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MRT is supported in part by a grant from the Lowell Cultural Council, a local agency which is supported by the Mass Cultural Council, a state agency.



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*Tiny Beautiful Things  
The Wickhams: Christmas at Pemberley  
Nina Simone: Four Women*



*The Wickhams: Christmas at Pemberley  
The Lowell Offering*



*The Wickhams: Christmas at Pemberley  
The Lowell Offering*

## BETSEY CHAMBERLAIN: A FEMINIST HERO BY SAMANTHA BOWLING



To say that it is the honor of a lifetime to play Betsey Chamberlain is an understatement. She was a feminist hero and creative trailblazer, and overall, a real neat lady. On a personal level, our similarities abound. We are both women, both writers, both comedians with a special knack for satire. We are both mixed Algonquin (she, of Abenaki and Narragansett descent and myself Powhatan, and also Cherokee). We both get our native heritage from our father's side, and we both have the privilege of passing as white when it suits us, which puts us in a complicated position in life. We are alike in more ways than I can count, and I suspect more

ways than I'll ever really know.

As I walk around Lowell, I see that this is a community that is extremely proud of its town's history. You've gone to great lengths to preserve the mills and to keep the city's economy and infrastructure intact. The buildings that used to be textile factories are offices and apartments and museums and shops. The sidewalks are still paved with cobblestones and bricks. The bells that used to clang with maniacal tyranny stand on display, trophies of industrial triumph. They were even repurposed as flower pots for a brief period. How charming! This is a place that excited incoming residents with its novelty, everything shiny and new. It was full of opportunity and potential, the promise of independence, of purpose, of new beginnings.

As if that's where the story really starts.

There are two sides to every story, and as often happens in the history of humanity, people in power often rewrite stories from a perspective that favors them. Coming from a culture where oral history and community integrity are tantamount pillars of life, I know how important it is to get the story right and the devastating ripple effect of glossing over what may seem to some as semantic details.

Often, people of color, when being the only representative of their culture, are tokenized or silenced, and I am so overjoyed to report that my experience working with MRT and this creative team has been nothing of the sort. They have been receptive to, even hungry for, my input and have given me ample space and comfort to make myself heard and to advocate for my character and my people. We even made changes to the script to ensure that we were getting Betsey's story right. And while we couldn't completely overhaul the story to paint the whole picture of Betsey's life (she was an important contributor to *The Lowell Offering* but *The Lowell Offering* wasn't about her, nor was her whole life about *The Lowell Offering*), I think we added some contextual details that do her justice. **MRT has even taken it one step further, and allowed me a platform to tell her side of the story, our side. I invite you to take a print-out of my article with you, and maybe read it by a rock maple fire burning brightly on your kitchen hearth.**

Read Samantha Bowling's full article about Betsey Chamberlain at [MRT.ORG](http://MRT.ORG).

## FROM TERRY BERLINER, INTERIM ARTISTIC DIRECTOR



Behold, *The Lowell Offering*, a world premiere just for us!

To give a little context of how *The Lowell Offering* differs from everything else you've seen this year, thus far, I'll share a little summary.

*Tiny Beautiful Things*, *The Wickhams: Christmas at Pemberley*, and *Maytag Virgin* are all new plays. These new plays have all had productions at theatres in New York City and across the country, created by a variety of directors, designers, and actors. The MRT productions that you saw on our stage of these plays were uniquely ours because our artists (directors, designers, and actors) created them especially for our theatre.

*Cambodian Rock Band* was a co-production, first seen at our partnering theatres, The Victory Gardens, City Theatre, and then at our theatre. And, most recently you saw *Nina Simone: Four Women*, a remounted production, first seen at Northlight Theatre in 2019.

With *The Lowell Offering*, no one before you has seen this play produced on the stage, ever. After years of research and development (aka imagining, reimagining, writing, and rewriting), Andy Bayiates and Genevra Gallo-Bayiates have written this world premiere for this moment at MRT. Jess Hutchinson is the first director to bring this work from the page to the stage. The scenic, costume, lighting, sound and props designers are the first to create the visual world in which this story takes place. And, the actors are the first to utter these words in a fully produced iteration of this work.

Creating new works like *The Lowell Offering* takes time, patience, partners, and resources. We are deeply indebted to and so appreciative of our sponsors, donors, subscribers, partners, collaborators, and friends in the community for all that they have done to aid in the creation of this world premier.

We are so happy to be the birthing place for such a glorious play. May Lowell's unique history and this beautiful work of art radiate far and wide.

With love and gratitude,

A handwritten signature of Terry Berliner in dark ink.

Terry Berliner  
Interim Artistic Director

## "WHAT IS LEFT IS OURS"

### A LETTER FROM DIRECTOR JESS HUTCHINSON



*"We know that the new star, which appeared in the literary firmament, was hailed with joy, not so much because it was bright and beautiful, as because it appeared **where no star had shown before, and where none had dared to look for an illuminating ray.** The wonder has been, that in the passage along the stream of life, those who are toiling at the oars have found time and capacities to pluck a few of the beautiful flowers which are blooming on the banks, the privilege of culling which had been generally conceded to the leisure passengers of the bark; and the astonishment, that some taste has been displayed in the selection of the blossoms, has been heightened by the reflection that they were plucked in twilight hours. We experience some pleasure in the knowledge that the blossoms, so prettily arranged in this bouquet [sic] were gathered by ourselves; and though another hand occasionally removed a withered*

*leaf, or cast aside an unsightly stalk, yet **what is left is ours.**" — Conclusion to the first edition of the Lowell Offering. The article was unsigned. Emphasis has been added.*

In addition to the words the women of the *Lowell Offering* left behind, and the changes in practice and policy that the Female Labor Reform Association ultimately made possible, these women left a legacy of fighting for their right to exist in a world that constantly works to make women invisible.

I wish that this play wasn't as immediate and relevant and urgent as it is. I wish that we could look at a past full of misogyny and inequality, suffering and doubt through the satisfied lens of having defeated these forces. But it's nearly two centuries after New England farmers' daughters finally became a "blessing" to them thanks to the factories in Lowell, and we still have a long, long way to go.

Through a process that has allowed our team to collaborate with professors and park rangers, students and citizens and historians, we're lucky we have the chance to lift up the ferocity that women like Sarah Bagley, Harriet Farley, Betsey Chamberlain, Harriet Curtis, and the others, too numerous to name, brought to Lowell. We must work to embody their tenacity now more than ever; that's the best way I can think of to honor their remarkable legacies.

## INTERVIEW WITH PLAYWRIGHTS

### ANDY BAYIATES AND GENEVRA GALLO-BAYIATES



Husband-and-wife team Andy Bayiates and Genevra Gallo-Bayiates are neither new to MRT, nor new to the area. Andy was born in Lowell at St. Joseph's Hospital and grew up next door in Billerica. Genevra attended Boston University. The pair were part of the writing team behind our 2016 production of *45 Plays for 45 Presidents*. Andy returned to MRT in 2018 to co-write, with Aaron Muñoz, *Last Laughs: The Slapstick Tragedy of Fatty Arbuckle*.

#### What inspired you to create a play about Lowell's "Mill Girls?"

**GENEVRA:** Andy came home from a trip to Lowell while working on "Fatty" and was excitedly telling me all about the National Park and Mill Girls museum exhibits and this idea he had for a show based on their stories. He was focusing on their life and identity as artists. I was struck by how he was leaving out what was, to me, the most significant part of their story: their identity as women in a patriarchal society set up to see them confined to very specific roles . . . and how they so clearly yearned for so much more.

**ANDY:** When I asked Genevra to collaborate on the story, we started exploring a more feminist angle, which led us into incrementalism vs. revolution. My passion is writing about history that speaks to the present moment, so as we explored the struggle between Sarah's vision and Harriet's vision that present-day tension jumped out at us.

#### Describe Harriet and Sarah.

**GENEVRA:** Harriet is a woman of words and intellect who yearns for recognition, respect, and freedom. Not just for herself, but for all women. Sarah is a woman of action with a gift for inspiring others to action. She yearns for equality, justice, and safety—for all women.

Where they diverge is that Harriet believes in changing the system from within, whereas Sarah wants to change it from without. Harriet believes in moderation, and Sarah believes in all or nothing. Harriet wants equilibrium. Sarah wants revolution.

#### Do you see specific parallels to the politics of today?

**GENEVRA:** We're at this critical point in our cultural evolution where more and more people are waking up to the injustices experienced by marginalized populations. And for those who want to see more inclusion . . . there is disagreement, even within that group of like-minded folks, as to how to best achieve those goals. Some people feel a moderate, steady pace that seeks to bring along as many people as possible is the right

*Continue on page 10*

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BONNIE J. BUTKAS  
EXECUTIVE DIRECTOR



TERRY BERLINER  
INTERIM ARTISTIC DIRECTOR

PRESENTS

## THE LOWELL OFFERING

BY **ANDY BAYIATES** AND **GENEVRA GALLO-BAYIATES**

FEATURING

**SAMANTHA BOWLING** **ERIN EVA BUTCHER** **PAIGE CLARK**  
**AMANDA COLLINS** **PAUL MELENDY**

SCENIC DESIGNER  
**ELEANOR KAHN**

COSTUME DESIGNER  
**MIRANDA KAU GIURLEO<sup>^</sup>**

LIGHTING DESIGNER  
**BRIAN J. LILIENTHAL<sup>^</sup>**

ORIGINAL MUSIC &  
SOUND DESIGNER  
**LINDSAY JONES<sup>^</sup>**

PRODUCER  
**PETER CREWE**

PRODUCTION  
STAGE MANAGER  
**BECCA FREIFELD<sup>\*</sup>**

ASSISTANT  
STAGE MANAGER  
**BETSY PIERCE<sup>\*</sup>**

DIRECTED BY

**JESS HUTCHINSON**

**MARCH 18 - APRIL 12, 2020**

<sup>\*</sup>Actors and Stage Managers appear courtesy of Actors' Equity Association.  
<sup>^</sup>Member of United Scenic Artists



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Welcome. This is a diverse, inclusive, accepting, and safe space.



THE LOWELL OFFERING is an inspiring,  
true story of women in our city, making a  
difference for themselves and the world.

We're working on the sequel.



## UMASS LOWELL | 2020 WOMEN'S LEADERSHIP CONFERENCE

JUNE 16



[uml.edu/wlc](http://uml.edu/wlc)



# Step Into Your Story

## CAST

Betsey.....	Samantha Bowling*
Harriet.....	Erin Eva Butcher*
Curtis.....	Paige Clark*
Sarah.....	Amanda Collins*
Man.....	Paul Melendy*

\*Actors and Stage Managers appear courtesy of Actors' Equity Association.

## EXTRAS

Camilla Bastos, Kyle Cregg, Isabella Da Silva,  
Madaline Falcone, Lori Mattheiss, Carole Sweeney

## ADDITIONAL ARTISTIC PERSONNEL

Wigs.....	Rachel Padula
Light and Sound Board Operators.....	Bekah Rudinec, William O'Donnell
Wardrobe.....	Melissa Zaccardi
Fight Choreographer.....	Angie Jepson
Fight Captain.....	Becca Freifeld

## TIME AND PLACE

The late 1830s in Lowell, MA

## RUN TIME

Two hours, 15 minutes with one intermission

## SPECIAL THANKS

University of Massachusetts Lowell, English Department  
Lowell National Historic Park  
Middlesex Community College



Actors and Stage Managers appear courtesy  
of Actors' Equity Association, the Union of  
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The Scenic, Costume, Lighting, and Sound  
Designers in this production are represented by  
United Scenic Artists (USA) Local USA-829,  
IATSE.



Merrimack Repertory Theatre is a constituent  
of Theatre Communications Group (TCG), the  
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Merrimack Repertory Theatre operates under  
agreements between the League of Resident  
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theatres throughout the nation, and AEA (Actors'  
Equity Association), SDC (Stage Directors and  
Choreographers Society), and USA (United  
Scenic Artists).

answer. Some people feel change will only occur by asking for immediate, revolutionary shifts—and anything less is too little, too late.

And sometimes we tear ourselves up fighting with each other about the best way to achieve what is ultimately a shared goal and very clear collective vision. We all have the same endpoint in mind, but very different ideas of how to get there . . . and we can get very volatile in our arguments in ways that perhaps thwart our progress at times.



**ANDY:** I might frame the debate slightly differently. I would argue that a moderate does believe in making change happen as fast as possible. It's just that moderates and revolutionaries ultimately disagree over what's possible in the near term. Moderates are probably poorly named, because "moderation" gives the impression that they believe in slowing everything down for the sake of it. It's fair to say that they want solutions that don't involve tearing things down, and I think it's fair to criticize that approach sometimes. (Moderation didn't work very well prior to the Revolution or the Civil War.)

### What is the legacy of these women?

**GENEVRA:** As is the case with so many amazing women throughout history, these two women are largely lost to the general population. We, as a society, continually underestimate the capacity of women—and women are taught a narrative through society that undervalues them and discourages their creativity. I think Harriet, Sarah, Curtis, Betsey, and all of the women we could not include teach us that we are capable of great things—and we should work as hard as we can to secure freedom for ourselves and others.

### What was it like collaborating?

**ANDY:** The collaboration has been pretty seamless, successful and really fun. It turns out writing something together isn't nearly as challenging as buying and running a home together or raising a kid together. We've done a lot of historical writing between the two of us. You have to immerse yourself in the history until a story emerges. And from there, you're constantly battling between honoring historical fact and the needs of your story.

### What do you most want to communicate to Lowell Offering audiences?

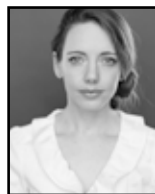
**GENEVRA:** Just as the original *Lowell Offering* magazine was meant as a gift to the city, we definitely created this play for Lowell. We hope it has resonance across the U.S., of course, but our original intention was always to celebrate Lowell and give Lowellians a chance to celebrate their shared history.

**ANDY:** This play is like a love letter to Lowell. I'm endlessly fascinated with this city and I'm not done writing about it. So first and foremost, I want to communicate raw enthusiasm for the place that Lowell occupies in our country's history, and I hope audiences can feel that.

## WHO'S WHO



**SAMANTHA BOWLING** (*Betsey*) (Cherokee, Algonquin [Descent]) is a comedian, writer, actress and art director from Cincinnati, Ohio. Her acting work can be seen in the feature films *Back To Awesome* (Amazon, iTunes), *Tomb Invader* (Syfy), and *Psycho Brother in Law* (Lifetime). Her theater work includes *Under A Big Sky* at Native Voices at The Autry (Los Angeles), *Informed Consent* at the Lantern Theatre Company (Philadelphia), *Reservations* at The La Jolla Playhouse (San Diego), and *I May Be Dead... But I Still Love You* at Studio C Players (Hollywood). Her comedic short films and sketches can be seen on her website [www.SamanthaBowling.com](http://www.SamanthaBowling.com). She created a comedy collective called "Bipolar Fantasy Squad" that uses comedy to break down the stigma surrounding mental health, and to empower audiences to seek effective mental health management opportunities. Her one-woman dark comedy variety show, "This Was Never Supposed To Be A One Woman Show: A One Woman Show," will premiere this June in Los Angeles as part of the Hollywood Fringe Festival. She regularly performs improv, stand up, and sketch comedy all around Los Angeles and New York City. Follow @2ndGuessCorrect and @BipolarFantasySquad for updates and information on shows and opportunities to see Sam perform, look Sam up on IMDb and Twitter, adopt pets, avoid plastic, don't shave after you've waxed, and believe in yourself.



**ERIN EVA BUTCHER** (*Harriet Farley*) Recent credits include The U.S. premiere of *The Night Watch* (The Gamm); *Silent Sky* (Flat Earth Theater - Elliot Norton Award Nomination: Outstanding Actress); *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (Wellesley Repertory Theatre); *Julius Caesar* (Actors' Shakespeare Project); *Sense and Sensibility* (Maiden Phoenix Theater Company - IRNE Award Nomination: Best Supporting Actress); *She Did All That* (Birch Tree Productions); *Radium Girls* (Flat Earth Theater) **Upcoming:** Erin will be reprising her role in *She Did All That* about the life of former First Lady Betty Ford at the Gerald Ford Presidential Library in Grand Rapids, Michigan. **Other:** Erin received her B.A. at Baldwin-Wallace University and is a proud Alumnus of the Shakespeare &

Company Actor Training Conservatory Program. Erin recently gave birth to her daughter, Adelaide, and would like to thank her husband Jeff for his love and incredible support, and the MRT Staff and Artistic Team for their commitment to providing space and support for Theater Moms.

**PAIGE CLARK** (*Curtis*) is thrilled to be making her MRT debut! Previous area credits include: *Macbeth*, *Comedy of Errors*, *Two Gentlemen of Verona*, *Romeo & Juliet* (Shakespeare Project), *The Three Musketeers* (Greater Boston Stage/ Front Porch), *Allegiance* (SpeakEasy), *Arabian Nights* (Central Square Theater - IRNE Award Winner), and *She Kills Monsters* (Company One). She holds a BFA in Acting from Boston University's School of Theatre and has studied at the London Academy of Music and Dramatic Art. In addition to acting, Paige teaches and directs at Newton South High School, as well as sings in her rock band, Poor Yorick. [www.poor Yorickboston.com](http://www.poor Yorickboston.com) Special thanks to Dave, my staunchest supporter, biggest believer, and perfect partner!



**AMANDA COLLINS** (*Sarah Bagley*) - Amanda was previously at MRT in *Miss Bennet: Christmas at Pemberley* for which she was awarded the Elliot Norton Award for Best Actress. Regional Theater: *The Thanksgiving Play* (Lyric Stage); *Old Money* (Commonwealth Shakespeare Co.); *The 39 Steps*, *To Kill A Mockingbird*, *Out of Stereo*, *This is Our Youth* (Gloucester Stage); *Back the Night, Elemeno Pea* (Boston Playwrights' Theatre); *The Women Who Mapped The Stars*, *Life of Galileo* (Central Square Theater); *A Behanding in Spokane*, *The Bald Soprano*, *Speech and Debate*, *Colorado* (Wellfleet Harbor Actors Theater); *The Seagull* (Harbor Stage); *Fun Home*, *Men on Boats*, *My Name Is Asher Lev* (Cape Rep); *Taste of Sunrise* (Wheelock Family Theater); *When The World Was Green*, *An Ideal Husband* (American Stage, Florida); *Jester's Dead* (The Outfit in NYC). Amanda was a founding member of Harbor Stage Company. Television: "Olive Kitteridge" (HBO), "Castle Rock" (Hulu), and "Boston's Finest" (ABC Pilot). Film: *Sea of Trees*.





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## WHO'S WHO



**PAUL MELENDY (Man)** Paul is excited to be back (and so soon!) to the Merrimack stage with *The Lowell Offering*. He was seen, just a few short months ago, as Brian in *The Wickhams: Christmas at Pemberley*. Other recent area productions include *Vanity Fair: An (Im-)morality Play* (Central Square Theater); the title role in *Noir Hamlet* (Centastage), of which he enjoyed a successful Scottish run of at the Edinburgh Fringe Festival this past August; tackling a Clown in Gloucester Stage Company's *The 39 Steps*; playing as Narrator for "Peter and the Wolf" with the Boston Youth Symphony Orchestra (Symphony Hall); and taking on Patrolman Mancuso in *A Confederacy of Dunces*, starring Nick Offerman (Huntington Theatre Company). Paul is a regular onstage in Boston's ongoing *Shear Madness* (celebrating its 40<sup>th</sup> anniversary this year!) as Tony at the Charles Playhouse and is remembered on local television screens in a popular Bernie and Phyl's ad as The Naked Guy. He can be seen upcoming in Greater Boston Stage Company's *Miss Holmes Returns*, and on the silver screen with *Love, Weddings & Other Disasters*, starring Jeremy Irons and Diane Keaton. Other film credits include *Father of the Year*, *Unfinished Business*, *The Pink Panther Deux*, and *The Makeover*. For even MORE info on Paul, here's his website: [paulmelendy.com](http://paulmelendy.com). Thank you for your gracious attendance.

**JESS HUTCHINSON (Director)** is a director, dramaturg, and educator based in Chicago. Recent directing credits include the Midwest premiere of Steven Dietz's *Mad Beat Hip and Gone*, a new production of Bilal Dardai's adaptation of *The Man Who Was Thursday* (she previously directed the world premiere), the premiere of Kristin Idaszak's *Second Skin*, and workshop productions of Georgette Kelly's *North Star*, Emily Dendinger's *No Home For Bees*, and Sarah Saltwick's *Scarlet Letter*. Jess earned her MFA in Directing at the University of Texas at Austin, focusing on the development of new work. As Artistic Director of Chicago's New Leaf Theatre, favorite projects included *Arcadia*, *The Dining Room* (Jeff Nomination: Best Ensemble, Best Director), and world premieres of *Burying Miss America*, *Lighthousekeeping*, and *Vox Pandora*. She was proud to be the 2015-16 National New Play Network Producer in Residence at Kitchen Dog Theater in Dallas, and now serves as the Engagement Manager with NNPN. Thanks to

Jamie, because of love. [www.jesshutchinson.com](http://www.jesshutchinson.com)

**ANDY BAYIATES (Playwright)** is a Chicago-based playwright and creator/co-writer of *45 Plays for 45 Presidents*. His work has been produced by The Actor's Theatre of Louisville, Geva Theatre Center, Merrimack Repertory Theatre, Forward Theater Company, The NOLA Project, The Neo-Futurists, and Dad's Garage Theatre Company. He wrote and performed in *Too Much Light Makes the Baby Go Blind* in Chicago from 1999-2004. Bayiates' work is published by Playscripts, Inc., and in *Humana Festival 2001: The Complete Plays*, *200 More Neo-Futurist Plays*, and *The Absolutely Worst Places to Live in America*. His recent play *Lost Laughs: The Slapstick Tragedy of Fatty Arbuckle* at MRT was nominated for five IRNE awards, including Best Play and Best New Play. Currently, Bayiates is developing *45 Plays for America's First Ladies* with his team of co-writers. *First Ladies* will receive multiple productions between 2020 and 2021, beginning with its world premiere in September, a co-production between The Neo-Futurists of Chicago and Rivendell Theatre Ensemble. A workshop production of his play *The Peculiar Distraction* was honored with a Kennedy Center award in 2017, and the script was selected for Milwaukee Chamber Theatre's Montgomery Davis Play Development Series in 2018. While he was born in Lowell and raised in Billerica, Bayiates currently lives next door to Chicago with his wife (and co-writer) Genevra and their daughter, Ari.

**GENEVRA GALLO-BAYIATES (Playwright)** is a writer and performer with a passion for history and personal narrative. She was a Neo-Futurist ensemble member from 2000-2005 and 2009-2010, as well as the company's first female Artistic Director. With The Neo-Futurists, she wrote and performed in *Too Much Light Makes the Baby Go Blind*, collaborated on multiple full-length productions, and co-wrote three plays: *45 Plays for 45 Presidents*, *Game/Place/Show*, and *Inside My Mouth*. Her plays have been published in *Neo-Solo: 131 Neo-Futurist Solo Plays*, *200 More Neo-Futurist Plays*, and *What It Means to Be a Grown-Up*. Additionally, her storytelling work has been published in *This Day: Diaries from American Women* and *Say It Forward*. Genevra is currently co-writing *45 Plays for America's First Ladies*, which was selected for development at The Ground Floor Summer Residency Lab at Berkeley Rep in 2018 and will premiere in September 2020 with The Neo-Futurists in co-production with Rivendell Theatre Ensemble. She is very happy to

## WHO'S WHO

say she beat breast cancer last year and currently lives in Evanston with her husband (and co-writer), Andy, and their amazing daughter, Ari.

**ELEANOR KAHN** (*Scenic Designer*) is a freelance designer in Chicago. Scenic Design highlights include *The Fly Honey Show* 2018 and 2019 (The Inconvenience); *Hairy Ape*, *The Jungle*, and *The Mother* (Oracle Productions); *EthiopianAmerica* and *Moonman Walk* (Definition Theatre); *Machinal* (Greenhouse Theatre); *Borealis* (The House Theatre of Chicago); *LIZZIE The Musical* and *9 to 5* (Firebrand Theatre); and *The Way She Spoke* (Greenhouse Solo Celebration). In addition to theater work, Eleanor works extensively in installation, event, and experience design, fabrication, and painting. Recent collaborative institutions have included the Alinea Group, Chicago Athletic Association and Hebru Brantley's, Nevermore Park. She also had her art installation design for the 2019 Year of Chicago Theater chosen to be fabricated and installed in Millennium Park to finish out the year's celebrations. Eleanor received her MFA in Scenic Design from Boston University. Her portfolio can be seen at [www.eleanorkahn.com](http://www.eleanorkahn.com)

**MIRANDA KAUGIURLEO** (*Costume Designer*). Miranda is happy to return to MRT where she has designed *The Wickhams: Christmas at Pemberley*, *Native Gardens*, *A Christmas Carol*, *The Royale*, *The Heath*, and *Chill*. Other design credits include *School Girls*; *Or the African Mean Girls Play*, *The Scottsboro Boys*, *Allegiance*, SpeakEasy Stage Company; *Lobby Hero*, *The Irish and How They Got That Way*, *The Royale*, Capital Repertory Theatre; *The Convert*, *Matchless/The Happy Prince*, *Matt and Ben*, *Roots of Liberty*, Central Square Theatre; *Leftovers*, *Dry Land*, *Shockheaded Peter*, *She Kills Monsters*, *Neighbors*, *The Good Negro*, *After the Quake*, Company One; *The 39 Steps*, *Dancing at Lughnasa*, *True West*, *The Effect*, *Totalitarians*, *Lettuce and Lovage*, *The New Electric Ballroom*, Gloucester Stage Company; *Romeo & Juliet*, *Macbeth*, *Julius Caesar*, *Midsummer Night's Dream*, Commonwealth Shakespeare Company's 2<sup>nd</sup> Stage; *Richard III*, *Measure for Measure*, *As You Like It*, Actor's Shakespeare Project. Miranda has also designed and built costumes for the U.S.S. Constitution Museum's original production *Sailor's Wives and Sailor's Lives*. Miranda is on the faculty at Bridgewater State University, where designs

include *Conference of the Birds*, *Pilgrims of the Night*, *Gypsy*, *Assassins*, and *Young Frankenstein*.

**BRIAN J. LILIENTHAL** (*Lighting Designer*) Previous at MRT: 35 Productions including: *I and You*, *the realness: a break beat play*, *Home of the Brave*, *45 Plays...*, among others. Regional: Over 250 productions, including 60 productions at Actors Theatre of Louisville (with 20 world premieres), Alley Theatre, Arden Theatre Company, Arizona Theatre Company, Capital Rep, Cincinnati Playhouse in the Park, Cleveland Playhouse, Geva Theatre Center, Gloucester Stage, Hartford Stage, The Huntington Theatre, The Kennedy Center, Milwaukee Rep, Pasadena Playhouse, Playmakers Repertory Theatre, South Coast Repertory, over 30 productions at Trinity Repertory Company, among others. Mr. Lilienthal has designed operas for Long Beach Opera, Bard Summerscape, and Portland Opera Repertory Theatre. He has won the Los Angeles Ovation Award for lighting design, as well as the 2016 Artistic Achievement Award from Merrimack Rep, and has been nominated multiple times for Boston's IRNE Award. He has spent 12 summers as the resident lighting designer for the National Playwrights Conference at the Eugene O'Neill Theatre Center. MFA: California Institute of the Arts. Mr. Lilienthal currently teaches lighting design at Tufts University. He lives in Somerville, MA, with his wife Emily, their daughter Eliza, and dog, Babe, and is a drummer with a rockabilly/jump blues band that performs throughout New England. [www.BrianJLilienthal.com](http://www.BrianJLilienthal.com)

**LINDSAY JONES** (Original Music & Sound Design) – MRT: *Nina Simone: Four Women*. Broadway: *Slave Play*, *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off-Broadway: *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), and *Privacy and Dry Powder* (Public Theater). He's worked regionally at Guthrie, Alliance, Goodman, ACT, Chicago Shakespeare, Steppenwolf, La Jolla Playhouse, Arena Stage, and many others. International: Stratford Shakespeare Festival (Canada), Royal Shakespeare Company (England), and many others. Awards include seven Joseph Jefferson Awards and 24 nominations, two Ovation Awards and three nominations, three Drama Desk Award nominations, three Helen Hayes nominations, and many others. Film scoring: HBO Films' *A Note of Triumph* (2006 Academy Award, Best Documentary). [www.lindsayjones.com](http://www.lindsayjones.com)

## WHO'S WHO

**BECCA FREIFELD** (*Production Stage Manager*) MRT: *Maytag Virgin*; *Cambodian Rock Band*; *Slow Food*. Regional credits include *Cloud 9* (The Nora/Central Square Theater); *Cardboard Piano* (regional premiere), *Straight White Men* (regional premiere), *Two Jews Walk into a War*, *Man of La Mancha*, *Oleanna*, *Thurgood* (original run & on tour), *Fiddler on the Roof*, and *Good* (New Repertory Theatre); *Dancing at Lughnasa* (Gloucester Stage Company); *Every Brilliant Thing* (SpeakEasy Stage Company); *Barbecue* (Lyric Stage Company of Boston); *Shoes On, Shoes Off* (Brandeis Department of Theater Arts); and *Romeo & Juliet* and *Evil Dead: the Musical* (Arts After Hours), among others. Ms. Freifeld was a Stage Management intern at MRT during the '10-'11 season, and is delighted to return as a member of Actors' Equity Association.

**BETSY PIERCE** (Assistant Stage Manager) is excited to be working on her first production at MRT. Betsy is a freelance stage manager and carpenter. Stage Management: *The Thanksgiving Play* (ASM, Lyric Stage Co.), *Nature Plays* (ASM, Plays in Place), *Twelfth Night* (ASM, Lyric Stage Co.), *A Story Beyond* (SM, Liars and Believers), *The Lyons* (SM, Titanic Theatre Co.), *Nomad Americana* (ASM, Fresh Ink), *Hold These Truths* (ASM, Lyric Stage Co.), *Murder for Two* (ASM, Lyric Stage Co.). Technical Director: Weston Drama Workshop, Nichole Canuso Dance Company. Carpenter: A.R.T., Boston Conservatory, Central Square Theater, Lyric Stage Co., Lantern Theatre Co., FringeArts, People's Light Theatre Co.

**PETER CREWE** (*Producer*) MRT: **Producer:** *Nina Simone: Four Women* *The Wickhams: Christmas at Pemberley*, *Cambodian Rock Band*, *Tiny Beautiful Things*, *The Haunted Life*, *The Heath*, *Slow Food*, *Miss Bennet: Christmas at Pemberley*, *Murder for Two*, *Native Gardens*, *Little Orphan Danny*, *Lost Laughs: The Slapstick Tragedy of Fatty Arbuckle*, KNYUM, *A Christmas Carol*, *The Royale*, *Going to See the Kid*, *Abigail/1702*, *45 Plays Wonderful Life: A Live Radio Play*. **Stage Manager:** *The Outgoing Tide*. **Assistant Stage Manager:** *Out of the City*, *Oceanside*, *The Best Brothers*, *13 Things About Ed Carpolotti*, *Dusk Rings a Bell*, *Equally Divided*, *The Devil's Music: The Life and Blues of Bessie Smith*, *Stella and Lou*, *Proof*, *Red*, *Half'n Half'n Half*, *Mrs. Whitney*, *The Voice of the Turtle*, *Two Jews Walk Into a War...*, *The Exceptionals*, *Tryst*, *Four Places*, *The*

*Last Days of Mickey & Jean*, *Black Pearl Sings!*, *Fabuloso*, *The Seafarer*, *Bad Dates*, *Tranced*, *The Fantasticks*, *A View of the Harbor* (workshop), Stage Management Intern (2004). Regional: Company Manager, Studio Arena Theatre; Production Assistant, Studio Arena Theatre; Assistant Stage Manager, *Disney's Beauty and the Beast*, Seaside Music Theatre; **Assistant Stage Manager**, *Lucie de Lammermoor*, Boston Lyric Opera; Stage Management Intern, Trinity Repertory Company. Education: BFA, Salem State College in 2004.

**BONNIE J. BUTKAS** (*Executive Director*) Bonnie most recently served as the Senior Director of Foundation Relations at Rochester Institute of Technology, where she led the university's strategic efforts to secure funding from private and family foundations. During her tenure, RIT secured its first significant gifts from the Howard Hughes Medical Institute, the Bill and Melinda Gates Foundation, and the Henry Luce Foundation. Prior to RIT, she was the Director of Development at Geva Theatre Center in Rochester, NY overseeing five years of unprecedented growth in the company's contributed income and playing a key role in a successful \$10 million capital campaign to renovate the building and grow the theatre's endowment. In New York City, she served as the Director of External Relations at the York Theatre Company, the Director of Development and Communications at TADA! Youth Theatre, Directing Assistant on *The Lion King* on Broadway, and the co-founder of Lexington Dance Collective. Prior to NYC, she was the Managing Director of Bristol Valley Theater in Naples, NY. Butkas was raised in the Finger Lakes region of Western New York and holds degrees in Journalism and Dance from the University at Buffalo. She volunteered with the Association of Fundraising Professionals of Genesee Valley, Girl Scouts of Western New York, and the YWCA of Rochester & Monroe County. In Fall 2016, she co-founded Action Together Rochester. She serves on the MCC's Academic Arts Center Advisory Board, and lives in Westford.

**TERRY BERLINER** (*Interim Artistic Director*) For more than 25 years Terry has been a freelance director based in New York City. Her work has been seen on Broadway and Off, in regional theatres, and universities across the country. Passionate about new

## WHO'S WHO

work, and the houses that build it, she has been thrilled to serve MRT during the 2019/2020 season. This past season she has overseen *Tiny Beautiful Things*, *Cambodian Rock Band*, *The Wickhams: Christmas at Pemberley*, *Maytag Virgin*, *Nina Simone: Four Women*, *The Lowell Offering*, and, she is looking forward to directing the final show of the MRT season *Erma Bombeck: At Wit's End*. Just before that she will be directing the TDF Gala 2020 in New York City honoring Jean-Luc Choplin, Kenny Leon, and Josh Groban. Prior to MRT, Terry served as Artistic Director for LeAp Onstage (a playwriting program in NYC), Artistic Director for North Shore Summer Theater, and Interim Artistic Director for Maui Onstage. She has written for American Theatre magazine, *Asolo Rep* (season program), *Theatre Bay Area*, *Theatre History Studies*, and participated in the CAP21 Writers Residency and the Rhinebeck Writers Retreat. Her new musical *Alone in the U.S.* (written with Bobby Cronin), has been presented at CAP21, New York Film Academy, Penn State, University of Cumbria, and won the Outstanding Program of the Year Award at Marymount Manhattan College. For 5 years, Terry served as a member of Off Broadway's Lucille Lortel nominating committee. She is a core faculty member at Peridance Capezio Center in New York City, a member of the Dramatists Guild, and the Stage Directors and Choreographers Society.

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## ACKNOWLEDGEMENTS FROM THE PLAYWRIGHTS

Several pieces, written by the historical figures themselves, are included in this play. In some cases, their writing has been included verbatim; in others, the writing has been edited for the modern ear, clarity or dramatic effect. Whenever possible, the original wording was preserved. The pieces quoted directly in the play include:

Tabitha (Betsey Guppy Chamberlain), "A Fire-Side Scene,"  
Lowell Offering, Volume 2 (1842), pp. 214-217

Harriet Farley, "Joan of Arc," Lowell Offering, Volume 1 (1841), pp. 193-200

Almira (identity unknown), "The Spirit of Discontent," Lowell Offering, Volume 1 (1841), pp. 111-114

Tabitha (Betsey Guppy Chamberlain), "A New Society,"  
Lowell Offering, Volume 1 (1841), pp. 191-192

Sarah Bagley, "Pleasures of Factory Life," Lowell Offering, (1840)

A Factory Girl (identity suspected to be Harriet Farley), "Factory Girls," Lowell Offering (1840)

Orestes Brownson, "The Laboring Classes," Boston Quarterly Review (1840)

Sarah Bagley, "Tales of Factory Life, No. 1," Lowell Offering, Volume 1 (1841), pp. 65-68

Harriet Farley, letter to the editor, The Lowell Advertiser (July 15, 1845)

Sarah Bagley, letters to the editor, The Lowell Advertiser (July 17 & July 23, 1845)





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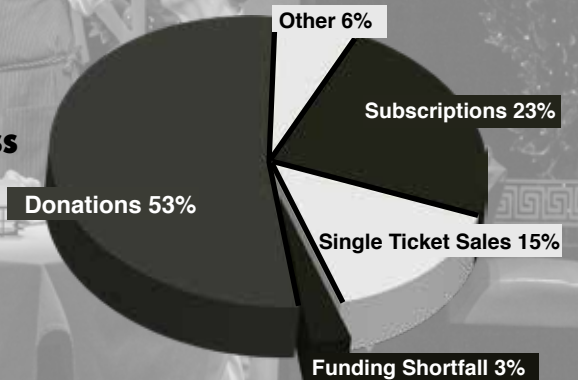
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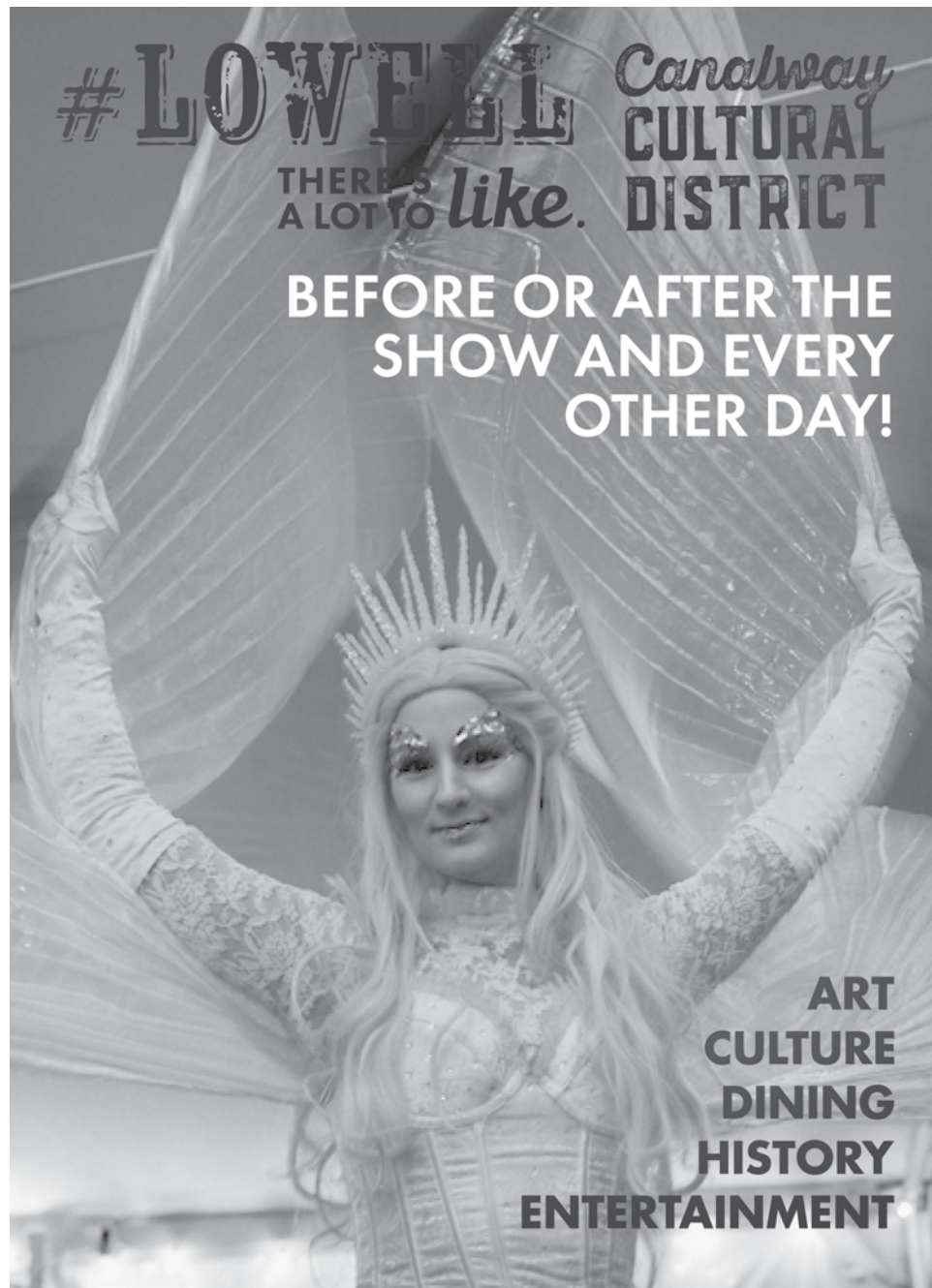
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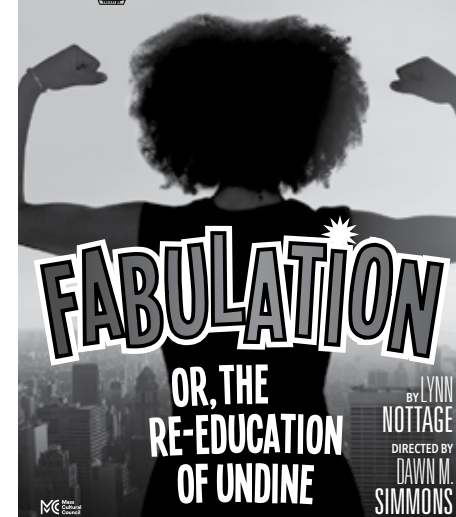
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## DINING GUIDE

Please patronize these restaurants. All of them support MRT through advertising, trade agreements, or fundraisers. Thank you!



### 50 WARREN LOUNGE

(Lounge & Bar)  
978-934-6950 | 50 Warren St.

### ATHENIAN CORNER RESTAURANT

(Greek)  
978-458-7052 | 207 Market St.

### BLUE TALEH

(Thai & Japanese)  
978-453-1112 | 15 Kearney Sq.

### BREW'D AWAKENING COFFEEHAUS

(Coffee House)  
978-454-2739 | 61 Market St.

### CAVALEIRO'S

(Portuguese)  
978-458-2800, | 573 Lawrence St.

### COBBLESTONES

(American)  
978-970-2282  
91 Dutton St.

### MERRIMACK ALES

(Brewery)  
978-701-7225 | 92 Bolt St.

### MOONSTONES

(Tapas/Raw Bar)  
978-256-7777  
85 Chelmsford St.  
Chelmsford, MA

### OLYMPIA

(Greek)  
978-452-8092  
453 Market St.

### PURPLE CARROT BREAD CO.

(Cafe, Bakery)  
978-455-4188  
107 Merrimack St.

### RIZZOS ROAST BEEF & PIZZA

(Pizza)  
978- 770-0664  
131 E Merrimack St.

### THE KEEP

(American/Bar)  
978-455-3666  
111 Gorham St

### WARP AND WEFT

(American/Bar)  
978-455-6537  
197 Market St.

Most of downtown Lowell's great restaurants are a five-minute walk from MRT, so you only need to park once for dinner and a show. See page 51 for more information on parking locations and rates.

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## Lowell Memorial Auditorium

APR 2	JAY LENO
APR 16	ONE NIGHT OF QUEEN
MAY 8	KANSAS: POINT OF KNOW RETURN
MAY 10	THE TEMPTATIONS AND FOUR TOPS
MAY 29	MIDDLESEX COMMUNITY COLLEGE PRESENTS COLIN MOCHRIE & BRAD SHERWOOD: SCARED SCRIPTLESS
JUN 14	HAPPY TOGETHER TOUR
AUG 29	THE RIGHTEOUS BROTHERS
SEPT 19	LOWELL IRISH FESTIVAL

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**LowellAuditorium.com 1 (800) 657. 8774**



## FOR YOUR INFORMATION

If you have any problems during a performance, please ask one of our volunteer ushers to locate the House Manager.

### ACCESSIBILITY

#### Open Captioning

Thanks in part to a grant and guidance from Theatre Development Fund (TDF), we offer open captioning performance during a Sunday matinee for all shows. When booking your seats, mention open captioning in order to secure the best view. Visit [www.mrt.org](http://www.mrt.org) for dates.

#### Listening Devices

Please reserve our free listening devices through the box office when you make your reservation.

#### Large-Print Programs

We provide a portion of our programs in large print. See concessions for a free copy.

#### Wheelchair Seating

Wheelchair space is available by notifying the Box Office when purchasing tickets. A ramp is located to the left of MRT's main entrance.

### COURTESY/CONCESSIONS

Please turn off your cell phones, beeping watches and electronic devices when entering the theatre. Please do not text during the performance.

Refreshments are available before performances and during intermission. Food is not allowed in the theatre. Intermission beverages may be pre-purchased at the concession stand. If you bring a beverage into the theatre, please carry out the trash when you leave. Please refrain from unwrapping cellophane wrappers during the performance. For the comfort of all patrons, please avoid wearing strong perfumes, colognes, and hairsprays.

### EMERGENCY CALLS

If you expect an emergency call during a performance, please leave your name and seat location with the House Manager. MRT's emergency phone number is 978-654-4678, press 9.

### FIRE REGULATION

Please take a moment to locate the nearest emergency exit. If the fire alarm sounds, please remain in your seat until the House Manager directs you to the nearest exit. Do not run. Exit the theatre in a calm and orderly manner.

### RESTROOMS/LATECOMER POLICIES

**If at any time you leave your seat during the performance, the House Manager will seat you in the rear balcony when you return.**

**No one will be admitted once the performance begins. The House Manager will seat you in the rear balcony until intermission, at which time you may take your ticketed seat.**

Restrooms are located in Lowell Memorial Auditorium (LMA). Follow the signs down the hallway on the left side of the theatre. Please do not go past any barriers or an alarm will sound.

### RECORDING/PHOTOGRAPH REGULATIONS

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited during the performance. **EXCEPTION:** You may take photos of the set before the show. If you post photos on social media, please acknowledge the designers.

### BAD WEATHER POLICY

MRT does not cancel performances due to bad weather. If you are concerned about driving in poor weather, contact the Enterprise Bank Box Office.

### CONTACT INFORMATION

#### Enterprise Bank Box Office/ Nancy L. Donahue Theatre

50 East Merrimack Street  
Lowell, MA 01852-1205  
Phone: 978-654-4678, press 1  
Fax: 978-654-7575 Email: [box\\_office@mrt.org](mailto:box_office@mrt.org)

#### Enterprise Bank Box Office Hours

Tuesday – Saturday: 12:00 pm – 6:00 pm  
*Open through curtain on performance nights.*  
Sunday: 12:00 pm through curtain on performance nights.  
*Closed on non-performance nights.*

#### Order online: [mrt.org](http://mrt.org)

Subscriber ticket exchange by email:  
[box\\_office@mrt.org](mailto:box_office@mrt.org)

#### Administrative Offices/Mailing Address

132 Warren Street  
Lowell, MA 01852-2208  
Phone: 978-654-7550  
Fax: 978-654-7575 Email: [info@mrt.org](mailto:info@mrt.org)

## PARKING

### FREE PARKING FOR SUBSCRIBERS AND PRODUCERS CIRCLE MEMBERS ONLY

#### • Davidson Lot: 1-199 Davidson Street, Lowell

Free parking for Subscribers and Producers Circle members only.

#### • Church Lot: 144 East Merrimack St. Lowell

The Immaculate Conception Church generously offers parking for free to MRT patrons when not in use by Lowell Memorial Auditorium (LMA). When in use by LMA, you must pay a fee to park. Visit [lowellauditorium.com](http://lowellauditorium.com) for LMA's schedule.

#### • Garage Parking

Garage parking is available for \$5 with validation provided at MRT Concession Stand at:

- Lower Locks Parking Garage: 90 Warren St. Lowell
- John St. Parking Garage: 75 John St. Lowell

#### • Street Parking

Street parking for evening and weekend performances is available first-come, first-served. MRT is not responsible for parking tickets or tows.





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