

GASLIGHT (ANGEL STREET)

BY
PATRICK
HAMILTON

SEASON
19



KANSAS CITY
ACTORS THEATRE

Kansas City
Actors Theatre
Presents
Gaslight
(*Angel Street*)

Title Page	4
Bios	6
Donors	11
Land Acknowledgement	17
Coming Up Next	19

Welcome Message



Hello Friends.

Thank you so much for being here and taking part in the final production of KCAT's 19th Season, our last teenage hurrah. We're turning 20! Such a milestone begs for reflection, and I've got a bit of such reflection to share with you.

When I joined the Artistic Committee in the fall of 2006, the company had just completed the legendary run of *The Talley Trilogy*, a series of three plays centered around the fictional Talley family, written by Missouri playwright Lanford Wilson. This was KCAT's 2nd Season, and these shows solidified our reputation for delivering top notch theatre. People still refer to the trilogy's "Festival Day," a day when you could see all three plays back-to-back-to-back, as one of their most beloved Kansas City theatrical experiences ever.

Behind the scenes, however, all was not so rosy. Sadly, this "legendary" run left the company \$100,000 in debt (!) and KCAT's future was anything but certain. With the help of bank loans and, more importantly, personal loans from people who believed in this collective of local artists, we managed to stay afloat. With those tenuous days marking my introduction to KCAT, reaching the 20-year mark is a wonderful joy and truly a cause for celebration.

Back in those early days, we used to gather our shows around a particular theme and the 3rd Season ended up being dubbed "Marriage: The Good, the Bad, and the Ugly." It featured three shows - *Private Lives* by Noel Coward, *Dinner With Friends* by Donald Margulies, and *Who's Afraid of Virginia Woolf* by Edward Albee. It was a good season and certainly helped KCAT get back on track financially.

Then came the blockbuster 4th Season, "The Year of Oppression!" Uhhh, yes, that's what we named it. "The Year of Oppression." People did not flock to "The Year of Oppression." It was not a blockbuster season. Soon after that, the "theme" thing quietly faded away. RIP. We were young. And on a steep learning curve.

We've come a long way since our founding in 2004, and our 20th Anniversary Season promises to be an evocative combination of epic storytelling, social evaluation, fun mystery, and the modern question of what information, if any, you can trust. If you are already a subscriber, thank you so much. If not, please consider making us a steady part of your cultural life.

For now, though, please settle in for some classic enjoyment as we take you down a path of Victorian intrigue, murder, and deception. The term "gaslighting" has achieved cultural fame and lasting resonance. This story, my friends, is where it comes from. Enjoy.

With gratitude,

John Rensenhouse
Board President

Kansas City Actors Theatre



Kansas City Actors Theatre's mission is to produce thought-provoking plays that explore, celebrate, and share what it is to be human, with sensitivity, intelligence, and humor. We nurture our local artistic community by employing the finest talents of Kansas City's diverse professional theatre community, which in turn makes Kansas City a more vibrant, vital place to live and work.
To that end:

- KCAT is artist-led and artist-driven. We are a collective of local theatre professionals who collaborate with a community Board to realize and advance our mission.
- KCAT employs Kansas City artists and artisans, pays them professional rates, and creates a physically and emotionally safe working environment that frees artists to take bold and brave risks.
- KCAT affirms that inclusive representation is essential to every aspect of our organization, from the stories on our stage, to the artists who tell those stories, to the Board and committee members who make operational and artistic decisions.

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*In Memoriam

KANSAS CITY ACTORS THEATRE PRESENTS

GASLIGHT (ANGEL STREET)

By
Patrick Hamilton

Directed by Cinnamon Schultz

Scenic Designer
Vaughn Schultz

Costume Designer
Nancy Robinson

Lighting Designer
Art Kent

Composer & Sound Designer
Jon Robertson

Properties Designer
Eric Palmquist

Production Stage Manager
Caroline B. Jackson*

Assistant Stage Manager
Addison Price

Technical Director
Gavin Merrill

House Manager
Carolyn Russell

CAST

Ashlee LaPine*

Bella Manningham

Matthew J. Williamson*

Jack Manningham

John Renshouse*

Inspector Rough

Leah Dalrymple

Nancy

Julie Shaw

Elizabeth

Stan Williams

Bobbie 1

Erik Elving

Bobbie 2

SETTING & TIME

A house on Angel Street, located in the Pimlico district of London. The time is 1880.

Gaslight (Angel Street) is performed with one 15-minute intermission.

Gaslight (Angel Street) is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com



*This individual appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

STAFF & CREW

GASLIGHT (ANGEL STREET)

ARTISTIC STAFF

Director	Cinnamon Schultz
Scenic Designer	Vaughn Schultz
Costume Designer	Nancy Robinson
Lighting Designer	Art Kent
Composer & Sound Designer	Jon Robertson
Properties Designer	Eric Palmquist
Technical Director	Gavin Merrill
Fight Captain	Matthew J. Williamson
Co-Production Manager	Christina Schafer
Co-Production Manager	Darren Sextro

STAGE MANAGEMENT

Production Stage Manager	Caroline B. Jackson*
Assistant Stage Manager	Addison Price\

RECORDING MUSICIANS

Violin	Ahafia Jurkiewicz-Miles
Organ	Jon Robertson
Cello	Joseph Tatum
Recording & Mixing	Jon Robertson

RUNNING CREW

Wardrobe Supervisor	Karla M. Fennick
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KANSAS CITY ACTORS THEATRE STAFF

Director of Marketing and Development	Malcolm Gibbs
Business and Box Office Manager	Katelyn Baron
House Manager	Carolyn Russell



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CAST



Ashlee LaPine* (Bella Manningham) is so thrilled to be working with KCAT again!! She was last seen on the KCAT stage as Mrs. Peake in *Spider's Web* and Desdemona in *Desdemona: A Play About a Handkerchief*. Some of her favorite local credits include Emily Webb in the Coterie's *Our Town*, Irene Molloy in the Arrow Rock Lyceum's *Hello, Dolly!*, Mandy in Unicorn Theatre's *Time Stands Still*, and Barbara in New Theatre's *Run for Your Wife*. She has an MFA in Acting from UMKC. She was a vocal coach for Disney's *Sophia the First*, *Elena of Avalor*, and *The Lion Guard* and she currently teaches private singing and acting lessons. Some of her television credits include *The Young and the Restless*, *Parenthood*, and *Criminal Minds*. She is so grateful to her amazing husband Todd and her two little ones for rolling with the flow. And she is so very thankful to her Mom and Dad for holding down the fort and letting her come play.



Matthew J. Williamson* (Jack Manningham/Fight Captain) has appeared in television shows such as *Star Trek: Voyager*, *Star Trek: Enterprise*, *Will & Grace*, *ER*, *Boston Legal*, *The West Wing*, and more. He performed on Broadway in William Inge's *Come Back, Little Sheba* at the Manhattan Theatre Club. For the Heart of America Shakespeare Festival, Matthew played Ned Allyn in *Shakespeare in Love*, Don Pedro in *Much Ado About Nothing*, Osino in *Twelfth Night*, and Antonio in *The Tempest*. Most recently, he played Trevor in *The Play That Goes Wrong* and Tim in *CONDO-MONIUM* at The New Theatre. He currently teaches and directs at Metropolitan Community College - Penn Valley. As always, he would like to thank his wife, Eva, for pretty much everything.



John Renshouse* (Inspector Rough) has been a KCAT company member for 17 years. As an actor with the company, he has appeared in *Skylight*, *Spider's Web*, and *Oh! What a Lovely War*. As a director, he has helmed the productions of *Long Day's Journey Into Night*, *And Then There Were None*, *Glengarry Glen Ross*, *Desdemona*, *The Realistic Joneses*, and *Billy Bishop Goes to War*. Mr. Renshouse has performed with the national Broadway tours of *The Lion King* and *Noises Off* and was once a soap opera villain on *The Edge of Night*. Here at home he has been featured regularly at the Heart of America Shakespeare Festival, the Kansas City Rep, and the New Theatre, playing various roles ranging from Dracula to Atticus Finch to King Lear. He hails from Lake Quivira and attended Hocker Grove Middle School, Shawnee Mission Northwest, and Grinnell College in Iowa.



Leah Dalrymple (Nancy) is thrilled to make her KCAT debut with this production! Other theatre credits include: *Macbitches* (Unicorn Theatre), *Almost, Maine* and *King Lear* (Rubicon Theatre Company) *The Winter's Tale* and *The Two Noble Kinsmen* (American Studio Theatre), *Carrie: the Musical* (M&W Theatre Company), *Measure for Measure* (New American Theatre), *The Merry Wives of Windsor* and *The Winter's Tale* (Shakespeare by the Sea), *Julius Caesar*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, and *Henry V* (Kingsmen Shakespeare Company), *Mr. Burns: A Post-Electric Play*, *The Drowsy Chaperone*, and *Chamber Music* (California Lutheran University), *Promises, Promises*, and *Dracula* (Moorpark College). She holds a B.A. in Theatre Arts from California Lutheran University. Thank you for supporting theatre!



Kendra Keller (Elizabeth) is thrilled to be part of this production. Recently, Kendra participated in the regional premiere of *We Are Blood* by Ryan Bernstein. Last summer she took part in the Heart of America Shakespeare Festival's outdoor performance of *The Tempest* after having had the pleasure of working on the indoor joint production with HASF and UMKC. Before that, Kendra appeared in JCCC Midwest Trust Center's online production of *A Midsummer Night's Dream*, filmed at

Yardley Hall. Work with HASF also includes *Romeo & Juliet*, *Hamlet*, and *Merchant of Venice*.

Stan Williams (Bobbie 1) After a 30-year career as an attorney, Stan is now a member of the KCAT Board of Directors. Having jettisoned the theatrics of the courtroom, Stan is making his stage debut in the production of *Gaslight (Angel Street)*. Aside from being an aspiring actor, Stan is a yoga practitioner, tennis player, live-music enthusiast, and doting grandfather to two grandsons.

Erik Elving (Bobbie 2) is honored to be making his KCAT debut and his first appearance in professional theatre, but you may have seen him as a chorus member in the Kansas City Civic Opera production of Gilbert and Sullivan's *Yeoman of the Guard*. Off stage he is a board member of KCAT and has worked on a number of KCAT productions assisting in set construction and design. He wishes to thank his wife Bev, for her support and interest in theatre.

ARTISTIC STAFF & CREW



Cinnamon Schultz (Director) is very excited to have been given the opportunity to direct this thrilling play *Gaslight* for Kansas City Actors Theatre. She is a proud member of the Kansas City Actors Theatre Artistic and Community Board where she has had the pleasure of being an actor and a director for their stage. The previous shows she has directed for KCAT are *A Lie of the Mind* and *Death and the Maiden*. A few shows you may remember her on stage with KCAT are *A Streetcar Named*

Desire, *Sea Marks*, *Blithe Spirit*, and *'night, Mother*. She has had the joy of performing at several other theatres in Kansas City, including The Unicorn Theatre, The Heart of America Shakespeare Festival, The Coterie Theatre, Theatre for Young America, the KC Rep., and The New Theatre Restaurant. While performing on stage, Cinnamon has also done some work in radio, television, and film. A couple films she has appeared in are *Winter's Bone* and *Goodland*. Another position she thoroughly enjoys is being the head Acting professor for Kansas City Kansas Community College. Cinnamon lives in the KC area with her amazing children Scout and Leo.

Nancy Robinson (Costume Designer) is tickled pink to be returning to work at KCAT where she recently designed *Little Women*. Locally, she has had her work appear at MTH, KCKCC, and The Living Room/Black Box theaters. She has designed two operas for the Lyric Opera Kansas City: *Amahl and the Night Visitors* and *Listen! Wilhelmina*, where she recently earned the position of Costume Coordinator. Her most recent film work was on Martin Scorsese's *Killers of the Flower Moon*. She designed the films *CSA*, *Jayhawkers*, *The Only Good Indian*, and *Destination Planet Negro* - all directed by Oscar-winner Kevin Wilmott. Other notable film projects are *Gone Girl*, *Last Ounce of Courage*, and *All Creatures Here Below*. Her television work includes HBO's *True Detective* Season 3, as well as scores of commercials (including two that aired during Super Bowls.) She won an award for costume design on the webseries *Redbird*. She owns and operates a costume rental house in Kansas City and teaches costume design and construction at KCKCC.

Art Kent (Lighting Designer) has been designing in and around the Kansas City area for a long time and chances are if you've been to a few shows in the area you have probably seen his work. Art has a long history of designing with The Coterie and The Unicorn Theatre, as well as credits with Arts Asylum, Kokopelli, The Black Rep of KC, KCKCC, JCCC, and The Lawrence Arts Center to name a few. Art also works with several area high schools and teaches lighting design at KCKCC.



Jon Robertson (Composer & Sound Designer) is a Kansas City-based sound designer and composer who honed his skills during the pandemic to improve online audio collaboration. In 2021, he co-created the audio tool, Tutti Remote, facilitating global audio syncing for performers. His work spans theatrical productions, films, and radio plays, earning recognition at festivals like New Music Gathering and Kansas City Fringe. An educator at heart, Jon currently teaches at the University of Evansville and boasts degrees from UMKC and the University of Arizona. Jon is excitedly returning to KCAT to design and write original music. Past shows with original music include *Grand Horizons*, *Morning's at Seven*, *Death and the Maiden*, and *And Then There Were None*.

Eric Palmquist (Properties Designer) has previously designed properties for KCAT's production of *Little Women* and *The Pests*. He is Resident Props Designer at the Unicorn Theatre, where recent designs include *Macbitches* and *Native Gardens*. Other work: *Rent* (Spinning Tree), *Sweeney Todd* (Padgett Productions), and *The SpongeBob Musical* (Coterie).

Caroline B. Jackson* (Production Stage Manager) *Grand Horizons*, *Little Women*, *Smart People* (Kansas City Actors Theatre), *Something Rotten*, *Mamma Mia*, *Pageant: The Musical*, *Fully Committed*, *Babes in Arms*, *You're a Good Man, Charlie Brown*, *The World Goes 'Round*, *Altar Boyz*, *Diamond Anniversary Revue*, *El Otro Oz*, *This Really Happened... Romance Depot* (Forestburgh Playhouse), *Into The Woods* (Arkansas Repertory Theatre), *Falstaff* (IU Opera Theatre), *Albert Herring*, *An Italian Straw Hat*, *Women* (UMKC Conservatory) *Mary Poppins*, *Meet Me In St. Louis* (Jones Theatre Company); Assistant Stage Manager: *Romeo et Juliette*, *Sound of Music*, *Cavalleria Rusticana*, *Pagliacci*, *The Shining*, *Sondheim on Sondheim*, *Carmen*, *La Traviata*, *Amahl and the Night Visitors* (Lyric Opera of Kansas City), *Little Shop of Horrors*, *A Christmas Carol*, *Twelfth Night* (KC Repertory Theatre), *le Nozze di Figaro*, *Master Class*, *Sentimental Journey* (Utah Festival Opera). BA Music & Theatre: College of the Ozarks; MFA Stage Management: University of Missouri Kansas City

Addison Price (Assistant Stage Manager) is delighted to be working with KCAT again! She is grateful to all the kind people involved in this production. She'd also like to thank her wonderful family for always being so supportive! Past KC credits include: KCAT's *Grand Horizons* (ASM), KC Rep's *Twelfth Night* (ASM), *the Ripple*, *the Wave that carried me home* (PA), *A Christmas Carol* (PA), *Ghost Light* (Event Coordinator), *Peter Pan and Wendy* (Run Crew), *What the Constitution Means to Me* (PA), and The Coterie's *Alice's Wonderland* (PA).



Gavin Merrill (Technical Director) is excited to take on the role of Tech Director for *Gaslight* here at KCAT. This is his second time working with them and appreciates the opportunity. He graduated from Avila University in May of 2020 and has been working around the Kansas City area since then. He is currently the full-time Technical Director/Resident Actor for Theatre for Young America. He loves being on stage as much as working behind the scenes doing technical work. He would like to thank his friends and family for all the support and love he constantly receives and is excited to see what the future holds.



Karla M. Fennick (Wardrobe Supervisor) is always thrilled and grateful to work for Kansas City Actors Theatre, whether as backstage crew (*Skeleton Crew*, *Grand Horizons*, *Gaslight*), costume designer (*About Alice*), or actor (*Little Women*, *A Streetcar Named Desire*, plus staged readings and radio plays). Previous costume design work includes *Playing in the Periphery*, *Alphabet Soup*, and *Swimming in the Shallows* for Whim Productions and *Our Town*, *Becky's New Car*, *Mauritius*, and *The Exit* Interview for Graceland University. Karla has appeared onstage at other Kansas City theatres, including The Living Room, Whim Productions, The Fishtank, KC Fringe, OCTA, and The Barn Players.

AUTHOR BIO

Patrick Hamilton (1904-1962) was born in Hassocks, Sussex in 1904. He and his parents moved a short while later to Hove, where he spent his early years. He published his first novel, *Craven House*, in 1926 and within a few years had established a wide readership for himself. Despite personal setbacks and an increasing problem with drink, he was still able to write some of his best work. His plays include the thrillers *Rope* (1929), on which Alfred Hitchcock's film was based, and *Gaslight* (1939), also successfully adapted for screen in the same year. There was also an historical drama, *The Duke in the Darkness* (1943). Among his novels are *The Midnight Bell* (1929), *The Siege of Pleasure* (1932), *The Plains of Cement* (1934), a trilogy entitled *Twenty Thousand Steets Under Sky* (1935), *Hangover Square* (1941) and *The Slaves of Solitude* (1947). *The Gorse Trilogy* is made up of *The West Pier*, *Mr. Stimpson and Mr. Gorse*, and *Unknown Assailant*, which were first published during the 1950s. He died in 1962.

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ACTORS THEATRE

We would like to take this opportunity to thank those of you that donated during the October 21, 2023 Brouhaha to sponsor designers, actors, shows, and KCAT as a whole. Your support has laid the important groundwork for an incredible 20th Anniversary Season!

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We make every attempt to accurately list all donors, If your name was inadvertently omitted or listed incorrectly, we sincerely regret the error and ask that you contact KCAT via malcolm@kactors.org.

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Kansas City Actors Theatre's Land Acknowledgement



Currently, Kansas City Actors Theatre does not have a permanent stage that we call home, therefore we often perform in venues all around Kansas City. Because we consider all of Kansas City our home, we have a responsibility to nurture and embrace the land our city sits upon, and recognize that our city is a product of colonialism, genocide, and forced removal of the dozens of tribes that have called this land their home in America's history. The Kansas City area is currently home to members of more than 98 tribes. This Production of *Gaslight (Angel Street)* is being performed at the City Stage in Union Station; Land that belongs to the Kansa, The Osage, The Otis, and The Missouri. In 1825 the Federal Government forcibly displaced these tribes, and many others, from their ancestral land along the Missouri River.

What is a land acknowledgement?

From National Museum of the American Indian:

“A land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities. Today, land acknowledgments are used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live.”

From Northwestern University:

“It is important to understand the long-standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.”

Why is Kansas City Actors Theatre sharing a land acknowledgement?

Kansas City Actors Theater is participating in a land acknowledgement as one part of our commitment to equity, diversity, and inclusion. Since our birth, Kansas City Actors Theatre has always been guided by members of the greater Kansas City artistic community. Kansas City Actors Theatre cannot fulfill this core philosophy without building relationships with Kansas City's rich, multicultural, and diverse community. We do this to challenge the way we see our city, include all of Kansas City in our conversation, and to combat the erasure of Native American history.

Our commitment is ongoing. We acknowledge that words are insufficient, and we are continuously learning. Land acknowledgements are one step and must be paired with action. We continue to develop plans so that our actions reinforce our words. Join us to find ways to care for the city we call home

Special Thanks to our *Gaslight* sponsors:

Bernie & Scott Ashcraft

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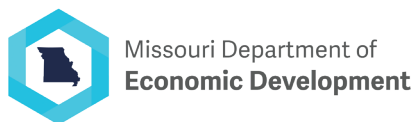
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GASLIGHT (Angel Street) is made possible, in part, with grants from:



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