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FROM SEAN DANIELS, ARTISTIC DIRECTOR



I want to take a moment of gratitude to thank all of you. Since December 2014 when I announced, it's been an absolute honor to be part of the revitalization of MRT.

With so many successes, it's been wonderful to see this community respond so positively to the work we have been doing. From Off-Broadway transfers to broken box office records to just people saying they're back to attending, it all has been thrilling,

Though we made a choice to move to be closer to family as we figure out how to be overly ambitious artists and raise a family, we will always think of Lowell as the place where we got to be a part of a truly remarkable community. (Also, like Jack Kerouac and Bette Davis, it is now the birthplace of our daughter, Vivien Adventure Daniels.)

You should know that you truly couldn't be in better hands. From Bill Wyman, who is one of the greatest board presidents I've ever known, to Bonnie Butkas who actually is the greatest Executive Director I've ever known, to the amazing production staff that works miracles to make productions that rival theaters with 5x our budget.

I can't wait to see where all of you take MRT next. This theatre has existed for 40 years because of the support of this community and people like you.

It was an honor to serve as your Artistic Director, and I look forward to cheering you on, and visiting whenever I can. You have a truly amazing organization here, and I'm grateful you let me be a part of it for so long.

Thanks again,
Sean

FROM BONNIE J. BUTKAS, EXECUTIVE DIRECTOR



When Sean Daniels messaged me that Merrimack Repertory Theatre was looking for an Executive Director, I wasn't immediately interested. I was in the midst of a master's program, had a great job at a university, and a life full of family and friends in Rochester, NY. However, it has been my dream to lead a theatre company like MRT and the chance to do it with one of my favorite artistic leaders was thrilling. So, I came for the interview. And I fell in love.

I fell in love with Merrimack Repertory Theatre, with Lowell, with the Board of Trustees, with the Greater Merrimack Valley, with the staff, and with the MRT audience. Together, we're making and supporting gorgeous new works that rival those produced by much larger theatre companies. We're responding to the world with plays that are timely, provocative, funny, and delightful.

It's hard for me personally and professionally to say goodbye to Sean Daniels. Over the last 18 months, we have worked our way through many challenges, shared more than a few coffees, and brought MRT to a new level of success. Sean is one of a kind, and it has been a privilege to collaborate with him.

Here's the thing—Sean's vision and artistry brought me to the interview, but you all made me want to stay. I'm confident that we will find another brilliant artistic leader to build on Sean's contributions. I know there's an artistic director out there who will fall deeply in love with this theatre, this community, and the possibilities for the future.

Please join me in thanking Sean for his extraordinary vision, and stay tuned for the next chapter.

Best,
Bonnie J. Butkas
Executive Director

Q&A: PLAYWRIGHT & DIRECTOR SEAN DANIELS



Are you a longtime Kerouac fan?

I always loved Kerouac, but unlike every other college guy, I loved early Kerouac. I loved the poetic nature of his writing, and that the stories were fascinating in themselves.

How did this commission come about?

When I took the job [as Artistic Director of Merrimack Repertory Theatre], I immediately started reaching out to The Estate of Jack Kerouac but got nowhere; it wasn't until Jim Sampas became the Literary Executor of the Estate that I got any traction. Jim was much more interested in keeping the words out there and finding new ways to introduce people to his other works. Strangely, the pieces of Kerouac's writing are each owned by different family members – so at first I tried to get the rights to adapt *The Town and The City* – but we couldn't get one relative to sign off on it. Jim suggested I revisit *The Haunted Life* – which was a brilliant idea.

Has the script changed a lot over the last two and half years of development?

The main change has been the addition of Chris Peña as co-director and Michelle Volansky as dramaturg about a year and half ago. The main ideas have always been the same: can you love someone you disagree with politically, the cost of war on a small town, and Jack's love for Lowell.

How do you go about adapting this kind of narrative for the stage?

Kerouac outlined all of *The Haunted Life* before he started writing, so in terms of where it goes, we've always been following his outline; we're filling in the moments that get us from Kerouac's point to point.

My main inspiration is actually that I worked with David Edgar as a director when he was trying to trim *The Life and Adventures of Nicholas Nickleby* down to a tight seven hours! (Daniels was co-director with Jonathon Moscone of Edgar's revised version of *Nicholas Nickleby* in 2005 at California Shakespeare Theater.) His take on it was that it was always an adaptation and that he knew people had come to hear the words of Charles Dickens, not his take on them. He treated all the writing as though it was transparently an adaptation, so we can hear the language of the world and not have to shove it all into dialogue. It was really an inspiring way to work on adaptations, and I think that show got him a summer home, so it seemed like a good lead to follow.

Can you describe why the workshops/developmental readings are important?

We've been very lucky to have several workshops. We partnered with UMass Lowell, Emory University, and PlayPenn in Philadelphia. I've basically made each cast over the last year come over to my house and read the newest draft. The real question has always been: how much poetry can you take in a show? We all know that what makes a good book or

Q&A: PLAYWRIGHT & DIRECTOR SEAN DANIELS

good poem does not automatically make for a good theatre piece, so we're finding out what can live in the new version. We did do a very early draft of the play for Jim Sampas, and he loved it so much he authorized us to use some letters that had been written to and from Jack – and that really allowed us to fill in the language later in the play.

What does the story of the play mean to you?

I think what's amazing about the book is that in 1941, he is dealing with the same issues we are today – a family member who believes immigrants are ruining the country, and that America used to be great, but isn't anymore.

There's a tremendous amount also in terms of race that he is grappling with – and how the American cycle is for the oppressed to become the oppressor. One of the reasons we cast it with a multi-racial cast is to see how these conversations reverberate today. In 1941 people were racist to the Irish, the French Canadians, and to the Greeks, among others – but in 2019 we might just see all of those as white people, so if we're going to see how the text of 1944, when Kerouac wrote it, still feels deeply alive today, it can't just be five white people up on stage telling this story.

And what's mixed with that is that Kerouac has an earnestness that we don't encounter anymore. He LOVES his

country, he LOVES this city, he LOVES that river – and not in a detached way – but in really wanting us to be the greatest country ever, and how do we do that except through continued examination and betterment.

The great thing about visiting any classic is to hear the ways in which we are not alone in the time we are in right now – some of these ideas we struggled with 400 years ago, and some we struggled with 80 years ago – the difference is that looking at these events or thoughts in the past gives us some distance by which we can truly see how far we've come, or not.

Does the story relate to your life, personally?

It's really the honor of a lifetime to get to adapt one of your favorite writers in his hometown. No pressure!



(l-r) Vichet Chum and Raviv Ullman.
Photo by Meghan Moore.

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SEAN DANIELS
ARTISTIC DIRECTOR



BONNIE J. BUTKAS
EXECUTIVE DIRECTOR

PRESENTS

THE HAUNTED LIFE

Produced in collaboration with Jim Samps and The Estate of Jack Kerouac

BY
SEAN DANIELS

BASED ON THE BOOK BY
JACK KEROUAC

FEATURING

VICHET CHUM*

JOEL COLODNER*

TINA FABRIQUE

CAROLINE NEFF

RAVIV ULLMAN

SCENIC DESIGNER
JAMES J. FENTON*

COSTUME DESIGNER
SARITA FELLOWS

LIGHTING DESIGNER
BRIAN J. LILIENTHAL*

SOUND DESIGNER
DAVID REMEDIOS*

DRAMATURG
MICHELE VOLANSKY

PRODUCER
PETER CREWE

PRODUCTION STAGE MANAGER
JAKOB W. PLUMMER

DIRECTED BY

SEAN DANIELS and christopher oscar Peña

MARCH 20 – APRIL 14, 2019

40th Anniversary Community Voices Project recorded, edited, and mastered by David Remedios.

The Haunted Life was developed with the support of PlayPenn, Paul Meshejian, Artistic Director, UMass Lowell, and Playwrights Center at Emory University.

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Merrimack Repertory Theatre operates under agreements between the League of Resident Theatres (LORT), Actors' Equity Association (AEA), Stage Directors and Choreographers Society (SDC), and United Scenic Artists (USA) Local USA-829, IATSE.



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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CRY IT OUT

BY Molly Smith Metzler
DIRECTED BY Amanda Charlton

This new comedy throws two very different women into an unlikely, but fierce, friendship. On maternity leave for the first time, Jessie and Lina tiptoe to their shared backyard for a precious coffee and a chat during naptime. This play, takes an honest look at the absurdities of being home with a baby, the dilemma of returning to work, and how class impacts parenthood and friendship. This whip-smart tale captures the belly laughs, raw rage, and secret confidences that come with the early days of parenthood.



Artwork by Chris Holden

A COMEDY FOR
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CAST

In alphabetical order

Garabed	Vichet Chum
Joe Martin	Joel Colodner
Vivienne Martin	Tina Fabrique
Eleanor	Caroline Neff
Peter Martin	Raviv Ullman

ADDITIONAL STAFF

Dialect Coach	Charles Linshaw
Fight Choreographer	Ted Hewlett
Fight Captain	Jakob W. Plummer

SPECIAL THANKS

Todd F. Tietchen and Katherine Gagnon

TIME AND PLACE

Lowell, 1942

Act I : 60 minutes Act II: 60 minutes with a 15 minute 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.

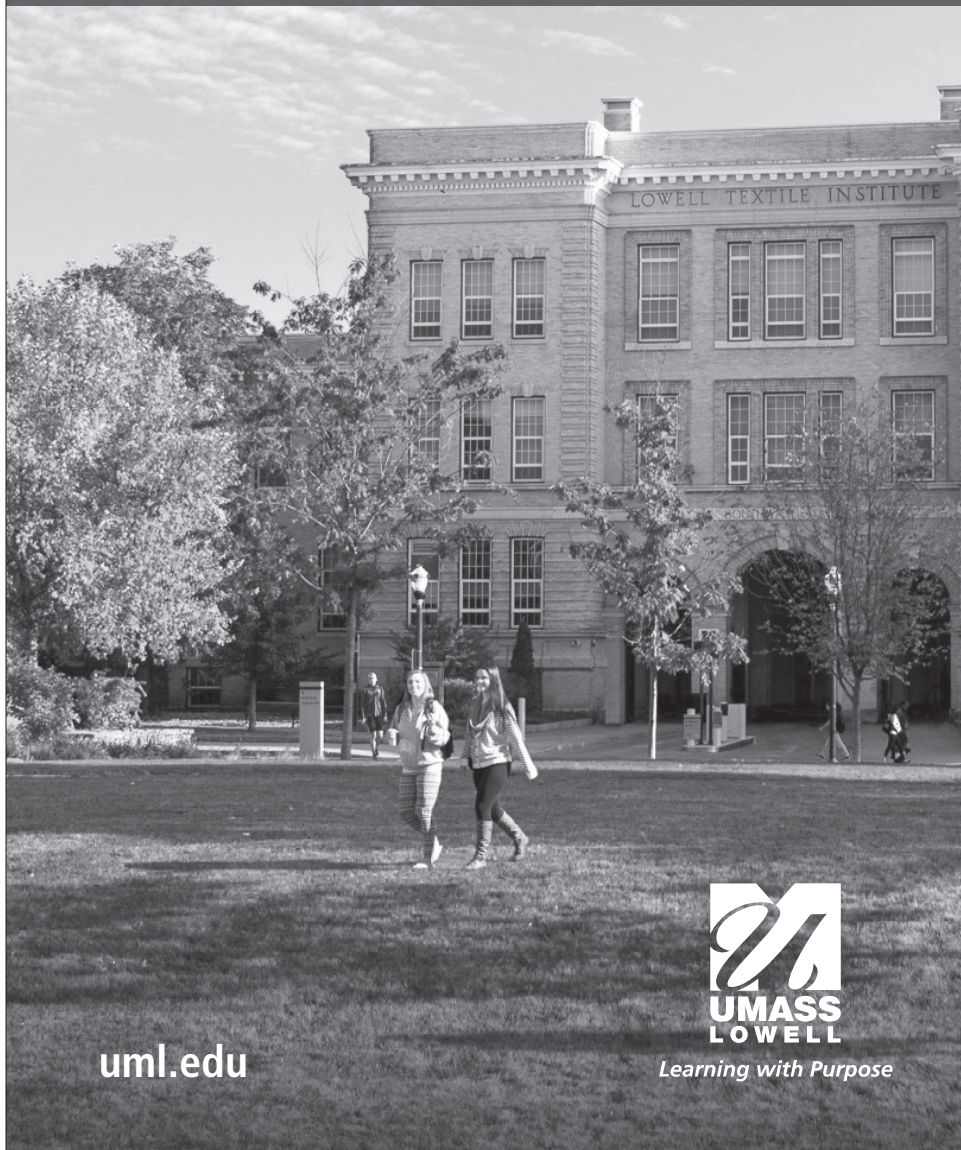


The Scenic, Costume, Lighting, and Sound Designers in this production are represented by United Scenic Artists (USA) Local USA-829, IATSE.



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

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WHO'S WHO



VICHET CHUM (*Garabed*)
MRT: KNYUM, Miss Bennet: Christmas at Pemberley. Vichet is a Cambodian-American actor, writer, director, theatre maker, originally from

Dallas, Texas, and now living in New York City. As an actor, he's worked regionally at Trinity Repertory Company, Actors Theatre of Louisville, the Guthrie Theater, Shakespeare Festival St. Louis, the Huntington Theatre Company, Everyman Theatre, New Harmony Theatre, and Weston Playhouse. In NYC, he's worked at the Cherry Lane Theater, Pan Asian Repertory Theatre, Clurman Theatre at Theatre Row, Project Y Theatre, Woodshed Collective, Slant Theatre Project, and the Incubator Arts Project. His plays have been workshopped at Steppenwolf Theatre Company, Second Generation Productions, Crowded Outlet, Weston Playhouse, Cleveland Public Theatre, All For One Theater, Amios, Florida State University, and the New Harmony Project. He is the 2018 Princess Grace Awards recipient in Playwriting. His show KNYUM had its world premiere at Merrimack Repertory Theatre in the 2017-2018 season, and he's thrilled to return to this beloved theater. He is a proud graduate of the University of Evansville (BFA) and Brown University/Trinity Repertory Company (MFA). vichetchum.com



JOEL COLODNER (*Joe Martin*) has appeared at MRT in *Native Gardens*, *A Christmas Carol*, *It's a Wonderful Life*, *Going to See the Kid*, and *Glengarry Glen Ross*, in *Rimers of Eldritch* and *That Hopey Changey Thing* at Stoneham and as Solomon

Galkin in *Imagining Madoff*, Freud in *Freud's Last Session* and Itzaq in *Two Jews Walk into a War at the New Rep*, the Stage Manager in the Huntington Theatre's *Our Town*, Signor Naccarelli in *Light in the Piazza* at SpeakEasy Stage and as V. Ira Taub in *The Tale of the Allergist's Wife* at Lyric Stage. He played King Henry in *Henry IV* parts One and Two, the Cardinal in, King of France in *King John*, Marcus in *Titus Andronicus* and Polixenes in *Winter's Tale* for Actors'

Shakespeare Project. He played the role of Uncle Peck in *How I Learned to Drive* (Off-Broadway), was Starbuck in *The Rainmaker* for The Guthrie Theatre, Ritchie in *Streamers*, Mick in *Comedians* and Horatio in *Hamlet* at the Arena Stage and Konstantin in *The Seagull* at Pittsburgh Public Theatre and was in the revival of Arthur Miller's *An American Clock* at the Mark Taper Forum.



TINA FABRIQUE (*Vivienne Martin*) Tina is thrilled to be cast in this amazing project and to work with the brilliant Sean Daniels again. Ms. Fabrique was most recently featured as soloist in *Gospel* at Colonus

at the Delacorte Theater in New York. Her other theater credits include: **Broadway/ Nat'l Tours/ New York:** *How To Succeed; Bring In Da Noise; Ragtime; Once On This Island; ELLA; Truly Blessed; Dessa Rose; The Wiz; Dolphins and Sharks; South Pacific* with Robert Goulet; *70 Girls 70; Don't Bother Me, I Can't Cope*; and *The Best Little Whorehouse in Texas* with Ann-Margret. **Regional Theater:** *Newsies; Informed Consent; Ma Rainey's Black Bottom; The Comedy of Errors; The Glass Menagerie; The Old Settler; and Women of Brewster Place.* **Television/Film:** "New Amsterdam;" "The Last OG;" "Power;" "Person of Interest;" "Law and Order: SVU and Criminal Intent;" "Reading Rainbow" (sings theme); *Black Magic for White Boys*; and *Sole Variations*.



CAROLINE NEFF (*Eleanor*) Caroline is a Steppenwolf Theatre ensemble member, where she was last seen in *The Curious Incident of the Dog in the Nighttime*, *You Got Older*, *Linda Vista*, *The Fundamentals*, *The Flick*, *Airline Highway* (including

the Broadway production at Manhattan Theatre Club), *The Way West*, *Three Sisters*, *Annie Bosh* is *Missing*, and *Where We're Born*. **Select Chicago credits:** *Lettie* (Victory Gardens - Jeff Award, Best Actor), *Uncle Vanya* (Goodman Theatre); *A Brief History of Helen of Troy* (Jeff Award - Best Actress), *The Knowledge*, *Harper Regan*, *In Arabia We'd All Be Kings* (Steep Theatre);



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WHO'S WHO

The Downpour (Route 66 Theatre); *Port* (Griffin Theatre); *4000 Miles* (Northlight Theatre); and *Moonshiner* (Jackalope Theatre). **Regional credits:** *Linda Vista* (Mark Taper Forum) and *Peerless* (Yale Repertory Theatre). **Television/Film:** recurring role on the upcoming CBS show "Red Line," as well as "Chicago PD." She's also been in "Chicago Fire," "Open Tables", and "Older Children". She is also a proud company member of Steep Theatre and holds her BA from Columbia College Chicago.



RAVIV ULLMAN (*Peter Martin*)

Raviv is honored to be making his Merrimack Repertory Theatre debut with this incredible team. **NY Theater:** *Usual Girls* (Roundabout), *Sticks & Bones* (New Group), *Russian Transport* (New Group), *Loneliness of The Long Distance Runner* (Atlantic Theater), *Bad Guys* (Second Stage). **Regional:** *Choice* (Huntington Theater), *Dead End* (Ahmanson), *Bad Jews* (Geffen), *Death Trap* (Bucks County Playhouse), *A Rosen By Any Other Name* (Connecticut Critics Circle Nomination), as well as the Broadway national tour of *The King And I*. **Television:** "Broad City," "Phil of The Future," "House," "Law & Order: SVU," "Law & Order: Criminal Intent," "Strangers," "Criminal Minds," "Cold Case," "Big Love." Thanks to Sean and Chris for having me on this historic season at MRT, and to Jack Kerouac for his ever inspiring body of work.

SEAN DANIELS (*Artistic Director, Playwright, Co-Director*) **MRT:** *The Heath*, *Slow Food*, *Miss Bennet: Christmas at Pemberley*, *The Villains' Supper Club*, *Little Orphan Danny*, *Silent Sky*, *My 80-Year-Old Boyfriend*, *Women in Jeopardy!*, *The Making of a Great Moment*, *45 Plays for 45 Presidents*, *Home of the Brave*, *Tinker to Evers to Chance*, *I and You*, *The Lion*. Sean has directed at Manhattan Theatre Club (*The Lion*, Drama Desk Award & Theatre World Award, nominated for Lucille Lortel and Outer Critics Circle), Lynn Redgrave (NYC), The Kennedy Center (Washington, D.C.), St. James (West End, London – *The Lion*, winner of Best New Musical), Actors Theatre of Louisville,

Arena Stage, Portland Center Stage, Geva Theatre, Old Globe, The Geffen, Playmakers Rep, A.C.T., Cleveland Play House, Milwaukee Rep, Alliance Theatre, California Shakespeare, Dad's Garage Theatre Company, Swine Palace, Neo-Futurists, Aurora Theatre, Crowded Fire, and the Edinburgh Festival Fringe. Sean has been named "one of the top 15 up & coming artists in the U.S., whose work will be transforming America's stages for decades to come" and "One Of Seven People Reshaping And Revitalizing The American Musical" by *American Theatre* magazine. His direction and shows have won "Best Play" and "Best Director" in the Bay Area, Portland, Rochester, and Atlanta. He's previously served as the Artist-At-Large for Geva Theatre Center and spent four years at the Tony Award-winning Actors Theatre of Louisville as the theatre's Associate Artistic Director (where he directed 17 productions including five Humana Festivals). Mr. Daniels is the former Associate Artistic Director/Resident Director of the California Shakespeare Theater and before that spent a decade as the Artistic Director and Co-Founder of Dad's Garage Theatre Company in Atlanta. He has developed new work with the Eugene O'Neill Theatre Center, Ars Nova, PlayPenn, Lark, PlayLabs, New York Stage and Film, Asolo Rep, Goodspeed Opera, Weston Playhouse, Bay Area Playwrights, Magic Theatre and was the first American director asked to attend the Baltic American Playwrights Conference in Hiiumaa, Estonia. He'd love to hear from you, on Twitter @seandaniels or email him at sean.daniels@mrt.org.

christopher oscar Peña (*Co-Director*) christopher is a writer, originally from California, now residing in New York and LA. Most recently, the Clarence Brown Theatre commissioned and produced the world premiere of his play *The Strangers*. In New York, the Flea Theatre produced the world premiere of his play *a cautionary tail*. His work has been developed by Playwrights Horizons, Goodman Theater, Public Theater, Two River Theater, INTAR, Ontological Hysterical Incubator, Playwrights Realm, Rattlestick Playwrights Theater, Old Vic, Orchard Project, Naked Angels, and New York|



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Theatre Workshop, among many others. A two-time Sundance Institute Theater Fellow, he has also held fellowships with the Lark Play Development Center, was a recipient of the Latino Playwrights Award, an Emerging Artist Fellow at New York Theatre Workshop, Playwrights Realm Writing Fellow, and was a part of the US/UK Exchange (Old Vic New Voices). He's a proud member of New Dramatists, an Artistic Patriot at Merrimack Repertory Theatre, was named one of "The 1st Annual Future Broadway Power List" by *Backstage*, and has been published by NoPassport Press and Smith and Krauss. In television, he was a writer on the Golden Globe-nominated debut season of the CW show "Jane the Virgin," and the critically acclaimed HBO show "Insecure" (as well as recurring on screen as the character Gary). Currently, he writes for the Starz show "Sweetbitter" and is developing an original series based on Stephen King's novel *Joyland* for Freeform. B.A. University of California, Santa Barbara/M.F.A. New York University, Tisch School of the Arts.

JAMES J. FENTON (*Scenic Designer*) *MRT*: *Miss Bennet*; *Christmas at Pemberley* (IRNE Nomination), *Silent Sky* (IRNE Nomination), *Abigail/1702*, *The Outgoing Tide*, *The Devil's Music: The Life and Blues of Bessie Smith*, *Mrs. Mannerly*. **Off-Broadway/New York**: *Southern Comfort*, *The Musical*, at The Public Theatre; *Switzerland* (NY Premier), *Kunstler*, *Fall to Earth* (New York Premiere), *Small World at 59E59*; *Promising* (World Premiere) at The Beckett Theatre; *Third Rail Projects*; *Drop Dead Perfect* (World Premiere) at St. Clements; *When We Met* (World Premiere); *Academia Nuts* (NYMF2014 Best Musical); *InProximity*, *Theatre Co.* **Regional**: *Beckett in Brief* (Norton Award-Outstanding Production), Commonwealth Shakespeare; *Peter and the Starcatcher*; Arkansas Rep; *The Devil's Music*, RMT; *Dancing Lesson*, BSC (World Premiere). **Television/Film**: "Wizard of Lies" (HBO); "Blindspot" (NBC); "God Friended Me," "The Code" (CBS), "Dickinson" (Apple TV), "High Fidelity" (Disney+/ABC). www.jamesjfenton.com

SARITA FELLOWS (*Costume Designer*) New York: *Macbeth*, *The Winter's Tale*, *Measure for Measure* (Classical Theatre); *A Chronicle of the Death of Two Worlds* (NYTW); *Loving* and

Loving (Stella Adler Studio); *MUD*, *Prospect*, *Fabuloso!* (The Boundless Theater Co.); *Forbidden City*, *A Bright Room Called Day*, *Golden Boy*, *Top Girls*, *Hoodoo Love* (Juilliard); *An Ordinary Muslim* (Associate Designer, NYTW); *Familiar* (Associate Designer, Playwrights Horizon); *Turn Me Loose* (Associate Designer, Westside Theater). **Regional**: *Her Portmanteau* (ACT); *Ain't Misbehavin'* (Signature Theatre); *Alvin and the Chipmunks Live* (2SBN); *Two Trains Running* (Weston Playhouse); *Berta Berta*; *A Late Morning with Reagan* (CATF); *Having Our Say* (Philadelphia Theater Co); *Robin Hood*, *Twelve Dancing Princesses*, *Singing in the Rain* (Summer Theater of New Canaan). **Film/TV**: "Sight Picture;" "Everybody Dies;" "Afronauts" (by Frances Bodomo, premier SWSX2016); "Dirt" (by Darius Clark Monroe, premier Sundance2016). Associate Professor Princeton University. Associate Professor NYU at Playwrights Horizons. MFA NYU/Tisch.

BRIAN J. LILIENTHAL (*Lighting Designer*) *MRT*: 27 productions including: *Slow Food*, *Miss Bennet*; *Christmas at Pemberley*, *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



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DAVID REMEDIOS (*Sound Designer*) **MRT:** *Slow Food*; *Miss Bennet: Christmas at Pemberley*; *Murder for Two*; *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:** *Quack* (Alley Theatre); *Berta*; *Berta*; *A Late Morning (in America)* with Ronald Reagan, Contemporary American Theater Festival; *Old Money*, Commonwealth Shakespeare Company; *The Curious Incident of the Dog in the Night-Time* and *The Scottsboro Boys* (IRNE Awards for Sound Design), SpeakEasy Stage Company. **Regional:** American Repertory Theatre; Huntington Theatre Company; Portland Stage; 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 School of Theatre, a proud member of United Scenic Artists Local USA 829, and is a founding member of MRT's Artistic Patriot Program. remediossound.com

MICHELE VOLANSKY (*Dramaturg*) Michele Volansky is Chair and Associate Professor of Theatre at Washington College and the Associate Artistic Director for PlayPenn. She has worked on nearly 200 new and established plays in her professional career and has served on the artistic staffs at Actors Theatre of Louisville (1992-95), Steppenwolf Theatre Company (1995-2000), and Philadelphia Theatre Company (2000-2004). She has served as reader for new play programs across the United States, as well as an editorial reviewer for Metheun Drama. She is a past president of LMDA, the Literary Managers and Dramaturgs of the Americas (2002-2004) and is the 1999 inaugural co-recipient of the Elliot Hayes Award for Dramaturgy. She holds a B.A. in English from Washington Col-

lege, an M.A. from Villanova University, and a PhD from the University of Hull (England); her dissertation explores the politics and advocacy of the critics Kenneth Tynan and Frank Rich.

JAKOB W. PLUMMER (*Production Stage Manager*) **Broadway:** *Pretty Woman*, *Oslo* (Tony Award Best Play), *Sunday in the Park with George*, *A View from the Bridge* (Tony Award Best Revival of a Play), *The Crucible*. Other credits include productions with The Kennedy Center, Lincoln Center, Juilliard School of Music, A.R.T., The GRAMMY Awards, The U.S. Open, TEDTalks, The Actors' Fund, The Junior Theatre Festival, Heartbeat Opera, Weston Playhouse, Playhouse Square, Cain Park, The World Science Festival, and Civic Entertainment. Jakob is a core member of Fair Wage Onstage (fairwageonstage.org) and an über-proud member of Actors' Equity Association.

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.

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WHO'S WHO

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.

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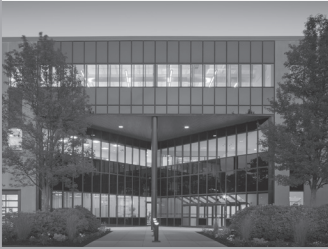


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Ramona Lisa Alexander and Thomas Silcott in *The Royale*, 2017-18 Season. Photo by Meghan Moore.

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Vichet Chum in *KNYUM*,
2017-18 Season. Photo by
Meghan Moore.

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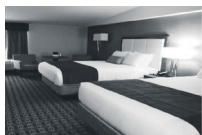
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Open Captioning

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. Open captioning uses a text screen on the side of the stage to display simultaneous transcription of dialogue and lyrics during a live performance. When booking your seats, mention your interest in open captioning in order to secure the most advantageous view. Visit www.mrt.org for dates.

Listening Devices

Please reserve our free listening devices through the box office when you make your reservation.

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.

RESTROOMS/LATECOMER POLICIES

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 in the LMA hallways or an alarm will sound. 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.

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.

BAD WEATHER POLICY

MRT does not cancel performances due to bad weather except in the event of highway closure by the State

Police. If you are concerned about driving in poor weather, contact the Enterprise Bank Box Office.

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.

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.

PARKING

• Davidson Lot: 1-199 Davidson St. Lowell

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• 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.

FOR YOUR INFORMATION

GROUPS & DISCOUNT

Discounts may not be used in combination.

• Students: \$15 any performance.

• **Groups:** Discounts are available for groups of six or more. For more information, call 978-654-7561.

• **Lowell Night:** Second Thursday night performance of each run for Lowell residents. Restricted seating. Purchase in person, \$10 each (cash only), at the Box Office three hours prior to curtain. Must show ID. Limit two per person.

• **Military:** MRT is a proud member of the Blue Star Theatre program and offers all active duty, veteran, or retired military personnel \$10 off on up to four tickets per production. Use the code MIL when ordering online or call 978-654-4678. MRT also offers 50% tickets for military personnel for our special Military Day performance of each show – 4 pm of the second Saturday performance.

• **Educators:** Take 50% off up to four tickets for Educators Day – the 4 pm performance of the second Saturday of each show.

• **\$5 First Preview Night:** Wednesday evening preview. Restricted seating. Purchase in person (cash only) at the Box Office three hours prior to curtain. Limit two per person.

CONTACT INFORMATION

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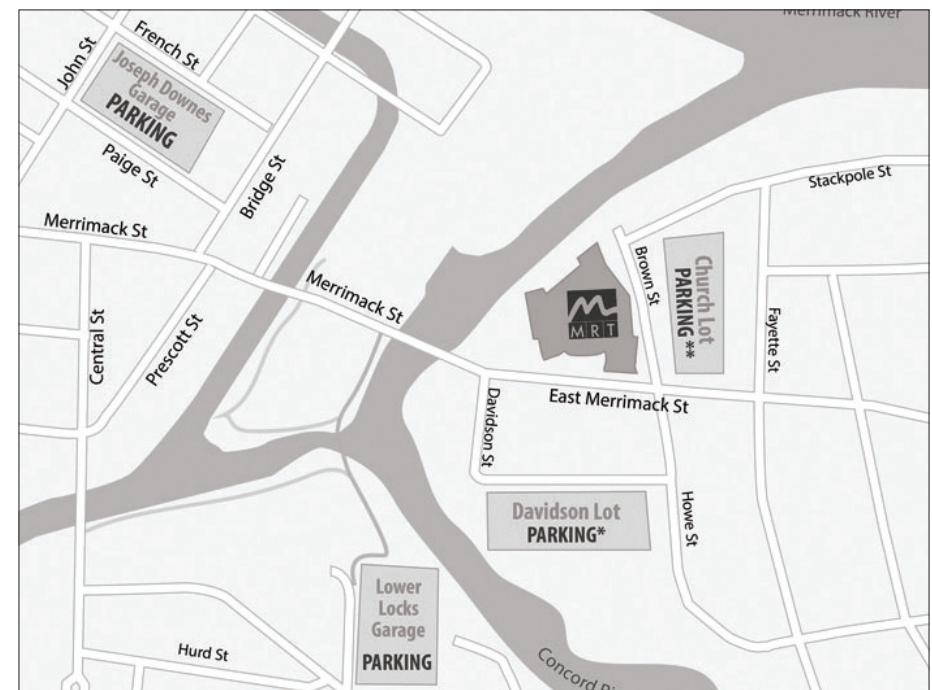
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