the Park Theatre's first production, "The Murder Trial of John Gordon." As both an actor and staff in this production, Kyle has had an amazing experience. Past work includes "Grace," "Much Ado About Nothing," and "Rock n' Roll" at the Gamm Theatre. Kyle is also the Assistant Technical Director for the URI Theatre Dept. He would like to thank his family and the wonderful cast and crew for all their work.

Bern Budd, *Chief Justice Job Durfee*, has appeared from coast to coast and overseas since graduating from the American Musical and Dramatic Academy in 1971. He also appears in an award-winning one man show, "Mark Twain Talks". More information about that, and Bern, is available at www.marktwaintalks.com.

Paul Conte, *William Sprague*, is a graduate of Brandeis University. Favorite theatre roles include Oscar (The Odd Couple, Fiddlehead Theatre) Marullus (Julius Caesar, Shakespeare Now) All the American Men (Piece of My Heart, Delvena Theatre Company) and Secretary Thompson (1776, Darling Productions.) Additional work in television includes standing in for Jason Clarke on The Brotherhood, and a principal role in Real Stories of the Highway Patrol. Principal film credits include one of Hugh Grant's law partners in Two Week's Notice, and most recently, Charley in the independent feature St. John the Divine in Iowa. This is his first time performing at the Park Theatre.

TJ Curran, *Big Peter Dolan/Bartenders*. This is TJ's first production at the Park Theatre. He was most recently seen as Henry VIII in TRIST's Shakespeare in the Park production in June. Other favorite roles include Artie in "House of Blue Leaves" Gentleman Caller in "Glass Menagerie, The Voice in "Hot and Throbbing" at Perishable Theatre, and Abanazar in "Aladdin" at the Gamm. He would like to thank Ken Dooley, Piyush Patel and the staff at the Park Theatre as well as his family and friends for their support.

Bryan Dooley, *Edwin Larnier/John#2*, is happy to be making his debut in "The Murder Trial of John Gordon."

Michael Dooley, *Man in Court/John#1*, is a stand-up comedian who has appeared in Florida and Providence. He makes his acting debut in "The Murder Trial of John Gordon."

Matt Frazza, *Michael Costello/William Barker*, is excited to be working on the lovely Park stage. A Rhode Island native, currently living in the wilds of Perryville, Matt has performed locally with Theatre of Thought, Breath Productions, Mixed Magic, 1000 lb. Guerilla, the Artist's Exchange, and the Rhode Island Shakespeare Theatre. He would love for you to come say, "Hi" after the show!

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