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The Wickhams: Christmas at Pemberley

The Lowell Offering
FROM BONNIE J. BUTKAS, EXECUTIVE DIRECTOR

Brrr. It’s that time of year. The glow of the holidays is waning, and the most frigid days of winter are arriving.

Audrey Cefaly is what we need right now. Audrey writes about love. Middle-aged love. Complicated love. Surprise love. Difficult love.

Love isn’t popular right now. Our best writers are digging into the gritty, dark parts of who we are as people. They’re telling important, previously untold stories. They’re not writing about romantic love.

Except Audrey. She’s out here telling the romantic love stories that we also need to hear. MRT gives playwrights like Audrey those important first, second, and third productions of their new plays. After those early productions, other theatres will choose these plays—giving them a long life in the American theatre.

You can keep that holiday glow going by bringing your friends to this heartwarming play, purchasing a subscription (your tickets for today’s show count toward the cost), and making a tax-deductible gift to MRT. You’ll have an impact for years to come because you helped a new play get produced across America.

Stay warm,

Bonnie J. Butkas
Executive Director

FROM TERRY BERLINER, INTERIM ARTISTIC DIRECTOR

When did you first fall in love with a well-told story? Was it when your parents started to read to you at bedtime? Was it when you first learned to read on your own? When you heard a story told by a friend that was so vivid that it made you feel like you were inside the very story being told? Was it when you read a life-changing book and were so caught up in the story that you exclaimed to everyone you knew, “You must read this book!” Or, was it when you went to the theatre and were so consumed by what happened on the stage that you realized that nothing else mattered except that exact moment?

A great story commands our attention. It changes how we see the world. It gives us hope. It makes us not feel so alone. It changes our way of thinking. It gives us reference to how life could be or how we wish it were. It ignites our imagination, changes our heart rate, and affects us on a cellular level.

The number of stories we are told, overhear, or pursue in a lifetime is enormous. Yet, I can still count a relatively small group of the best stories of my life—the best plays I’ve ever read or heard. The great stories that resonate beyond the moment of their telling are actually few and far between.

In new play development “write what you know” is a well-worn mantra. And, when people actually do write what they know—we all know it. It resonates. It rings true. I’ve often thought that this might be the best foundation upon which a great story can be written.

If you were to draw a line that represented the pursuit of great stories it might look like an electrocardiogram. That line before the heartbeat or electrical impulse could be 90 stories long. Then a perfect story, a heartbeat, and then we go back down and begin the quest again.

When people say to me, “You are so lucky to do what you love.” This is what luck looks and feels like: the beat of a heart in the slowest of motion.

Hopefully more than once in a season you will be transported into a great new story told on our stage. But, honestly, if during our seven-show season you truly love at least one play—or one story changes your heart rate, the activity inside you on a molecular level—I feel lucky. Why? Because great stories for the stage are so very hard to tell. Writers work years and sometimes lifetimes to craft one great story.

With this, I give you Audrey Cefaly’s new play Maytag Virgin. You tell me if it changes your chemistry, draws you in, helps you feel not so alone, gives you hope.

Continuing the pursuit with love,

Terry Berliner
Interim Artistic Director
What inspired you to write *Maytag Virgin*? Is it a personal story?

*Maytag Virgin* first appeared on the stage at Atlas Performing Arts Center’s annual Intersections Festival back in 2012, in the form of a 10-minute monologue. Gwydion Suilebhan had asked me to join a group of playwrights to collectively answer a prompt for pieces “exploring a collision of people of different ages, races, cultures, classes, or sexual identities.” The adaptation to full-length happened a few years later for the inaugural Women’s Voices Theatre Festival. The play does feel very personal to me. My husband passed away just a few weeks before we started rehearsals for the world premiere. He had been sick for a long time. Losing him while launching this play helped me to heal. It gave me something to occupy my time. It also helped me to find a vocabulary for what I was experiencing.

The play moves deftly back and forth between themes of loss and romance. Do you see these themes playing against each other?

Despair is perhaps the closest we ever come to self-love. Through grief ritual, we take up arms against our very own ideas of wholeness, of family, of self. But on the other side, we emerge, finally, and we are—however haunted and gaunt—free. So, the first act of the play is designed to allow Lizzy and Jack to heal, to become good friends. It spans an entire year. Like shear stress on converging tectonic plates, they move slowly, they flirt, they fight, they retreat, but the tension is relentless. Real romance doesn’t really enter the picture until Act II, which spans only 24 hours. But all that emotional investment, the trust they’ve built already, allows them to do and say some very hard things, so they can experience release. The final payoff feels at once necessary, earned, and deeply satisfying.

Jack seems so grounded, and Lizzy seems less so, a little more lost and wounded. Can you talk about how you created the characters? How they came to be the people they are today?

So, thematically, the play has always felt a bit autobiographical, but I don’t think I realized until recently just how deeply my emotions and experiences are encoded in the play. I think Lizzy feels like me. She’s exuberant and creative, very loving, but she’s also stubborn and full of anxiety and fear. She’s afraid she’ll never find love again, so she’s just decided to quit trying. Jack is also “of” me. He represents my ideals of what a good, decent friend really is. That’s not to say there’s only one kind. It’s just my taste. And I think he’s the kind of man Lizzy really needs. Intelligent, challenging, entertaining. Grounded, yes. But also, honorable and patient, a man of integrity. We learn this in the way he grieves for his late wife, Amy, his private moments of torment, how he characterizes a recent blind date, and in all the little ways he looks after Lizzy, even when she’s not looking. As an audience member, we are privy to more of these reassurances than Lizzy is. And when he finally wins Lizzy’s heart, though it may not be crystal clear to her, we, as the watcher, know all we need to know.

When you look back at the world you created in *Maytag Virgin* and the time you wrote it, is it a painful place or a hopeful place or just a moment in time?

It was a beautiful journey, start to finish. I remember crying for Jack and Lizzy when I went to bed each night. I felt like they were a part of me, and I wanted them so desperately to have a breakthrough. Sometimes they would ask me to leave them alone for a while, so I’d walk away for a few weeks or a month and then revisit them. Then there was a moment where I experimented with other characters, and those two months were hell. I kept hitting the wall. So I went back to just me and Lizzy and Jack, and it felt right again. Maybe in some ways, I conjured them to help me work through my own grief, the loss of a job, and the difficulties in my own marriage. My own disillusionment. But I do remember when it all came together right as my world was falling apart, the cast came on board, and we moved rehearsals to my house, so I could be closer to my son during that dark time. We clung to each other every night. We walked each other through it. I look back now and realize it was one of my best moments as a human being. As an artist. That the play has taken on a life of its own is so affirming. I still ache for Jack and Lizzy. I always will.
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CAST

Jack Key ................................................................. David Adkins
Lizzy Nash ............................................................. Kati Brazda

ADDITIONAL ARTISTIC STAFF
Assistant Scenic Designer Katie Scibelli

SPECIAL THANKS
Judy Bowman

TIME AND PLACE
Present day
The fictional town of Lenoraville, Alabama

RUN TIME
Approximately 2 hours with 1 intermission

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Follow the conversations: #MVMRT

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Director is a member of the Stage Directors and Choreographers Society, 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).
WHO’S WHO

DAVID ADKINS (Jack Key) is very pleased to return to MRT and to Lowell! He last appeared in the IRNE nominated production of The Outgoing Tide, directed by Charles Towers. David also appeared in The Seafarer for which he was nominated for an IRNE award and in Glengarry Glen Ross, also directed by Charles Towers. Most recently David appeared at the Berkshire Theatre Group in the Berkshires in Edward Albee’s The Goat, for which he earned his second Berkshire Theatre Critics Award for best featured actor in a play. This season on television David has appeared in the new NBC Drama Evil and guest starred in the first episode of the final season of Madam Secretary alongside Tea Leoni. David has also guest starred on The Black List with James Spader, Homeland alongside Claire Danes, The Good Wife, Elementary, Without a Trace, Happy-ish, Law & Order Svu, Trinity, the PBS mini-series Ben Franklin, the pilot Blag Jaq (directed by Forest Whitaker), all the former New York soap operas, Chicago Hope and a recurring role in the first two seasons of The Americans. David has worked on and off Broadway (Manhattan Theatre Club, The Women’s Project, Primary Stages, The Pearl, AQuila) and made his Broadway debut at the National Actors Theatre. He has worked extensively in resident theatres across the country, including The Huntington, The Old Globe, The Goodman, Long Wharf, Lincoln Center, and many more. David is an Artistic Associate at Berkshire Theatre Group, is the Director of Summer Intern Training, and has been in more than 30 productions there.


AUDREY CEFALY (Playwright) Audrey Cefaly is a southern writer and Alabama native based in the DC region. Her plays include The Gulf (Edgerton Award, Lammy Award, Samuel French OOB Fest Winner, Charles MacArthur Award Nominee), Alabaster (2019 NNPN Rolling World Premiere, 2019 Kilroys, 2018 NNPN Showcase, David Calicchio Emerging American Playwright Prize, BAPF Semiﬁnalist); Maytag Virgin (Women’s Voices Theater Festival); The Last Wide Open (Cincinnati Playhouse commission); The Story of Walter (adaptation of her podcast by the same name); and Love is a Blue Tick Hound (a collection of award-winning one-acts). Cefaly has developed plays with the National New Play Network, Cincinnati Playhouse in the Park, Signature Theatre, Serenbe Playhouse (New Territories), Aurora Theatre, Florida Rep, Theater Alliance, Quotidian Theatre Company, University of Alabama - Birmingham, and Contemporary American Theatre Festival. She is published by Samuel French, Smith & Kraus (two volumes of Best American Short Plays), and Applause Books. Cefaly is a member of the 2019 Playwrights’ Arena cohort at Arena Stage and was recently named a Traveling Master by the Dramatist Guild Foundation. She is an outspoken proponent of silence in story-telling and has authored numerous articles on the topic of playwriting for HowlRound and Samuel French’s Breaking Character Magazine. Cefaly is a recipient of grants from the Boomerang Fund for Artists as well as the Alabama and Maryland state arts councils.


CHARLENE ALEXIS GROSS (Costume Designer) Charlene Gross’s costume designs for theatre, dance and opera have been seen on and off Broadway, across the country and on London’s West End. Currently she is an Assistant Professor of Costume Design for Penn State’s School of Theatre. She has been Resident Costume Designer for Ohio Light Opera since 2005, where she has designed sets and costumes for over 50 productions. Design credits include Cleveland Museum of Art, Florida Repertory Theatre, Cleveland Playhouse, Ingenuity Festival, the Flea, Rattlestick Theatre, Perry Street Theatre, Eastman Opera Theatre, and NYC Fringe Festival. Dance designs have been seen at Cain Park, Gibney Studios (NYC), Joyce SoHo, Symphony Space, Cunningham Studios, The Yard (Martha’s Vineyard), West Wave Dance Festival, NBC Nightly News, and The Gamers’ Manhattan Magic at the Sands Casino, Atlantic City. She has worked Off-Broadway and regionally at Seattle Repertory, Guthrie, NY Public Theater, Florida Stage, New York Shakespeare Festival, Manhattan Theatre Company, Berkshire Theatre Festival, and the Classic Stage Company. Educational design credits include work at Berkeley Carroll School, the Juilliard School, Columbia University, NYU, Ashland University, Baldwin Wallace University, University Memphis Opera, and The College of Wooster. Ms. Gross holds a MFA from NYU Tisch School of the Arts. She is a proud member of United Scenic Artists, Local 829.

KAREN PERLOW (Lighting Designer) returns to Merrimack Repertory Theatre after designing Native Gardens and The Royale. She has designed lights for many greater Boston venues, including SpeakEasy Stage Company, Lyric Stage Company, Boston Symphony Orchestra, New Repertory Theatre, Actors’ Shakespeare Project, Boston Playwrights’ Theater, Central Square Theater, Odyssey Opera, and Shakespeare and Company. She has taught Lighting Design at Northeastern University and MIT and guest designed at Boston College, Salem State University, and Boston Conservatory. She also serves as the treasurer of the Theatre Community Benevolent Fund. She has received several IRNE
Awards for Best Lighting Design, and Best Light Design at the NYC United Solo Theater Festival.


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


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, Ronne 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 Onotage. 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.

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 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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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

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.
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LOWELL, MA

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COCKTAILS  BEER  &  WINE

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Congrats to another MRT Season!

61 MARKET ST DOWNTOWN LOWELL