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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*

## FROM BONNIE J. BUTKAS, EXECUTIVE DIRECTOR



Thank you for spending the holidays with us! We're celebrating with *The Wickhams: Christmas at Pemberley*, the companion piece to last season's *Miss Bennet: Christmas at Pemberley*. Playwrights Lauren Gunderson and Margot Melcon knew exactly what regional theatres needed—new holiday shows that would waltz with Jane Austen's beloved *Pride and Prejudice* characters. *The Wickhams* is a delightful literary romp that celebrates the season with heart.

This is our gift to you. We want to ask for a gift *from* you.

A key piece of our financial stability is growing revenue in order to support the high-quality productions you have come to expect. We've heard from you that you want more live music and larger casts, and we responded in kind with *The Wickhams...*, *Cambodian Rock Band*, *Nine Simone: Four Women*, and *The Lowell Offering*. Larger casts, complicated technical elements, and more live music stretch our resources. We want you to have the best, and we need your help to get there.

Help us fill our theatre with folks from across the Greater Merrimack Valley region. Tell your friends, neighbors, and colleagues about MRT. Bring them to a show. Share the heck out of our Facebook posts. Buy them MRT gift certificates. Get yourself a subscription.

Ticket sales and subscriptions cover less than half the expense of creating our productions—donations cover the rest. ***Please consider making a gift to MRT before the end of the calendar year. Help us bring you the best.***

Thank you for being part of the MRT family.

Happy Holidays and Happy New Year!

A stylized, handwritten signature of Bonnie J. Butkas in dark ink.

Bonnie J. Butkas  
Executive Director

## FROM TERRY BERLINER, INTERIM ARTISTIC DIRECTOR



Just days before Christmas, *The Wickhams* make quite an entrance at Pemberley Estate. They, and the whole cast of characters in *The Wickhams: Christmas at Pemberley*, turn the world right side up, upside down, and right side up again in a wild ride of determined independence, betrayal, jealousy, and love.

When the character Lizzy says, “They do amplify each other, do they not?” Her brilliant query rings true for every well-drawn character on the stage. And, what does that sound like or mean? You’ll know when you see it. And, you’ll know when you hear it. It’s like when two close friends bring out the best, the worst, the ridiculous, and the truth in each other.

Lizzy also astutely comments, “No one will say anything directly and yet the air is positively thick with opinion.” Uhm. Yes. We all know what that feels like. I mean what else would we expect when we bring close-knit and not-so-close-knit family members together to celebrate the holidays?

When Mrs. Reynolds asserts, “I can hear you listening” it is the sign of a woman who knows who’s who and what’s what. In *The Wickhams* we get to peek into her domain where she rules the roost, misses nothing, and stumbles upon everything. Yet, still, for an intimate moment with a true love, everyone goes downstairs; to escape the family antics upstairs they go downstairs; to find someone they have lost they go downstairs. Everyone runs there to find a good job, to be saved, or to eat the most delicious biscuits. If I were at Pemberley, that’s where I’d want to be, too.

And who are all of these wayward souls who land together in this delightful new play by Lauren Gunderson and Margot Melcon? A footman (Brian), a new housemaid (Cassie), the housekeeper (Mrs. Reynolds), Fitzwilliam Darcy and his wife Lizzy, and of course Lydia, and George Wickham.

Enjoy the show. And have a wonderful holiday season.

Warm wishes,

A stylized, handwritten signature of Terry Berliner in dark ink.

Terry Berliner  
Interim Artistic Director



## Q&A: PLAYWRIGHT MARGOT MELCON



Playwright Margot Melcon recently revealed that *Christmas at Pemberley* will be a trilogy! She and Lauren Gunderson are currently working on the final installment, which will feature the heretofore unseen sister Kitty (Catherine Bennet) and Darcy's younger sister, Georgiana.

**How did you and Lauren decide on a story about Lydia Wickham? How did writing this one compare to writing the first?**

We had such fun writing *Miss Bennet*, and audiences seemed to respond to continuing the story of these beloved *Pride and Prejudice* characters as much as we did. *Miss Bennet* gives a little bit of insight into what has become of Lydia two years into her marriage to George Wickham, but Lauren and I both thought there was more story there. Lydia is such a sparkly and charming character, and she ended the novel sort of stuck in this terrible situation. We wanted to see if we could do better for her.

Since *The Wickhams* is set over the same few days at Christmas as *Miss Bennet*, writing this one was a little tricky in that we had to layer the action of what was happening upstairs in the world of *Miss Bennet* with what was happening downstairs in the servants' hall in the world of *The Wickhams*. We wanted to make sure

that when Lydia or Lizzy or Darcy came downstairs, how they were feeling and what they were talking about was informed by what was happening upstairs.

**How is *The Wickhams* experience different from *Miss Bennet*?**

With *Miss Bennet*, we had a little more freedom to realize Mary's fate; Jane Austen didn't give us much about Mary, but we get quite a bit about Lydia's marriage and the backstory of George Wickham and his life growing up at Pemberley. Jane Austen didn't spend a lot of time on the lives of the servants of these grand houses, but they are as much a family as those upstairs. Diving into that family, and what it would feel like for George Wickham to return to the house where he was raised, was a lot of fun, as was exploring that tension between the privilege of upstairs and the hard work of downstairs.

**Is there anything you think audiences might not realize about Mrs. Wickham?**

That marriage isn't necessarily the only option for a happy ending. *Miss Bennet* is a love story, for sure, but it's also about being yourself, and being accepted exactly for who you are by the people who love you. I think *The Wickhams* is also about self-discovery and acceptance, and about being able to lean on those around you who truly love you to become exactly who you're meant to be.

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Follow the conversations:  
**#WICKHAMSMRT**

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Raffle tickets are **ONLY \$5** each and are available for sale now through December 22 (closing of *The Wickhams: Christmas at Pemberley*).

You can buy your raffle tickets in the lobby or online at  
**[holidaybasket.givesmart.com](https://holidaybasket.givesmart.com)**



(l-r) Katie Grindeland, Veronika Duerr, Vichet Chum, Amanda Collins, Alexis Bronkovic, Jesse Hinson, Victoria Grace, Shawn K. Jain in *Miss Bennet: Christmas at Pemberley*. Photo by Meghan Moore.



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**BONNIE J. BUTKAS**  
EXECUTIVE DIRECTOR



**TERRY BERLINER**  
INTERIM ARTISTIC DIRECTOR

PRESENTS

# THE WICKHAMS: CHRISTMAS AT PEMBERLEY

BY **LAUREN GUNDERSON** AND **MARGOT MELCON**

FEATURING

**ALEXIS BRONKOVIC**   **KATIE GRINDELAND**   **ED HOOPMAN**   **LAURA LATREILLE**  
**PAUL MELENDY**   **PHILANA MIA**   **LEWIS D. WHEELER**

SCENIC DESIGNER  
**APOLLO MARK WEAVER<sup>^</sup>**

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

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

SOUND DESIGNER  
**DAVID REMEDIOS<sup>^</sup>**

PRODUCER  
**PETER CREWE**

PRODUCTION STAGE MANAGER  
**MAEGAN A. CONROY**

DIRECTED BY  
**SHANA GOZANSKY**

**NOVEMBER 26 - DECEMBER 22, 2019**

THE WICKHAMS: CHRISTMAS AT PEMBERLEY was commissioned and originally produced by The Jungle Theater, Minneapolis, MN; Marin Theatre Company, Mill Valley, CA; and Northlight Theatre, Chicago, IL.

THE WICKHAMS: CHRISTMAS AT PEMBERLEY is produced by special arrangement with THE GERSH AGENCY, 41 Madison Avenue, 33rd Floor, New York, NY 10010.

<sup>^</sup>Member of United Scenic Artists



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



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## CAST

Elizabeth Darcy.....	Alexis Bronkovic*
Lydia Wickham.....	Katie Grindeland
George Wickham.....	Ed Hoopman*
Mrs. Reynolds.....	Laura Latreille*
Brian.....	Paul Melendy*
Cassie.....	Philana Mia*
Fitzwilliam Darcy.....	Lewis D. Wheeler*

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

## ADDITIONAL CREATIVE STAFF

Dialect Coach.....	Wendy Overly
Fight Captain.....	Maegan A. Conroy
Fight Stylist.....	Omar Robinson
Assistant Lighting Designer.....	Bailey L. Rosa

Special thanks to:

Our friends at MIT Music and Theater Arts

## TIME AND PLACE

December, 1815

The lower floor of the grand Pemberley Estate, particularly the common room where servants gather and eat.

# CAMBODIAN ROCK BAND SCORES!



Thank you to the thousands who poured into Lowell for *Cambodian Rock Band*, and a particular shout-out to our community partners – Cambodian Mutual Assistance Association, The Luna Theater, Boston Asian American Film Festival, Dr. George Chigas and UMass Lowell, Arts Emerson, and the Center of Asian American Media, among others, as well as musicians Sang Eng Oum, Seng Ty, and Sang Orn Oum.



**“Proud to be Asian” Linda Chin** of the Cambridge Community Foundation, *Sampan Newspaper*, and Theatre Mirror wrote that *Cambodian Rock Band* is “representative of the power of arts and culture – particularly live theater and music – to connect people, to sometimes even save them. Arts organizations like the Merrimack Repertory Theatre have the power to produce, to convene artists and audiences and connect communities, to bring audience members of all generations, cultural and socioeconomic backgrounds together in the shared experience of live theater. This cast’s care and respect for their work, this play, the creative community they’re part of, and each other, was evident onstage and off. Yes, they make me proud to be a fellow theater artist, and to be Asian.”



(top left) The cast of *Cambodian Rock Band* with members of the Boston Asian American Film Festival. (bottom) Dengue Fever lead singer **Chhom Nimol** (center) with (l-r) Executive Director **Bonnie J. Butkas**; translator **Linda Lak** of UMass Lowell; and cast members **Aja Wiltshire** and **Eileen Doan**. (top right) Wiltshire and **Matthew Yee** in photo by Liz Lauren, courtesy of Victory Gardens.

## WHO'S WHO



**ALEXIS BRONKOVIC** (*Elizabeth Darcy*) MRT: *Miss Bennet: Christmas at Pemberley* (Elizabeth Darcy), *Silent Sky* (Henrietta Leavitt) Best Actress IRNE nomination. Off-Broadway/New York: *The Big Broadcast*, *The Barrow*

Group Theatre; *Tiny Geniuses*, Fringe NYC at the Here Arts Center. Regional: *Born Yesterday* (Billie Dawn), Guthrie; *Amadeus* (Constance), Maltz Jupiter Theatre; *A Christmas Carol* (Belle), Actors Theatre of Louisville; *Postwave Spectacular*, *Heist*, Humana Festival ATL. Web-series: *2Some*, *Rainbow Ruthie*; TV: “Blacklist,” “Younger,” “The Affair,” “Royal Pains,” “Blue Bloods.” Film: *Oleander*, *Jimmy & Don*, *Veritaphobia*, *On Settling Down*, *Julia*. Education: BA Theatre Performance from Marymount Manhattan College, Actor’s Theatre of Louisville Apprentice Company Alum. Other: She is so happy to be back at Pemberley! So much love and thanks to her “Rats” and Fire Dragon.



**KATIE GRINDLAND** (*Lydia Wickham*) Previously at MRT: *Miss Bennet: Christmas at Pemberley*. Other credits include: *The Crucible*, *Around The World in Eighty Days*, and

*Twelfth Night* (Olney Theater Center/National Players); *Romeo and Juliet*, *The Scarlet Letter*, and *Good* (New Repertory Theatre); *Stuart Little* (Wheelock Family Theatre), *My Fascination With Creepy Ladies* (Anthem Theatre Company); *La Llorona* (Fresh Ink Theatre); *A Midsummer Night's Dream* (Hampshire Shakespeare Company); *Nosferatu*, *The Vampyr* (Milky Way Coffee Roasters); various workshops/readings with Speakeasy Stage, Central Square Theatre/Front Porch Arts Collective, New Rep Theatre, Boston Playwrights' Theatre, Fresh Ink Theatre, and more. She also freelances as an educator and props/scenic artist with companies, such as New Repertory Theatre, American Repertory Theatre. Grateful every day for M.H., her family, and the opportunity to play. Emerson College: BA Theatre Education. [www.katiegrindland.com](http://www.katiegrindland.com)



**ED HOOPMAN**

(*George Wickham*) is excited to be working with MRT. He has recently been seen in *Rosencrantz and Guildenstern are Dead* and *Romeo and Juliet* (Huntington Theatre Company), *Macbeth* and *Equivoca-*

*tion* (Actor’s Shakespeare Project), and *Dancing at Lughnasa* (Gloucester Stage). Other regional credits: *Finish Line* (Boston Theater Co./Boch Center); *Old Money*, *King Lear*, *A Midsummer Night's Dream*, *The Taming of the Shrew* (Commonwealth Shakespeare); *Camelot*, *Peter and the Starcatcher*, *City of Angels*, *Dear Elizabeth*, *The Importance of Being Earnest*, and Groucho Marx in *Animal Crackers* (Lyric Stage); *Ideation*, *Mister Roberts*, and *Indulgences* (New Rep); *A Civil War Christmas* (Huntington); *Dog Paddle* (Bridge Rep); and *Shear Madness* (Charles Playhouse). Mr. Hoopman is also an accomplished voiceover actor whose work can be heard both locally and nationally. [www.edhoopman.com](http://www.edhoopman.com)



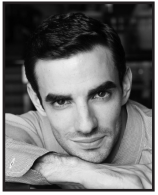
**LAURA LATREILLE**

(*Mrs. Reynolds*) appeared in *God of Carnage* (2013) and *Four Places* (2010) at Merrimack Repertory Theatre. She also appeared in *Love Song* Off-Broadway. Her recent

regional credits include *Rosencrantz and Guildenstern Are Dead* and *Ripcord* (Huntington Theatre Company), *The Wolves* (Elliot Norton Award Outstanding Production, Lyric Stage Company), the world premieres of Theresa Rebeck’s *The Nest* (Denver Center for the Performing Arts) and Liz Duffy Adam’s *The Salonnières* (Greater Boston Stage Company), *The Curious Incident of the Dog in the Night-Time* (IRNE Award Best Play, SpeakEasy Stage Company), and *The Apple Family Plays* (Greater Boston Stage Company, Gloucester Stage Company, and New Repertory Theatre), among others. She is the recipient of the Elliot Norton Award for Outstanding Actress and Improper Bostonian’s Best Female Performance 2012. Ms. Latreille is an assistant professor in Suffolk University’s theatre department and holds an MFA from Brandeis University.

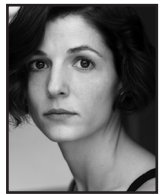


## WHO'S WHO



**PAUL MELENDY** (*Brian*) This marks Paul's first season with Merrimack Rep, and he couldn't be more grateful to begin with *The Wickhams*. Recent New England stage performances include the title role in *Noir Hamlet* (Centastage), of

which he enjoyed a successful Scottish run 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* 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. In addition to *The Wickhams* this season, he can also be seen in 2020 in MRT's upcoming *The Lowell Offering*, in Underground Railway Theater's *Vanity Fair*, 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* (with David Spade, Netflix), *Unfinished Business* (with Vince Vaughn), *The Pink Panther Deux* (with Steve Martin), and *The Makeover* (with Julia Stiles). Check him out on his website: [www.paulmelendy.com](http://www.paulmelendy.com). Thank you for your gracious attendance!



**PHILANA MIA** (*Cassie*) MRT: Debut. REGIONAL: *The Return* (Israeli Stage), *Clybourne Park* (SpeakEasy), *Not Jenny* (Bridge Rep), *I Capture the Castle* (Stoneham Theater), *Matt & Ben* (Central Square), *The Pain and the Itch* (Company One), *Melancholy Play* (Holland Productions), and *The Wonderful World of Dissocia* (Apolinaire). FILM: *Whaling City*, *Silver Circle*. Her film *Wait for Laugh*, which she performed in and co-wrote, was an Official Selection at numerous festivals, most notably: Palm Springs International Shorts Film Festival, HollyShorts, Berkshire International Film Festival, Toronto Shorts

International Festival, and Discover Film Festival (Winner: Best Low-Budget Film 2019). Member of AEA & SAG-AFTRA. [www.philanamia.com](http://www.philanamia.com)



**LEWIS D. WHEELER** (*Fitzwilliam Darcy*) is thrilled to bits to be making his MRT debut. Recent credits include *Between Riverside and Crazy*, *Hand to God* (SpeakEasy Stage); *Nat Turner in Jerusalem*, *Richard II* (Actors' Shakespeare Project); *Ideation*, *Long Day's Journey Into Night* (New Rep); *The 39 Steps*, *To Kill a Mockingbird* (IRNE nomination, Best Actor) (Gloucester Stage). Regional: American Repertory Theatre, Commonwealth Shakespeare Company, Lyric Stage, Boston Playwrights' Theatre, Nora Theatre, Underground Railway Theatre, Greater Boston Stage Company, Huntington Theatre Co., American Stage (FL), Publick Theatre, Wheelock Family Theatre, Martha's Vineyard Playhouse, Cape Rep, and five seasons with Wellfleet Harbor Actors Theatre. Lewis was a founding member of Harbor Stage, where he performed in *The Seagull* and *Hedda Gabler* and directed David Rabe's *Sticks and Bones*. Film/TV: Greta Gerwig's *Little Women*, *Manchester by the Sea*, *Black Mass*, *The Company Men*, *Louisa May Alcott* (PBS), *Brotherhood*, *City on a Hill*, *NOS4A2*. Lewis majored in theatre and film studies at Cornell University and received his MFA from the American Film Institute (AFI).

**SHANA GOZANSKY** (*Director*) is a Boston based freelance director and teaching artist. Most recently she directed *The Book Club Play* at Boston Playwrights Theater. She has directed at venues around the country including Alabama Shakespeare Festival, Gloucester Stage Company, Boston Playwrights' Theater, Central Square Theater, Trinity Repertory Company, The Hangar Theatre, The Kitchen Theatre, The Calderwood Arts Pavilion, The Bowery Poetry Club, and Manhattan Theatre Source. She has held teaching positions at Brown University, Clark University, and The College of the Holy Cross and has directed at all three as well as Emerson College. She has assisted on productions at Berkeley Rep, The Geffen, Manhattan Ensemble Theatre, Henry

## WHO'S WHO

Miller's Theater, and Trinity Repertory Company. Shana holds a MFA in Directing from the Brown University/Trinity Repertory Company MFA Programs and a BA in Theater from Bard College, was an Artistic Associate at The Hangar Theatre, an Artist-in-Residence at chashama and The Lower Manhattan Cultural Council. She is a member of the Lincoln Center Theater Directors Lab, is a Drama League Directing Fellow, and an Associate Member of SDC. Up next, Shana will be directing MJ Halberstadt's new play, *Deal Me Out* at Boston Playwrights' Theater followed by Clare Barron's *Dance Nation* with Company One.

**LAUREN GUNDERSON** (*Playwright*) Lauren is a playwright, screenwriter and short story author from Atlanta, GA. She received her BA in English/Creative Writing at Emory University, and her MFA in Dramatic Writing at NYU Tisch, where she was also a Reynolds Fellow in Social Entrepreneurship. She was named the most produced playwright in America by *American Theatre Magazine* in 2017, was awarded the 2016 Lanford Wilson Award from the Dramatist Guild, the 2016 Otis Gurnsey Award for Emerging Writer, and was awarded the prestigious 2014 Steinberg/ATCA New Play Award for her play, *I and You* (also a Susan Smith Blackburn and John Gassner Award finalist). That play was an NNPN Rolling World Premiere that started at Marin Theatre Company and has seen over 40 productions nationwide. She is also a recipient of the Mellon Foundation's Three-Year Residency with Marin Theatre Company. She co-authored the play *Miss Bennet: Christmas at Pemberley* with Margot Melcon, which received a three-way world premiere in 2016 and is now published at Dramatists Play Publishing. It is also one of the most produced plays in America for 2017-18.

**MARGOT MELCON** (*Playwright and Dramaturg*) Margot is a theater artist, administrator and writer. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions—including six world premieres—and administered the company's two annual new play prizes and

commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, The Kennedy Center, the New Harmony Project, and the Playwrights' Center in Minneapolis. She is currently the Program Executive for Promoting Culture at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico.

**APOLLO MARK WEAVER** (*Scenic Designer*) is thrilled to be returning to MRT. Previously, he has designed sets for *Slow Food*, *The Villains' Supper Club*, and *The Making of a Great Moment*. Other recent credits include *The Book of Will*, *Macbeth*, *Twelfth Night*, *The Merchant of Venice*, *The Merry Wives of Windsor*, and *Henry VI part 1* with Utah Shakespeare Festival; *Moth*, *Shitheads*, and *The Gap* with Azuka Theatre; *Hype Man* with InterAct Theatre Company, *The Monster In the Hall* with Inis Nua Theatre Company, and *Tinker to Evers to Chance* at Geva Theatre Center. He is a proud member of United Scenic Artists Local 829. Please visit him on the web at [www.apolloweaver.com](http://www.apolloweaver.com).

**MIRANDA KAU GIURLEO** (*Costume Designer*) Previous Merrimack Repertory Theatre credits include: *The Heath*, *Native Gardens*, *The Royale*, *A Christmas Carol*, *Chill*. Other regional credits include *Dancing at Lughnasa*, *True West*, *The Effect*, *Flight of the Monarch*, *Totalitarians*, *Lettice and Lovage*, *The New Electric Ballroom*, *Fighting Over Beverly*, *Ponies*, *Dear Liar*, *Our Son's Wedding*, *The Heidi Chronicles*, *The Wind in the Willows*, *Calvin Berger* (Gloucester Stage Company); *The Scottsboro Boys* (IRNE Award for Outstanding Costume Design), *Allegiance* (SpeakEasy Stage Company); *The Convert*, *Matchless/The Happy Prince*, *Matt and Ben*, *Roots of Liberty* (Central Square Theatre); *Leftovers*, *Dry Land*, *Shockheaded Peter*, *She Kills Monsters*, *Love Person*, *Neighbors*, *GRIMM*, *The Good Negro*, *After the Quake* (Company One); *Macbeth*, *Julius Caesar*, *Midsummer Night's Dream* (Commonwealth Shakespeare Company's 2nd Stage); *Richard III*, *Measure for Measure*,

## WHO'S WHO

*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*. She is currently on the faculty at Bridgewater State University where designs include *Gypsy*, *Young Frankenstein*, *Assassins*, *Pilgrims of the Night*, *The Foreigner*, *Conference of the Birds*, and *Three Penny Opera*. MirandaGiurleo.com

**BRIAN J. LILIENTHAL** (*Lighting Designer*) MRT: 25 productions including: *Women in Jeopardy!*, *The Making of a Great Moment*, *The Realness: a breakbeat play*, *45 Plays for 45 Presidents*, *Going to See the Kid*. Regional: Over 250 productions at: Huntington Theatre; Arizona Theatre Co; Milwaukee Rep; Cleveland Playhouse; Pasadena Playhouse; South Coast Rep; Actors Theatre of Louisville (60 productions; 20 world premieres); GEVA Theatre Center; The Kennedy Center; Gloucester Stage; Cincinnati Playhouse in the Park; Arden Theatre; Trinity Rep (over 25 productions); Playmakers Rep. Opera: Long Beach Opera; Bard Summerscape; and Portland Opera Repertory Theatre. Awards: Los Angeles Ovation Award for lighting design; MRT's Artistic Achievement Award, 2016; nominated multiple times for Boston's IRNE Award. Education: MFA: California Institute of the Arts. Other: Teaches lighting design at Tufts University; member of Patriots Program at MRT; Resident Lighting Designer, National Playwrights Conference, Eugene O'Neill Theatre Center 2007-2015. Mr. Lilienthal lives in Somerville with wife, Emily, daughter Eliza, and dog Babe. He plays drums in a rockabilly/jump blues band that plays throughout the Boston metro area. www.BrianJLilienthal.com.

**DAVID REMEDIOS** (*Sound Designer*) MRT: *The Haunted Life*, *Slow Food*, *Miss Bennet: Christmas at Pemberley*, *Murder for Two*, *The Villains' Supper Club*; KNYUM; *The Royale*; *Women in Jeopardy!* (Onstage Theatre Award); *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* (original music and sound); *Two Jews Walk into a War*; *The Blonde*, *the Brunette*, and *the Vengeful Redhead*. Recent: *The Clean House* (Portland Stage); *A Welcome Guest*; *Wrecked* (Contemporary American Theatre Festival); *Barefoot in the Park* (Gloucester Stage); *The Burdens* (City Theatre Company); *Quack* (Alley Theatre). Regional: American Repertory Theatre (50 productions); Huntington Theatre Company; Trinity Rep; Geva Theatre Center; The Studio Theatre; 59E59; Theatre for a New Audience; La Jolla Playhouse; Berkeley Rep; CENTERSTAGE Baltimore; Cincinnati Playhouse. International: Prominent arts festivals in Bogotá, Paris, Hong Kong and Edinburgh. Awards: IRNE, Connecticut Critics Circle, Elliot Norton. David is Program Head of Sound Design at Boston University's School of Theatre. remediossound.com.

**MAEGAN A. CONROY** (*Production Stage Manager*) Maegan is thrilled to be returning to MRT for her second full season! Selected previous credits include *Tiny Beautiful Things*, *Cry It Out*, *The Heath*, *Miss Bennet: Christmas at Pemberley*, *Native Gardens*, *The Royale* (Merrimack Repertory Theatre); *Creditors*, *Ugly Lies the Bone*, *DibbleDance: Shoes On, Shoes Off*, *Private Lives*, *Julius Caesar* (stage manager, Shakespeare & Company); *The Legend of Georgia McBride* (Greater Boston Stage Company); *Guards at the Taj* (Central Square Theatre); *The Effect*, *A Measure of Normalcy* (Gloucester Stage Company). Maegan received her BFA in Stage Management from Millikin University in Decatur, Illinois. She and her husband live with their dog in Lowell, MA. Maegan is a proud member of Actors' Equity Association.

**PETER CREWE** (*Producer*) MRT: *Producer: 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*

## WHO'S WHO

*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 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 is thrilled to join MRT. This past season she wrote and directed a new holiday musical for Vanguard, directed the TDF Gala honoring Graciela Daniele, Reggie Van Lee, and Bob Mackie, directed a developmental reading of *Dream*, a new musical based on *A Midsummer Night's Dream*, and directed the first developmental reading of the new Frank Wildhorn, Rinne Groff and Robin Lerner musical *The Song of Bernadette*. Terry has 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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## WHO'S WHO

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 *Miss Bennet: Christmas at Pemberley*, the bestselling production in MRT history

(directed by former Artistic Director Sean Daniels); Daniels' own autobiographical play, *The White Chip*, which opened in New York in 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 (both directed by Daniels); *KNYUM* by Cambodian playwright and actor Vichet Chum; and *The Lion*, singer-songwriter Benjamin Scheuer's award-winning musical memoir (also directed by Daniels), which launched its national tour from MRT in August 2015, following critically acclaimed runs in New York and London.

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(l-r) Victoria Grace, Katie Grindeland, Amanda Collins, Alexis Bronkovic in  
*Miss Bennet: Christmas at Pemberley*. Photo by Meghan Moore.

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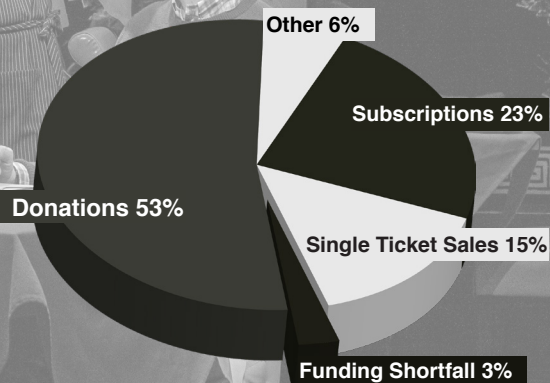
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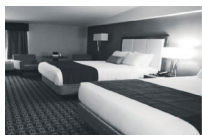
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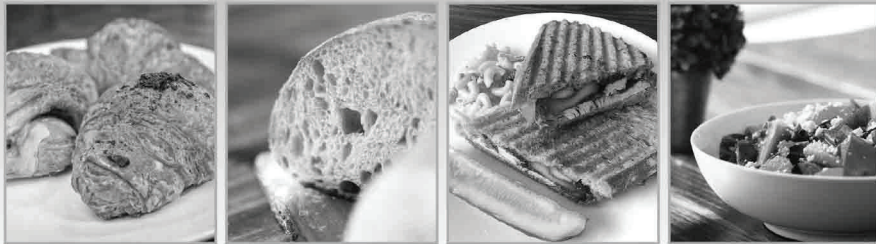
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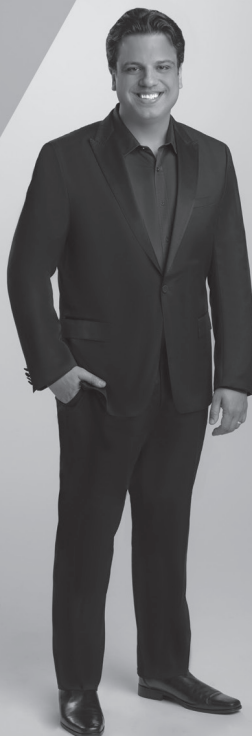
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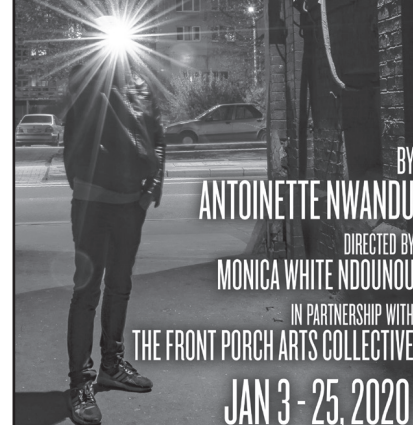
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### ATHENIAN CORNER RESTAURANT

(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 53 for more information on parking locations and rates.

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Alexander Collins and Vichet Chhun at Christmas. Photo by Meghan Roote.



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## 45<sup>th</sup> Season 2019/20 orchestra of indian hill

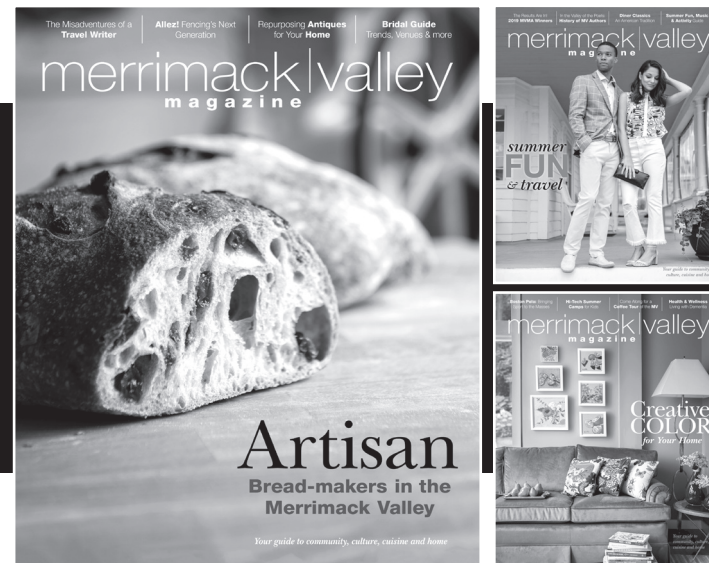
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## FOR YOUR INFORMATION

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.

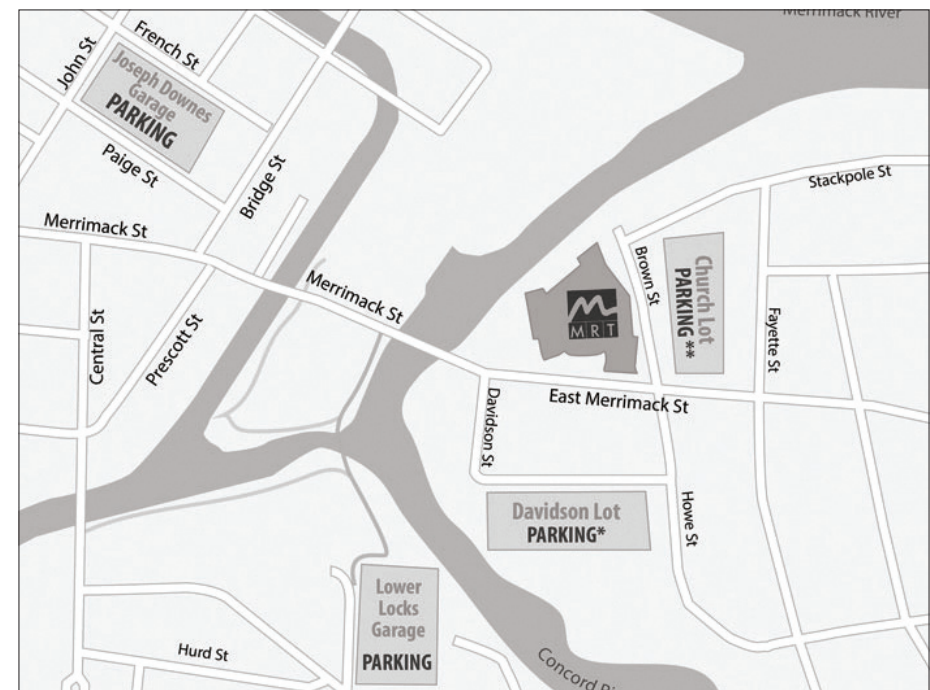
#### • Garage Parking

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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