

HILARIOUS  
WHODUNIT  
NON-STOP LAUGHS  
QUICK CHANGE  
ZANY  
COMEDY  
FARCE  
OSOM  
LAUGH  
HILARIOUS  
MONTY  
PYTHON  
NOVELTY  
SPY  
CLICK  
MISTAKEN  
COMEDY  
IDENTITIES  
HITCHCOCK



# THE 39 STEPS



ADAPTED BY **PATRICK BARLOW**  
FROM THE NOVEL BY **JOHN BUCHAN**

FROM THE MOVIE BY **ALFRED HITCHCOCK**  
DIRECTED BY **COURTNEY SALE**

By Arrangement with Fiery Angel Limited | Licensed by ITV Global Entertainment Limited  
And an original concept by Simon Corble and Nobby Dimon

**SEPTEMBER 14-OCTOBER 2**



MERRIMACK REPERTORY THEATRE  
WWW.MRT.ORG | 978.654.4678

# COURTNEY SALE

NANCY L. DONAHUE ARTISTIC DIRECTOR



Welcome to our 44th Season! Whether you are a long-time subscriber, first-time guest, or somewhere in between, we are delighted you are joining us tonight for *The 39 Steps*!

Nothing brings us together like comedy. Shared laughter in a room of strangers creates instant connection. Comedy lowers our stress and literally relaxes our muscles. A good laugh puts us in touch with a good breath. This theatrical adaptation of the

1935 Hitchcock film (as adapted from the novel) serves up laughs with aplomb. Our hero, Richard Hannay, seeks a quiet night at the theatre when he is entwined into a complex espionage plot. This juxtaposition is the foundation for a laugh-out-loud night at the theatre. We relish watching this regular bloke, not an action hero, now on the run, including some harrowing moments on trains, planes, and automobiles. What's joyous about this production is it combines what we know as a traditional whodunit with this wonderful energy of a quick-change comedy.

This collaboration features the extraordinary artistry of our acting company: Ken, Margaret, Richard, and Tom. I've laughed myself silly in a glorious few weeks in the rehearsal room with this team, who bring pluck and invention to every work day. We've assembled a design team from all different parts of the country both new and old to MRT. They've put together a smart, fun, and surprising world. I would be remiss if I didn't acknowledge the rest of our incredible company: the stage management team, the MRT staff, trustees, and volunteers. It takes a village to make a dynamic night in the theatre—thank you!

And to you, our beloved audience—we are bursting with gratitude to welcome to this new season. Hearing your responses—your joy, your gasps, your sighs—drives our creative ingenuity. The joy of human experience in the theatre comes because of a key ingredient: the audience. Welcome back.

In Service,  
Courtney

# BONNIE J. BUTKAS

EXECUTIVE DIRECTOR



When the new season begins, I often pause and look back to the people who started this theatre 44 years ago. They saw a need to build a professional theatre in Lowell, a city that they loved and believed in. For them, building a theatre was a civic obligation.

Creating theatre remains a civic obligation. It is the place where we come to understand each other, to share our stories, to seek commonality, to look on in awe, and to discover differences. We hope to create

a safe space where we gather to laugh, cry, and experience all the emotions in between. Liberty Hall, our historic theatre, was built as a lecture hall—a place of ideas, oratory, and stories. We have less lecturing, but we are still sharing important stories.

As more of our lives return to something akin to normal, the arts are still experiencing Covid. In obvious ways—if a performer gets Covid, the whole show shuts down. For a theatre like MRT, with no understudies, this is devastating. This precarious position is why we are still masking. Our actors wear a lot of different things (especially in *The 39 Steps*), but they are not wearing masks and are more vulnerable when they perform.

The other way that Covid has stayed with theatres across the country is diminished ticket sales. Audiences have been slow to return. This is where you come in. Help us do our civic duty. Help us make great art. Help us be your space for stories. We need your help to fill Liberty Hall. Bring your friends. Tell everyone you know: "Go see this show at MRT. It's hilarious!"

Be well,  
Bonnie

WELCOME.  
THIS IS A DIVERSE, INCLUSIVE, ACCEPTING, AND SAFE SPACE.

# MRT 2022-23 SEASON

## THE 39 STEPS

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## MACBETH

### MACBETH

ADAPTED AND ORIGINALLY DIRECTED BY **LEE SUNDAY EVANS** DIRECTED BY **ROSA JOSHI**  
ORIGINAL MUSIC BY **HEATHER CHRISTIAN**

OCTOBER 19-NOVEMBER 6

## A CHRISTMAS CAROL



### A CHRISTMAS CAROL

BY **CHARLES DICKENS** ADAPTED AND DIRECTED BY **COURTNEY SALE**

NOVEMBER 30-DECEMBER 24

EAST COAST PREMIERE

## LETTERS FROM HOME

### LETTERS FROM HOME

WRITTEN AND PERFORMED BY **KALEAN UNG** DIRECTED AND DEVELOPED WITH  
ORIGINAL MUSIC BY **CHINARY UNG** **MARINA MCCLURE**

JANUARY 18-FEBRUARY 5, 2023

## how high the moon

### HOW HIGH THE MOON: THE MUSIC OF ELLA FITZGERALD

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2022-23 SEASON  
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OCT 1	PIFF THE MAGIC DRAGON & PUDDLES PITY PARTY	OCT 29	DOWN & DIRTY BOXING
OCT 5	CHICAGO - THE MUSICAL	NOV 9	ON YOUR FEET!
OCT 14	1964 THE TRIBUTE	NOV 12	THE RIGHTEOUS BROTHERS



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# MACBETH

BY WILLIAM SHAKESPEARE

ADAPTED AND ORIGINALLY DIRECTED BY  
**LEE SUNDAY EVANS**

DIRECTED BY **ROSA JOSHI**  
ORIGINAL MUSIC BY **HEATHER CHRISTIAN**

**OCTOBER 19-NOVEMBER 6**

*Something wicked this way comes . . .* In this brisk, unnerving version of *Macbeth*, the three witches, or Weird Sisters, play out the entire story of a man who becomes so possessed by power and ambition that he will destroy anyone who gets in his way. Are these witches ancient prophets or contemporary witnesses? *Double, double toil and trouble.*

**"THIS IRREDUCIBLE, TRANSCENDENT MACBETH COMMANDS ENGAGEMENT . . . [THE WITCHES] RECEIVE THE PLAY'S HARSH TRUTHS AS MUCH AS ISSUE THEM, QUIETLY ABSORBING THE HORRIBLE BEFORE UNLEASHING THE VOLCANIC."**

THE NEW YORK TIMES

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Directed By Debra Wise

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SEPTEMBER 16 - OCTOBER 2, 2022

Photograph by Nick Scott Studios  
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WORLD PREMIERE

# A CHRISTMAS CAROL

BY CHARLES DICKENS

ADAPTED AND DIRECTED BY COURTNEY SALE

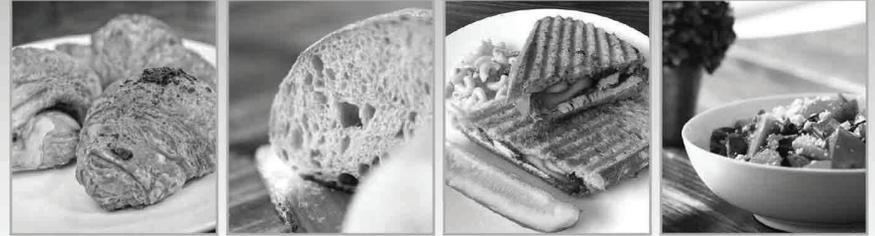
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CHARLES DICKENS

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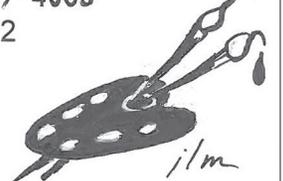
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COURTNEY SALE  
NANCY L. DONAHUE  
ARTISTIC DIRECTOR



BONNIE J. BUTKAS  
EXECUTIVE DIRECTOR

PRESENTS

# THE 39 STEPS

BY  
**PATRICK BARLOW**

FROM THE NOVEL BY  
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FROM THE MOVIE BY  
**ALFRED HITCHCOCK**

FEATURING  
**TOM COINER\***  
**MARGARET IVEY\***  
**KEN ROBINSON\***  
**RICHARD NGUYEN SLONIKER\***

SCENIC DESIGNER  
**ROBERT MARK MORGAN^**

COSTUME DESIGNER  
**PEGGY MCKOWEN^**

LIGHTING DESIGNER  
**CONNIE YUN**

SOUND DESIGNER/MUSICIAN  
**DAVID REMEDIOS^**

STAGE MANAGER  
**BRIAN M. ROBILLARD\***

DIRECTED BY  
**COURTNEY SALE+**

**SEPTEMBER 14-OCTOBER 2, 2022**

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

^Member of United Scenic Artists

+Member of the Society of Stage Director and Choreographers

*By Arrangement with Fiery Angel Limited.  
Licensed by ITV Global Entertainment Limited.  
And an original concept by Simon Corble and Nobby Diman.*

*The 39 Steps is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com*

*The original London production, directed by Maria Aitken, designed by Peter McKintosh, lighting designed by Ian Scott, sound designed by Mic Pool, and movement directed by Toby Sedgwick opened at the Tricycle Theatre (now known as Kiln Theatre) in Kilburn in August 2006 and transferred to the Criterion Theatre in the West End on September 14, 2006, and subsequently to the American Airlines Theatre on Broadway on January 15, 2008. The original production was directed by Fiona Buffini.*

## CAST

Tom Coiner..... Clown #1  
Margaret Ivey ..... Annabella/Margaret/Pamela  
Ken Robinson ..... Clown #2  
Richard Nguyen Sloniker ..... Richard Hannay

## ADDITIONAL PRODUCTION CREDITS

Julia Donohue ..... Assistant Director  
Kate Dyson ..... Wardrobe Supervisor  
Eliza Simpson ..... Dialect Coach  
Sarah Katz ..... Production Assistant  
Maggie McCloskey ..... Production Assistant  
Paige D'Ambrosio ..... Temporary Production Assistant  
Lee Villiesis ..... COVID Safety Officer/Production Manager  
Ian Stillman ..... Automation Engineer



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



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



^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 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).

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## WHO'S WHO



**TOM COINER** (Performer) Pronouns: he/him/his. Tom is thrilled to be returning to the MRT stage. He was last seen here in *Silent Sky*. Recent Theater: *The Daughter in Law*, the Mint Theater; *God Said This*, Primary Stages and the Humana Festival; *The Invisible Hand*, Milwaukee Rep; *The Full Catastrophe, On Clover Road, Wrecked, Support Group for Men*, Contemporary American Theater Festival; *Good Men Wanted*, New York Stage & Film; *Both Your Houses, The Little Foxes, The Great Society, Our Betters*, Asolo Rep. On Screen: "The Good Fight," "Law & Order SVU," "Boardwalk Empire," "The Night Of," "Person of Interest," "It's Bruno!," and *Red Dead Redemption 2*. Tom holds a BA from Kenyon College and an MFA from the National Theatre Conservatory. Socials: @tomcoiner.



**MARGARET IVEY** (Performer) Pronouns: she/her/hers. Margaret is delighted to be here, and even more delighted that you're here! Her Off-Broadway credits include *The Misanthrope* (Molière in the Park), *Measure for Measure* (Epic Theatre Ensemble), and Season 10 of *The Fire This Time Festival*. Favorite regional roles include Perdita in *The Winter's Tale* (Alley Theatre), Jane Eyre in *Jane Eyre* (Cincinnati Playhouse

and Milwaukee Rep), Zoe in *The Niceties* (Contemporary American Theatre Festival), and Nahlis in *The Wedding Gift* (Contemporary American Theatre Festival). TV/Film credits include "The Blacklist," "Different Flowers," "Madam Secretary," and "Prodigal Son." She trained at the University of Southern California, the British American Drama Academy, and the American Theatre Wing's SpringboardNYC Program. Margaret loves encouraging student artists as an actor/director with Theatre For A New Audience's New Voices Project and as a teaching artist with Epic Theatre Ensemble. [www.margaretivey.com](http://www.margaretivey.com).



**KEN ROBINSON** (Performer) Pronouns: he/him/his. Ken is honored to be back at Merrimack Rep after this spring's run of *Back Together Again: The Music of Roberta Flack and Donny Hathaway*. Broadway: *Summer: The Donna Summer Musical; The Color Purple* (2016 Revival); *Memphis; Baby It's You!* New York: *The Life* at City Center Encores! Regional: *The Color Purple* at Sacramento Music Circus; *Romeo and Juliet, A Christmas Carol, and Still Ready* (which he co-created) at Actors Theater of Louisville; *A Raisin in the Sun* at Yale Rep; *Once on this Island* at Cincinnati Playhouse; *Support Group for Men* at Contemporary American Theater Festival; *Caroline, Or Change* at Tantrum

## WHO'S WHO

Theater; *Between Riverside and Crazy* at Cleveland Play House; *Choir Boy* at Marin Theatre Company; *The Colored Museum* at the Huntington Theatre Company. Additional Credits: M.F.A. in Acting from Yale School of Drama; B.A. in Economics from Morehouse College.



**RICHARD NGUYEN SLONIKER** (Performer) Pronouns: he/him/his. Richard is thrilled to make his Merrimack Repertory Theatre debut. He was recently seen as Hercule Poirot in Agatha Christie's *Black Coffee* at Taproot Theatre in Seattle, WA. He has also performed at the Guthrie Theatre, A Contemporary Theatre, and Seattle Repertory Theatre. Favorite roles include Mr. Darcy in *Pride and Prejudice* at Book-It Repertory Theatre, Black Beauty in *Black Beauty* at Seattle Children's Theatre, and Doug in *Gruesome Playground Injuries* at Azeotrope, a company he co-founded in Seattle. Richard also performs in video games: Halo Infinite, Guild Wars 2, and most notably as the Guardian and Glint in Bungie's *Destiny*. He holds an MFA from the University of Washington. Instagram: @ball.of.mochi Website: [azotheatre.org](http://azotheatre.org)

**COURTNEY SALE** (Director/ Nancy L. Donahue Artistic Director of MRT) Pronouns: she/her/hers. Courtney joined MRT in March 2020. At MRT, she has directed *The Rise and Fall of*

*Holly Fudge, A Woman of the World and Wild Horses*. Courtney served as Artistic Director of Seattle Children's Theatre (SCT), the nation's leading generator of new work for young audiences. At SCT, she directed *Black Beauty, The Miraculous Journey of Edward Tulane, and The Little Prince*. Commissioned writers under her tenure include Idris Goodwin, Cheryl West, Allison Gregory, Karen Hartman, Trista Baldwin, Ramon Esquivel, and James Still. Selected directing projects: *Tiny Beautiful Things* at Seattle Rep; the world premiere of Steven Dietz's *The Ghost of Splinter Cove* at Children's Theatre of Charlotte; and Ellen Faurey's *Support Group for Men* at Contemporary American Theatre Festival (CATF). Other credits include *The Cake; Wild Horses; Not Medea* (CATF); *Mr. Burns, A Post Electric Play; On Clover Road* (The Phoenix Theater); *Twelfth Night* and *The Tempest* (Indy Shakes). Prior to SCT, she spent three years as Associate Artistic Director at Indiana Repertory Theatre, where directing credits include the world premiere of *April 4, 1968: Before We Forgot How to Dream, The Mountaintop, The Mousetrap, Jackie & Me, And Then They Came for Me, The Giver*, and two iterations of *A Christmas Carol*. With the Duplicates, she co-created *The Fictional Life of Historical Oddities, September Play, The Man with the Dancing Eyes, and The Poison Squad* (Austin Critics Award). She has developed new work at Denver Center

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## WHO'S WHO

Theatre Company's Summit New Play Festival, The New Harmony Project, Write Now, Dorset Theatre Festival, TheatreWorks (Palo Alto), New Plays for Young Audiences at NYU/Provincetown Playhouse, and The Orchard Project. Other distinctions included Indianapolis Business Journal's Forty Under Forty designation, Cornish College of the Arts Distinguished Alumni Award, and the keynote speaker at the 2017 International Council of Fine Arts Deans. She taught at Summer at Cornish College of the Arts, Seattle Children's Museum, Temple College, and the University of Texas at Austin. Ms. Sale is a proud member of the National Theatre Conference and the theatrical union the Stage Directors and Choreographers Society. She is represented by A3 Artists NYC, BFA, Cornish College of the Arts, MFA, The University of Texas at Austin.

**ROBERT MARK MORGAN** (Scenic Designer) Pronouns: he/him/his. Rob has designed in the areas of theatre, museum, film, and theme park venues, including SeaWorld San Diego and *Avatar the Exhibition* at the Seattle Museum of Pop Culture. His stage designs have been seen nationally at Asolo Repertory Theatre, Indiana Repertory Theatre, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, Cleveland Play House, San Jose Repertory Theatre, Denver Center for the Performing Arts, Alliance Theatre, Barrington Stage, Marin Theatre

Company, Old Globe Theatre, the MUNY St. Louis, and American Conservatory Theatre (ACT) in San Francisco. Mr. Morgan is the author of a book, *The Art of Scenic Design: A Practical Guide to the Creative Process*, about the creative process through the lens of set design. He is a proud member of USA-829 and serves on the faculty at Washington University in St. Louis. [www.morgan-setdesign.com](http://www.morgan-setdesign.com)

**PEGGY MCKOWEN** (Costume Designer) Pronouns: she/her/hers. Peggy serves as the Producing Artistic Director for the Contemporary American Theater Festival and designed CATF's world premieres: *Mr. Marmalade*, *Jazzland*, *Antonio's Song: I Was Dreaming of a Son*, *The Welcome Guest*, *The Wedding Gift*, *Not Medea* (directed by Courtney Sale!), *Everything You Touch*, and *Scott and Hem in the Garden of Allah*. In NYC she was the resident designer for the Obie-award-winning Jean Cocteau Repertory and later the Phoenix Theatre Ensemble. Regional theater includes Barrington Stage, Milwaukee Rep, Texas Shakespeare Festival, and Perseverance Theater. International theater work includes: B.A.T. Studio Theatre (Berlin, Germany); Teatro Alfa Real (Sao Paulo, Brazil); and the Mandarin translation of *How to Succeed in Business Without Really Trying* in Beijing, China. Peggy's work was the center piece for the traveling museum exhibition, High Drama: Costumes from CATF. She is a member of USA 829 and a recipient of the West

---

## WHO'S WHO

Virginia Artist of the Year award.

**CONNIE YUN** (Lighting Designer) Pronouns: she/her/hers. Connie is pleased to return to MRT after her company debut with last season's *The Rise and Fall of Holly Fudge*. She is a freelance lighting designer, based out of Seattle, where her designs were most recently seen for *The Marriage of Figaro* at Seattle Opera, *The Thin Place* for ACT, *Red Riding Hood* for Seattle Children's Theatre, and *Disney's Beauty and the Beast* for 5th Avenue Theatre. Other recent projects include *L'Orfeo* and *The Fall of The House of Usher* for OrpheusPDX and *Midsummer Night's Dream* for Des Moines Metro Opera. Upcoming designs include the world premiere of the new musical *The Boy Who Kissed The Sky* for SCT and Alliance Theatre; *A Christmas Carol* and *Wolf Play* at ACT; *Samson and Delilah* at Seattle Opera; *Trouble in Tahiti* and *Seven Deadly Sins* for Madison Opera; *La Cenerentola* for Kentucky Opera; and *Madame Butterfly* for New Orleans Opera. [www.connieyun.com](http://www.connieyun.com)

**DAVID REMEDIOS** (Sound Designer/Musician) MRT: *The Rise and Fall of Holly Fudge*; *A Woman of the World*; *The Wickhams* and *Miss Bennet: Christmas at Pemberley*; *The Haunted Life*; *Slow Food*; *Murder for Two*; *The Villains' Supper Club*; *Knyum*; *The Royale*; *Women in Jeopardy!*; *The Making of a Great Moment*; *Abigail/1702*; *Home of the Brave*; *I and You*; *Out of the City*; *Oceanside*; *The Best Brothers*; *Year Zero*; *Two Jews Walk into*

*a War*; and *The Blonde, the Brunette, and the Vengeful Redhead*. Recent: *Ushuaia Blue* and *Babel* (Contemporary American Theater Festival). Regional: Arizona Theatre Company; Everyman Theatre; Huntington Theatre; Portland Stage; City Theatre Company; Alley Theatre; Trinity Rep; Geva Theatre Center; The Studio Theatre; 59E59; American Repertory Theatre; Theatre for a New Audience; La Jolla Playhouse; Berkeley Rep; CENTERSTAGE Baltimore; and Cincinnati Playhouse. International: Prominent arts festivals in Bogotá, Paris, Hong Kong, and Edinburgh. Awards: IRNE, Connecticut Critics Circle, Elliot Norton. [remediound.com](http://remediound.com).

**BRIAN M. ROBILLARD** (Stage Manager) Pronouns: he/him/his. MRT Debut! National Tour: *Menopause The Musical!* Regional credits include *The Cher Show*, *Young Frankenstein*, *Jersey Boys*, *Grumpy Old Men*, *An American in Paris*, and *Smokey Joe's Café* (Ogunquit Playhouse); *Pippin*, *West Side Story* (Reagle Music Theatre); *Hair*, *Oliver*, *1776*, *We Will Not Be Silent*, *The Bakelite Masterpiece*, *Lonely Planet*, *Ideation*, *The Gift Horse*, and *Brecht on Brecht* (New Repertory Theatre); *The Tempest*, *Cymbeline*, *Romeo & Juliet* (Commonwealth Shakespeare Company); *The Half Life of Marie Curie*, *The Crucible* (The Nora/Bedlam); *The First Pineapple and Other Folktales*, *Bedlam's Pygmalion*, *A Christmas Carol* (Central Square Theatre). Brian received his BFA in Stage Management

## WHO'S WHO

from Boston University and is a proud member of Actor's Equity Association.

**ELIZA SIMPSON** (Dialect Coach) Pronouns: she/her/hers. [www.DialectsNow.com](http://www.DialectsNow.com) Eliza is a speech and accent coach based in New York City. She has worked in film and TV productions on Netflix, Hulu, & Apple TV. Her most recent studio credits include prep for Focus Features' *Blue Bayou* and Warner Bros' *Fantastic Beasts 3*. She is currently post-production for an unnamed project with Ubisoft games. Eliza is a certified teacher of Knight-Thompson Speechwork and a coach & content creator for [BoldVoice.com](http://BoldVoice.com)

**BONNIE J. BUTKAS** (Executive Director) Pronouns: she/her/hers. Bonnie has served in senior leadership roles at Rochester Institute of Technology (RIT), Geva Theatre Center, the York Theatre Company, TADA! Youth Theatre, and Bristol Valley Theatre. Achievements include a \$10 million capital campaign at Geva, and at RIT, funding from the Bill and Melinda Gates Foundation and The Howard Hughes Medical Institute. During her tenure at MRT, the company broke all previous event records with its 40th Anniversary Gala; welcomed a new artistic director; posted three of the top 10 bestselling shows; and received a prestigious Barr Klarman Massachusetts Arts Initiative grant. She previously volunteered with Girl Scouts of Western New York, YWCA of Monroe County, and Action

Together. She is on the Boards of the League of Resident Theatres (LORT) and Theatre Communications Group (TCG) and is a proud graduate of LEADS 3.0: Leaders Engaged and Activated to Drive System-wide Change. She currently teaches fundraising in the MFA Program in Performing Arts Management at Brooklyn College and holds BA's in Dance and Journalism from the University at Buffalo. Raised in the Finger Lakes region of NY, she makes her home in Westford on the lands of the Pawtucket and Pennacook tribes. When she's not at MRT, she can be found hiking with her dog Zeus or cheering her kids on in all things. She extends deep gratitude to her family and the Trustees, staff, artists, patrons, and volunteers of MRT.

**MERRIMACK REPERTORY THEATRE** ([www.mrt.org](http://www.mrt.org)) Merrimack Repertory Theatre (MRT) celebrates 44 years this season as the Merrimack Valley's professional theatre. With a steadfast commitment to new plays, MRT normally produces seven works, including several premieres, in the 279-seat Nancy L. Donahue Theatre at Liberty Hall.

Under the leadership of the **Nancy L. Donahue Artistic Director Courtney Sale** and **Executive Director Bonnie J. Butkas**, 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."

## WHO'S WHO

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. MRT recently welcomed **Malika Oyetimein** as the 2022-23 Artist in Residence. MRT's production of *Erma Bombeck: At Wit's End* recently earned Boston Theatre Critics Association/Elliott Norton Award nominations for Best Solo Performance for **Karen MacDonald** and Best Design Team, Midsize Theatre, for **Daniel Zimmerman**, Scenic design; **Teresa Snider-Stein**, Costume Design; **Joel Shier**, Lighting Design; **Scott Stauffer**, Sound Design; and **Kathy Wittman**, Filmmaker.

Recent acclaimed productions include *Miss Bennet: Christmas at Pemberley*, the bestselling production in MRT's history, and *The Wickhams: Christmas at Pemberley*, both by Lauren Gunderson and Margot Melcon; *Cambodian Rock Band* by Lauren Yee and *KNYUM* by Vichet Chum, works in celebration of Lowell's Cambodian community; *The Haunted Life*, a world premiere adaptation of Jack Kerouac's unfinished novel; the world premiere of *The Rise and Fall of Holly Fudge* by Trista Baldwin; and plays honoring the Black experience, including *Until the Flood* by Dael Orlandersmith and *Nina Simone: Four Women* by Christina Ham.

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PHOTOS: (1) Maiesha McQueen in *Until the Flood*. Photo by Kathy Wittman. | (2) Leenya Rideout in *Wild Horses*. Photo by MegPix/Meghan Moore. | (3) Denise Cormier in *A Woman of the World*. Photo by Kathy Wittman. | (4) Karen MacDonald in *Erma Bombeck: At Wit's End*. Photo by MegPix/Meghan Moore. | (5) Karen MacDonald and Milicent Wright in *The Rise and Fall of Holly Fudge*. Photo by MegPix/Meghan Moore. | (6) Christina Acosta Robinson and Ken Robinson in *Back Together Again: The Music of Roberta Flack and Donny Hathaway*. Photo by MegPix/Meghan Moore. | (7) Kevin Kling (right) and Rob Witmer in *Best Summer Ever*. Photo by MegPix/Meghan Moore.



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Photos of Merrimack Repertory Theatre's Young Company and student matinees by MegPix/Meghan Moore.

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Denise Cormier in *A Woman of the World* this past spring.  
 Photo by Kathy Wittman.



Maiesha McQueen in *Until the Flood* our first video on demand production and the first show of the special 2021-22 Season.  
 Photo by Kathy Wittman.

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Leenya Rideout in *Wild Horses* at Stevens-Coolidge House and Gardens.  
 Photo courtesy of Megpix/Meghan Moore

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