



MERRIMACK REPERTORY THEATRE



TINY BEAUTIFUL THINGS

BASED ON THE BOOK BY CHERYL STRAYED

ADAPTED FOR THE STAGE BY NIA VARDALOS

Co-conceived by Marshall Heyman, Thomas Kail,
and Nia Vardalos

DIRECTED BY JEN WINEMAN

SEPTEMBER 11 – OCT 06, 2019



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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



Welcome to the 2019-20 Season at Merrimack Repertory Theatre! I am so excited to share this season with you.

We've been working on this season for over a year—we read more than 40 plays; we crunched numbers; we hired directors, designers, and actors; we created marketing plans and strategized new ways to engage our donors. After all that work, we are ready to share the first play of the season, *Tiny Beautiful Things*, with you. Personally, this play combines two of my favorite things—advice columns and the words of Cheryl

Strayed. I love advice columns (and Strayed's writing) for the same reasons that I love theatre—they make us laugh, make us feel less alone, and give us a new perspective on the world. With the addition of *Erma Bombeck: At Wit's End* as the last show of the season, we're starting and ending our season with lots of heart and humor.

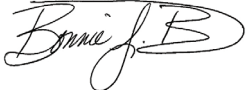
Last season, the Board of Trustees undertook a huge thing—creating a new strategic plan for MRT. The Trustees gathered feedback from across the organization and community and crafted some big goals for MRT, including our new mission and vision statements:

We create remarkable new and contemporary plays that bring joy to our art form while engaging, entertaining and enriching our community.

Our vision is to be the national leader of new play production and the first choice for playwrights to premiere their work, attracting the best artists while modeling equity, diversity and inclusion across the community.

You are part of our vision and our mission, and together we engage, entertain, and enrich our community. The tiny beautiful thing that I love about this mission statement is the idea that we bring joy to our art form. When that word was added to an early draft of the mission, I was skeptical. We were, and are, struggling to find the resources to support our vision. But here's the thing, there is joy in this work even when it's challenging.

Thank you.



Bonnie J. Butkas

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

FROM TERRY BERLINER, INTERIM ARTISTIC DIRECTOR



It is an honor to serve as Interim Artistic Director for MRT. What that means is that I have stepped in where Sean Daniels left off and am, hopefully, making a seamless transition to the stellar new leadership that MRT will announce in the near future. The search for the ideal artistic leader is in full swing and in excellent hands. Until that person has been engaged, I will be here to serve the theatre, community, staff, artists, and audiences.

I've inherited a wonderfully crafted, well thought-out season, filled with artists new (and returning) to MRT, and new to me. As I've gotten to know them and the line-up of plays for the 2019-20, season. I can without hesitation say that we are lucky to have such an extraordinary group of theatre makers in our midst. Get ready for work that challenges what you think, shines a light on what you may not know, and explores the human heart in all of its deep and profound twists and turns.

By exclusively focusing on new work, MRT and you have signed a pact to explore voices of today and find those stories that live on well beyond us. You have signed on to shape the landscape of theatre across the country, around the world, for future generations.

Over the past 25 years, I have devoted myself to new work because I believe that that is our duty to our art form. I have never been afraid of the unknown. And, when I have found an extraordinary piece that I hear for the first time ever, and it cracks open my heart, I want to tell all my friends. I want to share a brand-new story with anyone passionate about theatre, anyone who cares about the human condition.

Cutting a path for new voices that represent us today takes work. Meaning new work, like small children, needs a nurturing and safe place to grow and reach their potential. Ten percent of all the plays I've ever seen or read (which is a lot) are excellent. If there is one play in this season's line-up that moves your soul or teaches you something you don't know, or makes you feel something deeply true, then we have been a success. I have a feeling that more than one of these delicious new works will make you feel more connected to each other and to the art that you and MRT support.

Supporting the artists of today and the art form for tomorrow is a tremendous gift and an exceptional way to affect change and make the world a better place. For this, we thank you for your incredible generosity.

I look forward to meeting you in person, hearing your thoughts on the work, and continuing to bring great theatre to Lowell and well beyond.

With respect and love,



Interim Artistic Director

FROM NIA VARDALOS, PLAYWRIGHT



The letters are real. I thought, as I read Cheryl Strayed's incredibly moving book, *Tiny Beautiful Things*.

People wrote these letters.

A few years ago, author Cheryl Strayed gave advice as Sugar for the literary website, The Rumpus, and later collected the letters into a book. Journalist Marshall Heyman gave his friend, director Thomas Kail, the book and Tommy gave it to me suggesting it could become a play. As I read the letters exchanged, I wept, smiled, and was astonished by the raw and extraordinary candor.

Sugar and the writers of the letters reveal themselves, and we find ourselves in their conundrums and sorrows, in their lives lived and roads traveled. I yearned to be as bold, audacious and willful. As I adapted the book into a play, I found the words so illuminating that I grieved and moved on from certain events of my own.

Still, if I had one letter to write, it would be:

Dear Sugar, I hope to be as brave as the writers of the letters and as open as Cheryl Strayed.

— Nia Vardalos



(l-r) Nael Nacer, Caroline Strang, Lori Prince and Shravan Amin. Photo by Meg Moore.

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Follow the conversations:
#TBTMRT



(l-r) Matthew Yee, Peter Sipla, Aja Wiltshire, Eileen Doan, Greg Watanabe. Photo courtesy of Victory Gardens Theatre.



(l-r) Peter Sipla, Eileen Doan, Matthew Yee, Aja Wiltshire, Greg Watanabe. Photo courtesy of Victory Gardens Theatre.

“Remarkable...superb...triumphant”

—Chicago Tribune

MRT AND THE CAMBODIAN MUTUAL ASSISTANCE ASSOCIATION WILL CO-HOST A FREE EVENING OF VIDEO, LIVE MUSIC, AND SPECIAL GUESTS.

CRB Party

CELEBRATE THE FIERY, FUNNY BRILLIANCE OF CAMBODIAN ROCK BAND

TUESDAY, OCTOBER 1, 6 P.M. AT THE NANCY L. DONAHUE THEATRE

THE PARTY WILL SERVE AS AN INTRODUCTION TO THE EAST COAST PREMIERE OF LAUREN YEE'S CAMBODIAN ROCK BAND, DESCRIBED BY THE CHICAGO SUN-TIMES AS “BRILLIANT . . . CRAZILY CLEVER AND COMPELLING. THERE'S NEVER A DULL MOMENT.”

CAMBODIAN ROCK BAND IS A CO-PRODUCTION WITH VICTORY GARDENS THEATRE IN CHICAGO, WHERE THE PRODUCTION DEBUTED LAST SPRING, AND CITY THEATRE IN PITTSBURGH, WHERE IT IS CURRENTLY PLAYING. THE SHOW ARRIVES HERE OCTOBER 16.

CAMBODIAN ROCK BAND

Oct 16-Nov 10

BY LAUREN YEE

DIRECTED BY MARTI LYONS

SONGS BY DENGUE FEVER

ADDITIONAL SONGS BY SINN SISAMOUTH,
VOY HO, AND ROS SEREY SOTHEA

In 1978, a father flees Cambodia's Khmer Rouge regime. Thirty years later, his daughter attempts to piece together her family history, kicking off the events of *Cambodian Rock Band*, "a riveting play that's part mystery, part history lesson, and part unabashed jukebox musical concert," according to *Broadway World*. Rock Band celebrates the resilient bond of family through hardship and sacrifice and the enduring power of 70s music.

"A fierce, gorgeous, heartwarming, comedic fairy tale. Yee has made her characters so joyfully and ridiculously human that it's impossible not to identify with them."

- *Los Angeles Times*

A co-production with City Theatre in Pittsburgh and Victory Gardens in Chicago.

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(l-r) Matthew Yee, Aja Wilshir in *Cambodian Rock Band*. Photo courtesy of victorygardens.com

BONNIE J. BUTKAS
EXECUTIVE DIRECTOR



TERRY BERLINER
INTERIM ARTISTIC DIRECTOR

PRESENTS

TINY BEAUTIFUL THINGS

Presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.

BASED ON THE BOOK BY
CHERYL STRAYED

ADAPTED FOR STAGE BY
NIA VARDALOS

CO-CONCEIVED BY Marshall Heyman, Thomas Kail and Nia Vardalos.

FEATURING

LORI PRINCE

SHARAVAN AMIN

NAEL NACER

CAROLINE STRANG

SCENIC DESIGNER

TIM MACKABEE ^

COSTUME DESIGNER

LEON DOBKOWSKI ^

LIGHTING DESIGNER

MARIE YOKOYAMA

SOUND DESIGNER

EMILY AUCIELLO

SUGAR CASTING BY

JUDY BOWMAN, CSA

PRODUCER

PETER CREWE

PRODUCTION STAGE MANAGER

MAEGAN A. CONROY

DIRECTED BY

JEN WINEMAN +

SEPTEMBER 11-OCTOBER 6, 2019

+Member of Stage Directors and Choreographers Society Actos and Stage Managers appear courtesy of Actors Equity Association
^Member of United Scenic Artists Appears



Merrimack Repertory Theatre is funded in part by the Massachusetts Cultural Council, a state agency.



The Cohort Club is funded in part by Mass Humanities, which receives support from the Massachusetts Cultural Council and is an affiliate of the National Endowment for the Humanities.

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CAST

Sugar Lori Prince
Letter Writer 1 Nael Nacer
Letter Writer 2 Caroline Strang
Letter Writer 3 Shravan Amin

ADDITIONAL CREATIVE STAFF

Assistant Scenic Designer Kyu Shin

TIME AND PLACE

Late evening into early morning.

Approximately 85 minutes with no intermission.



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.

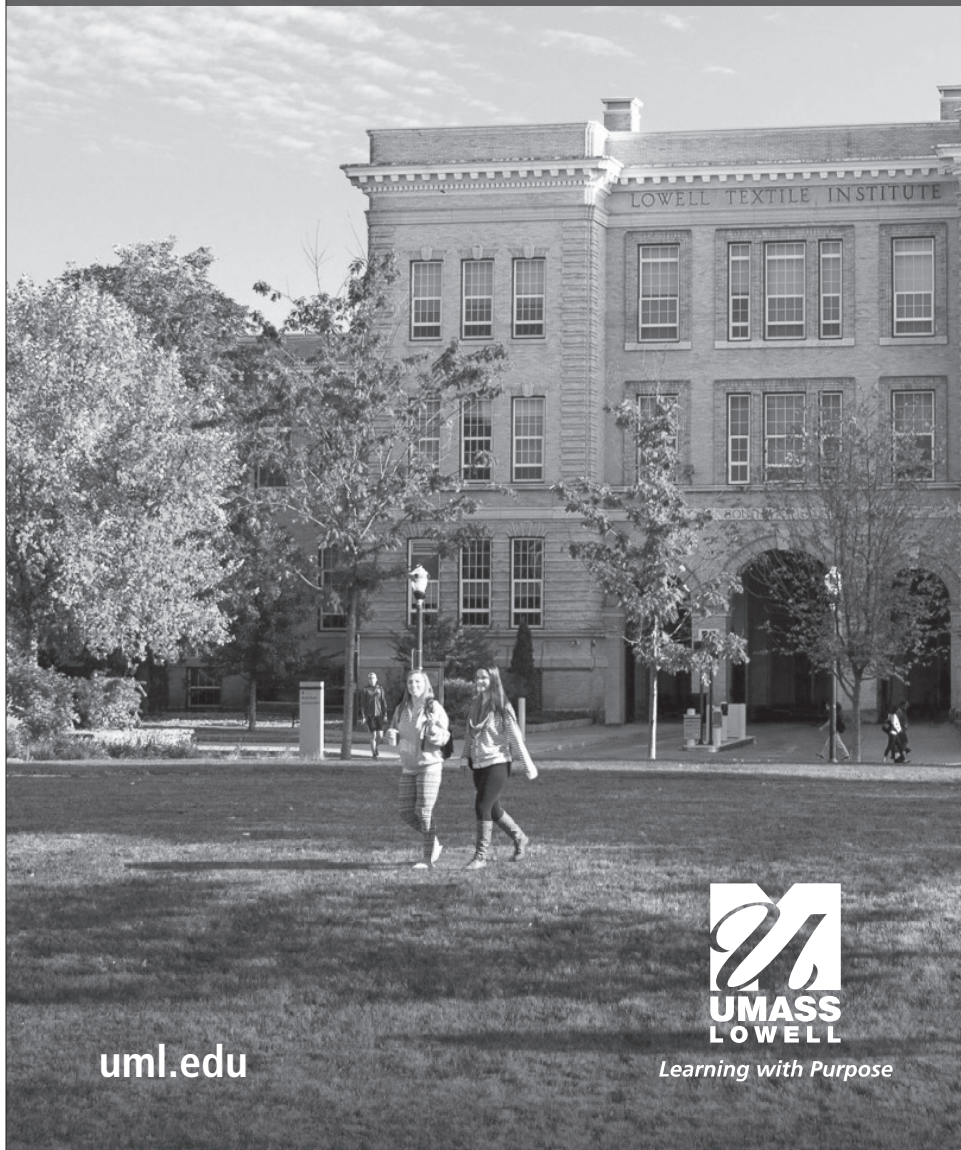


Merrimack Repertory Theatre is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre.



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).

UMASS LOWELL is proud to support the art and artists of the Merrimack Repertory Theatre.



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Learning with Purpose

WHO'S WHO



LORI PRINCE (*Sugar*)

Off-Broadway credits include *Lyric is Waiting* (kef productions) and *Sarah, Sarah* (Manhattan Theatre Club). Regional credits include *An Entomologist's Love Story* (San Francisco Playhouse), *Clean Alternatives* (Kitchen Theater Company), *Detroit* (Theatre Squared), *Not Medea* (B Street Theatre), *Educating Rita* (Triad Stage), *Pride and Prejudice* (Denver Center Theater Company), *Rocket City* (Alabama Shakespeare Festival), *A Midsummer Night's Dream* (Lake Tahoe Shakespeare Festival), *Pirandello's Henry IV* (Repertory Theater of St. Louis), *The Front Page* (Playmakers Repertory), *Hamlet and Key West* (Geva Theatre Center), *The Unexpected Guest* (Arts Center of Coastal Carolina), *Lobby Hero* (Wellfleet Harbor Actors Theatre), *The Book of Ruth* (Alliance Theatre Company), *A View From The Bridge* (Theatrefest), and *And Then They Came For Me* (George Street Playhouse). Film: *Before the Bomb*, *Epic*, *Last Call* and *212*. TV/New Media: *lif-eaf/ter*, *Are We There Yet?*, *Law and Order* and *Law & Order: SVU*. BFA in Acting from Syracuse University.



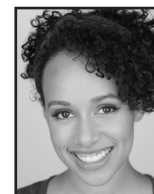
SHRAVANAMIN (*Letter Writer #3*)

Shravan is an actor and improv comedian in New York. He has performed improv at UCB Theatre and other regional theaters. He's also an Equity stage actor and has performed at The Kennedy Center, Studio Theatre, and Shakespeare Theatre Company in DC, Wilma Theater in Philadelphia, and Virginia Repertory Theatre in Richmond. In 2016, Shravan was featured in the U.S. premiere of Tom Stoppard's *The Hard Problem*. His training includes the UCB Theatre improv curriculum, Bob Krakower's On-Camera Class, and the Studio Theatre Acting Conservatory, Public Theatre, and was in the revival of Arthur Miller's *An American Clock* at the Mark Taper Forum.



NAEL NACER (*Letter Writer #1*)

is thrilled to return to Merrimack Repertory Theatre after performing in *45 Plays for 45 Presidents* and *It's a Wonderful Life: A Live Radio Play*. Area credits include *Romeo and Juliet*, *A Doll's House*, *Bedroom Farce*, *Come Back, Little Sheba*, *Awake and Sing!*, *The Seagull*, *Our Town* (Huntington Theatre Company), *The Return* (Israeli Stage), *Small Mouth Sounds*, *A Future Perfect*, *Tribes* (SpeakEasy Stage Company), *Macbeth*, *Equivocation* (Actors' Shakespeare Project), *True West*, *The Flick* (Gloucester Stage Company), *Calendar Girls* (Greater Boston Stage Company), *Constellations*, *Sila*, *Distracted* (Central Square Theater), *Mr. Burns, a post-electric play*, *Intimate Apparel*, *Animal Crackers* (Lyric Stage Company), *A Number*, *Pattern of Life*, *Lungs*, *The Kite Runner*, (New Repertory Theatre), *Rhinoceros*, *Windowmen*, *Gary* (Boston Playwrights' Theatre), *Love Person*, *1001*, *The Aliens*, *The Last Days of Judas Iscariot* (Company One), and *Shear Madness* (Charles Playhouse). Mr. Nacer has received IRNE and Elliot Norton awards for his work. He is a resident acting company member with Actors' Shakespeare Project and a monologue coach with My College Audition.



CAROLINE STRANG (*Letter Writer #2*)

Caroline is excited to be making her MRT debut. Past theatre includes Maureen in *The Bluest Eye* (Guthrie Theatre); Miranda in *The Tempest*, Iris/Hunger in *Metamorphoses*, *Cinderella* in *Into The Woods*, Actor 4 in *We Are Proud To Present...*, Company in *Sweeney Todd*, Company in *Private Lives* (Playmakers Rep); Ella in *Cinderella*, Margo in *The Diary of Anne Frank* (People's Light); Jo in *The Legend Of Georgia McBride* (Hippodrome Theatre); Cassio in *Othello* (The Brick, NYC); Belle in *Beauty and the Beast*; Agnes in *I Do, I Do!*, Annelie in *Steel Magnolias*, Winnifred in *Once Upon A Mattress* (Redhouse Arts). Training: MFA, UNC-Chapel Hill Professional Actor Training Program. BA Music, Western Connecticut State.

2019 - 20 SEASON

TINY BEAUTIFUL THINGS

BY NIA VARDALOS | SEP 11 - OCT 6

CAMBODIAN ROCK BAND

BY LAUREN YEE | OCT 16 - NOV 10

THE WICKHAMS: CHRISTMAS AT PEMBERLEY

BY LAUREN GUNDERSON AND MARGOT MELCON
NOV 27 - DEC 22

MAYTAG VIRGIN

BY AUDREY CEFALY
JAN 8 - FEB 2

NINA SIMONE: FOUR WOMEN

BY CHRISTINA HAM | FEB 12 - MAR 8

THE LOWELL OFFERING

BY ANDY BAYIATES AND GENEVRA GALLO-BAYIATES
MAR 18 - APR 12

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BY ALLISON ENGEL AND MARGARET ENGEL
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Joel Van Liew, Brian Beacock in *Slow Food*. Photo by Meghan Moore.

WHO'S WHO

JEN WINEMAN (*Director*) is a Brooklyn-based director & choreographer. Her work has been seen at theaters in New York and across the country. Most recently Jen directed and choreographed the world premiere of *Dog Man: The Musical*, which just finished a critically acclaimed run Off-Broadway at the Lucille Lortel Theatre. Other New York credits include *Less Than 50%* (59E59), *Surfer Girl* (Animus), *My Heart is in the East* (La Mama), *Fable* (NYMF), *The King's Whore* (Walkerspace); *F#%king Up Everything* (Elektra Theater), *Estrella Cruz [The Junkyard Queen]* (Ars Nova). Touring productions include *Twelfth Night* and *A Midsummer Night's Dream* (Asolo Repertory Theatre). Regional credits include *Game On* (Pittsburgh CLO Cabaret); *Shakespeare in Love* (Virginia Rep); *Into the West* (Tantrum Theater); *Baskerville* (Dorset Theatre Festival); *The Elaborate Entrance of Chad Deity* (Asolo Repertory Theatre & Miami New Drama); *Sweeney Todd* (Playmakers Rep); *The 39 Steps*, *Shipwrecked* (Triad Stage); *The Hunchback of Seville* (Washington Ensemble Theatre); *Bubble Boy* (American Theater Group); *Aloha Say the Pretty Girls* (Theatre Vertigo). Jen was a co-founder and co-artistic director of Studio 42, is an affiliated artist with New Georges, an alum of the Soho Rep Writer/Director Lab, an associate member of Telluride Theatre, and a proud member of the SDC. She received a B.A. from Vassar College and her M.F.A. in directing from Yale School of Drama. Up next, Jen will direct the world premiere national tour of *Dog Man: The Musical* for TheatreworksUSA. www.jenwineman.com

TIM MACKABEE (*Set Designer*) **Broadway:** *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). **West End:** *The Elephant Man*. **Off-Broadway:** *Heathers*, *The Last Match* (Roundabout), *Vietgone* (MTC), *Guards at the Taj* (Lortel Award), *Describe The Night*, *Our New Girl* (Atlantic), *Luce* (LCT), *Gigantic* (Vineyard). **TV:** "Amy Schumer: Live at the Apollo" (HBO), "Gotham," "Smash," "The Today Show." Education: North Carolina School of the Arts, Yale School of Drama. timmackabeedesign.com, @timmackabeedesign.

LEON DOBKOWSKI (*Costume Designer*) **MRT:** *Cry It Out*. Past productions with Paper Mill Playhouse, The Muny (St. Louis Theater Circle Award, Seussical, The Wiz; Judy Award, Tarzan), Weston Playhouse, Theatre Under the Stars, George Street Playhouse, Irish Repertory Theatre, Yale Repertory Theater, Pittsburgh CLO, Music Theater of Wichita, Engeman Theater, Blumenthal Performing Arts Center, Feld Entertainment's Disney Live, Maltz Jupiter Theatre, Asolo Repertory Theatre, Epic Theatre Ensemble, Westchester Broadway, NYMF (Outstanding Costume Design, *Claudio Quest*), Cape May Stage, TheaterWorks Hartford (CT Critics Choice Award nomination, *The Legend of Georgia McBride*). MFA Yale School of Drama. www.LeonDobkowski.com @MrLeonD

MARIE YOKOYAMA (*Lighting Designer*) **Off-Broadway:** *Do You Feel Anger*, *Daybreak*, *Film Chinois*, *Three Trees*. Other **NYC credits:** *Wilder Gone*, *Pillowtalk*, *Orpheus in the Underworld*, *Bum Philips*, *Maria Celeste*. **Regional:** *Testmatch* (ACT, San Francisco); *Almost Maine*, *On Golden Pond*, *Ragtime*, *Passion Play*, *A Man of No Importance*, *Bloody Bloody Andrew Jackson* (Redhouse, Syracuse); *Hound of the Baskervilles* (Gulfshore Playhouse, Naples, FL), *Faust* (Curtis Institute of Music, Philadelphia), *Compulsion* (Yale Rep, New Haven, CT). MFA from Yale School of Drama.

EMILY AUCIELLO (*Sound Designer*) Recent designs include *King Philip's Head Is Still On That Pike Just Down the Road* (Clubbed Thumb), *Ain't No Mo'* (Public Theater), *The Drinking Bird* (New Ohio Ice Factory), *Raja Feather Kelly's UGLY* (The Bushwick Starr), *Corey and Vanessa Present an All-Female Educational Touring Production of Of Mice and Men* (The Tank), *Another Fucking Warhol Production* (The Kitchen). Auciello is a member of the feath3r theory, a collaborator of *I'm Trying*, and the unofficial DJ of FEAST: A Performance Series. Love to Alex.

MAEGAN A. CONROY (*Production Stage Manager*) Maegan is thrilled to be returning to MRT for her second full season! Selected previous credits include *Cry It Out*, *The Heath*, *Miss Bennet: Christmas at Pemberley*, *Native Gardens*, *The Royale* (Merrimack Repertory Theatre); *Creditors*,



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WHO'S WHO

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.

JUDY BOWMAN (CSA) With MRT: *Native Gardens, Abigail/1702*. Recent NY credits: *Nothing Gold Can Stay* (PCP/Shelley Butler), *Molly Sweeney* (Keen Co), *Greg Keller's Dutch Masters* (PCP/Andre Holland), *The Net Will Appear* (59e59). Regional: *Fairview* (Woolly Mammoth), *Dorset Theatre Festival* (10 seasons), *The Royale* (ATC), *The Corpse Washer* (Humana), *The Invisible Hand* (CPH), *Smart People* (DCPA), *Cry It Out* (Studio Theatre DC & DTF), etc. Film/TV: *Big Dogs, Hurricane Bianca, Trick, Separation, Lost Cat Corona, Gold Star*. Artios Award nominee for Best Web Series Casting, PT Barnum Award recipient. www.judybowmancasting.com

PETER CREWE (Producer) MRT: *Producer: The Heath, Slow Food, Miss Bennet: Christmas at Pemberley, Murder for Two, Native Gardens, The Villains' Supper Club, 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 for 45 Presidents, Home of the Brave, Tinker to Evers to Chance, It's A 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, MA with her family and her dog, Zeus.

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



Outstanding!

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WHO'S WHO

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 middle and high school 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 for college performers, *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 five 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 opens 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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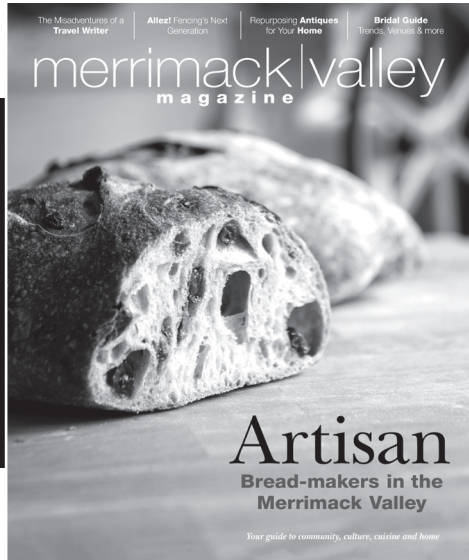


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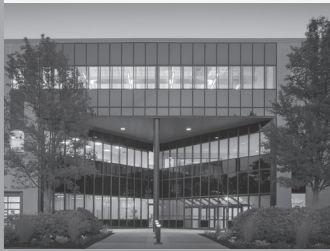
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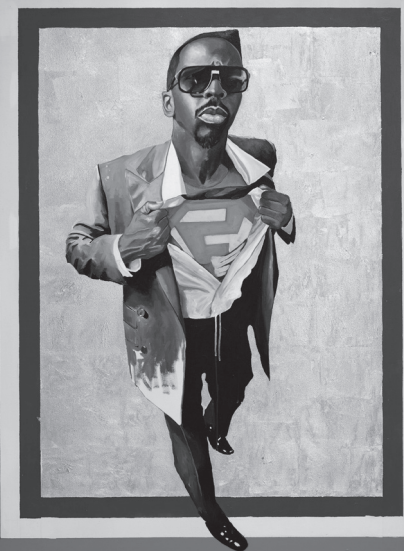


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Men of Steel, Women of Wonder

October 5, 2019–January 5, 2020

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through July 31, 2020

plus highlights from the collection

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Men of Steel, Women of Wonder is organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas. Image: Fahamu Pecou, *Nunna My Heros: After Barkley Hendricks' 'Icon for My Man Superman,'* 1969, 2011. Acrylic, gold leaf, and oil stick on canvas; 63 x 49.5 inches. Collection of the Nasher Museum of Art at Duke University. Gift of Marjorie and Michael Levine, 2012.8.1. © Fahamu Pecou. Photo by Peter Paul Geoffrion

ADDISON

Addison Gallery of American Art | Phillips Academy | 3 Chapel Avenue, Andover, MA | addisongallery.org



Learning in Retirement Association at UMass Lowell

The Learning In Retirement Association (LIRA) is an organization of people curious about the world around them and who share an interest in lifelong learning. A modest annual membership fee includes an unlimited choice of classes in arts and music, literature, history, foreign policy, science, technology and a book discussion group.

www.uml.edu/Community/LIRA/

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Email: SPouv@cmaalowell.org	Email: Vkong@washingtonsavings.com

In celebration of CMAA's 35th Anniversary, we are having a separate year-round fundraising campaign. The fund raised will support the continuity of CMAA service in the community. Visit www.cmaalowell.org/wp/cmaa-35th-anniversary-campaign/ to make an impact today!

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Living Legacy Society gifts may be made through a bequest, a gift of appreciated securities or assets, beneficiary designation of retirement plans or life insurance, a charitable remainder trust, or a gift of property.

Your support will ensure that MRT continues its vital role in arts, education, and community building for years to come.

If you have already made MRT part of your estate plans, we invite you to join the Living Legacy Society. Thank you.

For more information, please contact:

Bonnie J. Butkas, Executive Director at 978-654-7558 or bonnie.butkas@mrt.org.

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Martin Landry in *Murder for Two*. Photo by Meghan Moore

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

2. ATHENIAN CORNER RESTAURANT

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978-453-1112 | 15 Kearney Sq.

4. BREW'D AWAKENING COFFEEHAUS

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5. CAVALEIRO'S

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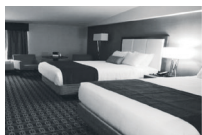
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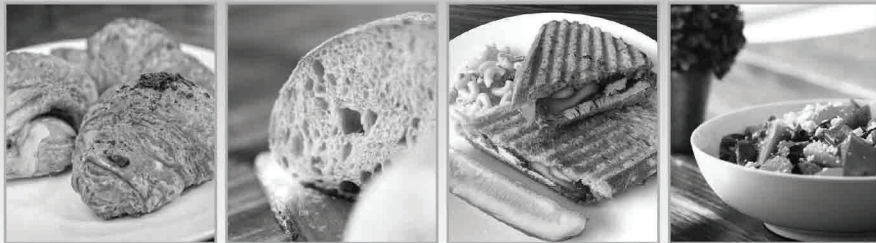
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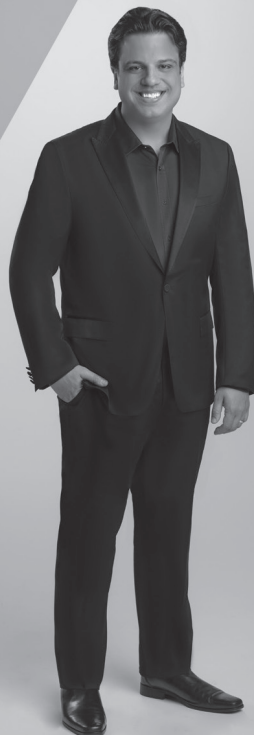
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Lowell Humane Society

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 will offer an 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 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 silence 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
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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.

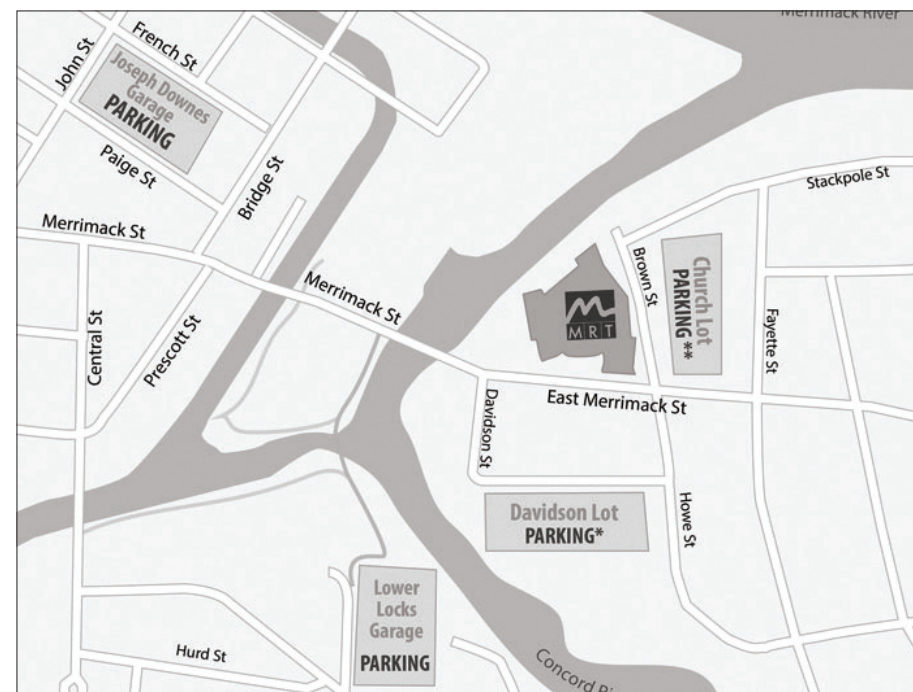
• Garage Parking

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

- Lower Locks Parking Garage: 90 Warren St. Lowell
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• 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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