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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.

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 premiër.

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,

Terry Berliner
Interim Artistic Director
INTERVIEW WITH PLAYWRITERS
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
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.

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

Merrimack Repertory Theatre is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre.

Merrimack Repertory Theatre operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation, and AEA (Actors’ Equity Association), SDC (Stage Directors and Choreographers Society), and USA (United Scenic Artists).

Actors and Stage Managers appear courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Scenic, Costume, Lighting, and Sound Designers in this production are represented by United Scenic Artists (USA) Local USA-829, IATSE.
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.

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. 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 (Wellwesly 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 Yoric. www.pooryoricboston.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, Elemono 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, Inein 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 is a founding member of Harbor Stage Company. Television: “Olive Kitteridge” (HBO), “Castle Rock” (Hulu), and “Boston’s Finest” (ABC Pilot). Film: Sea of Trees.
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 40th 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. Thank you for your gracious attendance.

JESS HUTCHINSON (Director)
JESS HUTCHINSON 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

ANDY BAYIATES (Playwright)
ANDY BAYIATES 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 coewriter) 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

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, Thoroughgood (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.

BECCA FREIFELD

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 Thanksgivng Play (ASLM, Lyric Stage Co.), Nature Plays (ASLM, Plays in Place), Twelfth Night (ASLM, Lyric Stage Co.), A Story Beyond (SM, Liars and Believers), The Lyons (SM, Titanic Theatre Co.), Nomad Americana (ASLM, Fresh Ink), Hold These Truths (ASLM, Lyric Stage Co.), Murder for Two (ASM, Lyric Stage Co.). Technical Director: Weston Drama Workshop, Nichole Camus Dance Company, Carpenter: A.R.T., Boston Conservatory, Central Square Theatre, Lyric Stage Co., Lantern Theatre Co., FringeArts, People’s Light Theatre Co.

BETSY PIERCE


PETER CREWE

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 (Firebrand Theatre); 9 to 5 (ASM, Lyric Stage Co.); Films’ ‘A Note of Triumph’ (2006 Academy Award, Best Documentary); www.lindsayjones.com

BRIAN J. LILIENTHAL (Lighting Designer) Previous at MRT: 35 Productions including: I and You, the realness: a beat 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.BrianLilienthal.com

BRIAN J. LILIENTHAL

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 (Cymbeline, Much Ado About Nothing); Colorado Shakespeare Festival (Merchant of Venice); 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

LINDSAY JONES

TERRELL 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...
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, and the two bestselling productions in the Off-Broadway transfers. She is a core faculty member at Peridance Capezio Center in New York City, a member of the Dramatists Guild, and contributes to the economic vitality of Lowell by attracting diverse audiences from throughout the region. Recent acclaimed productions include The Wickhams: Christmas at Pemberley and Miss Bennet: Christmas at Pemberley, the two best-selling productions in MRT’s history; former Artistic Director Sean Daniels’ own autobiographical play, The White Chip, which played Off-Broadway this past October; I and You (Off-Broadway transfer) and Silent Sky by Lauren Gunderson, the most produced playwright in America; Women in Jeopardy! and the world premiere of Slow Food by Wendy MacLeod; KNYUM by Cambodian playwright and actor Vichet Chum; and The Lion, singer-songwriter Benjamin Scheuer’s award-winning musical memoir, which launched its national tour from MRT in August 2015, following critically acclaimed runs in New York and London.

MERRIMACK REPERTORY THEATRE
Merrimack Repertory Theatre (MRT) celebrates 41 years this season as the Merrimack Valley’s professional theatre. With a steadfast commitment to new plays, MRT annually produces seven works, including several premieres. Under the leadership of Executive Director Bonnie J. Butkas and Interim Artistic Director Terry Berliner, MRT strives to fulfill its mission to “create remarkable new and contemporary plays that bring joy to our art form while engaging, entertaining and enriching our community.” The non-profit company guarantees that shows are accessible to audiences of all incomes; partners with businesses and other non-profits to fully engage the community; and contributes to the economic vitality of Lowell by attracting diverse audiences from throughout the region. Recent acclaimed productions include The Wickhams: Christmas at Pemberley and Miss Bennet: Christmas at Pemberley, the two best-selling productions in MRT’s history; former Artistic Director Sean Daniels’ own autobiographical play, The White Chip, which played Off-Broadway this past October; I and You (Off-Broadway transfer) and Silent Sky by Lauren Gunderson, the most produced playwright in America; Women in Jeopardy! and the world premiere of Slow Food by Wendy MacLeod; KNYUM by Cambodian playwright and actor Vichet Chum; and The Lion, singer-songwriter Benjamin Scheuer’s award-winning musical memoir, which launched its national tour from MRT in August 2015, following critically acclaimed runs in New York and London.

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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:

Sarah Bagley, “Pleasures of Factory Life,” Lowell Offering, (1840)
Orestes Brownson, “The Laboring Classes,” Boston Quarterly Review (1840)
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)
Outstanding!

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MVMag.net is your daily source for everything MV. There’s extensive calendars for music, arts and theater, community announcements, a dining directory, exclusive content and more. To stay up-to-date on current events, Sign up for any of our FREE weekly newsletters at MVMag.net/subscribe.

Merrimack Valley magazine

Locally owned and operated since 2006
Registration begins in March.
MRT.ORG/YoungCompany

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 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 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.

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

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
Subscriber ticket exchange by email: 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

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 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.
BREW'D AWAKENING
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Congrats to another MRT Season!

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