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Miss Bennet: Christmas at Pemberley
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Murder for Two
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Miss Bennet: Christmas at Pemberley
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FROM **NANCY L. DONAHUE**, BOARD CHAIR.



When people ask me about Merrimack Repertory Theatre's founding, I often say: "We didn't know what we were doing, we just did it." We know a little more about what we're doing now, but that same sense of "can do" spirit exists today.

Over the last 40 years, MRT has become a nationally-known theatre because of

wonderful people like you. It took millions of audience members, volunteers, donors, artists, and staff members to create and sustain a professional regional theatre in Lowell. My favorite part has always been the people—from bank leaders who invested in MRT from day one, to University of Lowell (now UMass Lowell), which gave us our first home, to the volunteers who seat you each night.

The establishment of MRT served as a catalyst for cultural organizations downtown. Having a professional theatre helped spur more non-profits to grow in Lowell, such as the New England Quilt Museum, the reinvigorated Whistler House Museum of Art, The Brush Art Gallery and Studios, Western Avenue Studios, and many more arts venues and theatre groups.

Lowell is unique – a blue-collar gateway city, a refuge for immigrants, and a home to theatre artists, who create new plays that will have long lives across the country. It's unusual for a city the size of Lowell to have a theatre like MRT, and it's terribly important. We're small, but we're tough.

My wish for Merrimack Repertory Theatre is a long life. I've stuck with MRT from the beginning because I loved bringing the best artists to Lowell. This city deserves the best.

Thank you for joining us for our 40th Anniversary Season of new plays. We're closing out the season on June 22, 2019, with a glamorous gala at the Lowell Memorial Auditorium, our sister theatre space at 50 East Merrimack Street. We hope you can join us for this very special celebration.

Nancy L. Donahue

Lowell Mayor William Damaras salutes MRT at City Hall on the occasion of our 40th birthday. (l-r) Artistic Director Sean Daniels (and Vivien), Nancy L. Donahue, Mayor Damaras, and Executive Director Bonnie J. Butkas.



MRT THROUGH THE YEARS: (Clockwise from left) Benjamin Scheur in *The Lion* in 2015. *The Passion of Dracula*, in 1979. *Survivor: A Cambodian Odyssey* in 1992. Representative Jim Shannon, co-founding Artistic Director John Briggs, Nancy L. Donahue at the original MRT space, Mahoney Hall at Umass Lowell in 1979.

AMERICAN THEATRE INTERVIEWS PLAYWRIGHT MOLLY SMITH METZLER



When I first heard the title *Cry it Out*, perhaps because I'm not a mom yet, I wasn't thinking of it in the way the phrase is used in the play. Can you talk about how you chose your title?

MOLLY SMITH METZLER: I was almost done with the play, and I still didn't have a title. I was super-stressed out about it, because I had only bad ideas, like *Two Coffees in a Yard*, or *Over Coffee*. Just horrible. Then I remembered that the two main characters briefly talk about the "cry it out" sleep method — a disputed, controversial method of "teaching" your baby to sleep through the night by leaving them to scream their lungs out. It's aggressive, and it's not unlike what new parents go through: It's terrifying and you can cry out for help all you want, but no one is coming to your side with answers. You have to figure it out on your own. So I liked this idea for a title.

The word "cry" is in the title. Do you feel like people carry a bias against that word itself, coming from a woman writer?

The main change has been the addition I think the title leads people to expect something soft, with lots of tears and breast milk. Which is not completely inaccurate—there's plenty of breast milk. But what's surprising is who is doing the most crying: the male character. He's the one "crying out" most loudly. It's an important texture of the story. To me this play is about the challenges facing new parents. It's about how unfair the socioeconomics of child care are in this country. It troubles me when the play is marketed as a "chick play." That's only 50 percent of who should be in the house. And it's contrary to the play's point: that parenthood isn't a women's issue.

When I look at your character descriptions, you explain the layered history of what these characters represent socioeconomically. Why is class so important in this story?

New parenthood is the perfect lens through which to examine socioeconomics. People talk about going back to work after you have a child like it's always a choice. Or they make it a feminist issue, making new mothers feel like they're stuck in the 1950s if they want to stay home, or they're cold-hearted careerists if they don't want to stay home. We make it black and white, and we're so judgmental. But it's a very complicated, personal, emotional, and financial thing.

Is there some place where motherhood and parenting defies socioeconomics?

The equalizer is friendship. That's what was wonderful about my maternity leave in Port Washington. I can't think of another time in life when you get to make new friends as an adult. You're home with a baby, you need to socialize the baby, and you need company to survive. So for the first time in decades, you're out at the library or coffee shops trying to make a new friend. I remember baking elaborate banana breads and trying to lure potential friends back to my crappy duplex.

Finally I met the world's nicest new mom, and she saved my life by introducing me to the new parents in the community. We were from all walks of life, from Sands Points to food stamps. We had nothing in common except one huge thing: We all had little newborns.

From "The Parenthood Trap" by Dominique Morisseau. Originally appeared in American Theatre magazine, Vol. 35, No. 10 (December 2018). Used with permission from Theatre Communications Group.



(l-r) Polly Lee, Natasha Warner, Erin Felgar and Mark Watson. Photo by Meghan Moore.



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BY
MOLLY SMITH METZLER

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ERIN FELGAR

POLLY LEE

NATASHA WARNER

MARK DAVID WATSON

SCENIC DESIGNER
TIM MACKABEE

COSTUME DESIGNER
LEON DOBKOWSKI

LIGHTING DESIGNER
ANN G. WRIGHTSON

SOUND DESIGNER
BART FASBENDER

PRODUCER
PETER CREWE

PRODUCTION STAGE MANAGER
MAEGAN A. CONROY

DIRECTED BY
AMANDA CHARLTON

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



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.

CAST

In alphabetical order

Jessie Erin Felgar
Adrienne Polly Lee
Lina Natasha Warner
Mitchell Mark David Watson

TIME AND PLACE

Port Washington, Long Island, Present Day

95 minutes - 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.

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WHO'S WHO



ERIN FELGAR (*Jessie*)
MRT: **Broadway:** *Bloody Bloody Andrew Jackson*. **Off Broadway:** *Billy Witch, The Sporting Life* (Studio 42), *Seven Minutes in Heaven* (Colt Coeur), *Wasted: An Historical Burlesque* (ANT Fest), *The Tenant* (Woodshed Collective). **Regional:** *Bloody Bloody Andrew Jackson* (Center Theater Group), *All's Well That Ends Well, Miss Julie* (Yale Rep); *On the Razzle* (Williamstown Theatre Festival). BFA University of Evansville, MFA Yale School of Drama.



POLLY LEE (*Adrienne*) **MRT:** *Silent Sky*. **Off-Broadway/New York:** Lincoln Center Theatre, Ensemble Studio Theatre, The New Group, Clubbed Thumb, New Georges, Little Lord, Jack & More. **Regional:** ART, Yale

Rep, La Jolla Playhouse, Humana Festival at Actors' Theatre of Louisville, McCarter, Wilma, Repertory Theatre of Saint Louis, Studio Arena. **International:** Selina Cross, Peyton Place BBC Radio. **Film/T.V.:** "Law & Order SVU," NBC; "Blacklist," NBC; "The Looming Tower," Hulu; "Chicago Med," NBC; "The Americans" (recurring), FX; "Younger" (recurring), TVLand; "Gotham," Fox. **Education:** New School for Drama (MFA), Royal Holloway College University of London. Other: over 100 audio books



NATASHA WARNER (*Lina*)
Natasha is a New York City based theater artist. In NYC Natasha has appeared in new and developing work at MCC, HERE, PS122, and The Lark. **Regional:** New York Stage and Film, The Geva Theater, Cape

Cod Playhouse, White Heron Playhouse, Gulfshore Playhouse, and The Boston Court. **Film:** *Farah Goes Bang* (winner of the Nora Ephron Prize at the TriBeCa Film Festival); *Odyssey* (Slamdance). **TV:** *Ground Floor* (TBS); *Betas* (Amazon). **MFA:** Juilliard. Natasha also works as a director and teaching artist. More info at www.natashabwarner.com



MARK DAVID WATSON (*Mitchell*)
Mark is chuffed to be making his Merrimack Repertory Theatre debut. His previous credits include *Indian Ink* (Roundabout Theatre), *Snow Falling on Cedars* (Hartford Stage), *The Underpants* (Syracuse Stage), *Of Mice and Men* (Pioneer Theatre), *Bloody Blackbeard* (Triad Stage) and *The Rivals* (ACT). His Film and TV credits include "Daredevil," "Blue Bloods," "Deliver Us from Evil," "L&O SVU" and "The Undying." Mark holds an M.F.A. from A.C.T.

AMANDA CHARLTON (*Director*) is a freelance theatre director in New York City. She has focused her career on developing new work as a director and artistic producer. She was the Artistic Associate and Director of The Professional Training Program (formerly known as The Workshop) at Williamstown Theatre Festival for ten years. Her directing credits include: *The Weir* for White Heron Theatre (upcoming); *True West* (reading) at Fort Bliss Army Base for Arts for the Armed Forces; *A Liberal Tradition* (workshop) at White Heron Theatre, *The May Queen* at Geva Theatre and Cape Cod Playhouse; *The Judy Show* at The Geffen Theatre, *DR2*, Williamstown Theatre Festival and Theatre J; *Caroline in Jersey* by Melinda Lopez, *Dissonance* by Damian Lanigan, *Demon Dreams* by Tommy Smith, *The Witching Hour* at Williamstown Theatre Festival. *Twelfth Night*, *Big Love*, *Our Country's Good*, *The Lover*, and *Nobody Here But Us Chickens* at Williamstown Theatre Festival Professional Training Program; *elemeno pea* by Molly Smith Metzler, *Yellow* by Cybele Pascal and *PT Butterhouse* by Elizabeth Meriwether at Juilliard; *Christmas Present* by Amy Herzog at EST; *Missing and Kissing*, *The Tanks Break* by Anne Washburn at Naked Angels; *Preserve* by Courtney Baron, *Pearl* by Anne Washburn with Rattlestick Playwrights Theatre; *The Poet and the Rent* and Daniel Goldfarb's *Dulche De Leche* (workshop) with the Atlantic Theatre Company; *A Midsummer Night's Dream*, *As You Like It*, *The Women*, *Ludlow Fair*, *Buy One Get One Free*, *Downtown*, *Fore* with Atlantic Theatre Company Acting School; *Miss Julie* at Access Theatre. She has assisted Joe Mantello and Woody Allen. She



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WHO'S WHO

received her B.F.A from Carnegie Mellon and is on the Board of SPACE on Ryder Farm.

TIM MACKABEE (*Scenic Designer*) **MRT:** debut. **Broadway:** *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). **West End:** *The Elephant Man*. **Off-Broadway:** *Describe The Night*, *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design), *Our New Girl* (Atlantic), *Vietgone*, *Important Hats of the Twentieth Century* (MTC), *Heathers The Musical*, *Luce* (Lincoln Center Theatre), *Gigantic* (Vineyard), *Much Ado About Nothing* (Public Theatre). **Regional:** Geffen, ACT San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Center Stage Baltimore, Denver Center, Portland Center Stage, Cleveland Play House, Dallas Theatre Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theatre, Bay Street Theatre, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, Studio Theatre, The Muny, Williamstown. Dance: Doug Varone & Dancers, Cedar Lake Dance. **TV:** "Amy Schumer: Live at the Apollo," "Gotham," "Smash," "The Today Show." **Education:** North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com

LEON DOBKOWSKI (*Costume Designer*) MRT debut. Past productions with Paper Mill Playhouse, The Muny (St. Louis Theater Circle Award, *Seussical*; 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, TheatreWorks Hartford (CT Critics Choice Award nomination, *The Legend of Georgia McBride*). MFA Yale School of Drama. [@MrLeonD](http://www.LeonDobkowski.com)

ANN G. WRIGHTSON (*Lighting Designer*) Recent projects include *The Rembrandt* at Steppenwolf, *Doll's House Part 2* for St Louis Rep and *Feeding the Dragon* at Hartford Stage, City

Theatre, and *The Cherry Lane* in NYC. Past projects include *Constellations*, *Hir*, and *Georama*, a musical. Ann designed the Broadway production of *Souvenir* and was a Tony nominee for her work on the Tony Award-winning *August: Osage County*, which she designed for Steppenwolf, Broadway, London, Sydney, and the national tour. She designs extensively in regional theatres, including Milwaukee Rep, the Guthrie, Denver Theatre Center, Yale Rep, the Huntington, the McCarter, the Kennedy Center, the Alliance, and ten seasons at Oregon Shakespeare Festival. In the fall of 2018, Ann was a guest lecturer at University of Texas-Austin teaching graduate Lighting Design skills. Awards include a 2017 NYMF award for Best Design for *Georama*; a 2014 PAMTA for Best Design for *Fiddler on the Roof* at Portland Center Stage; 2009 IRNE Award, Best Lighting, Fences at Huntington Theatre; and a Backstage Garland Award, *Magic Fire* at OSF.

BART FASBENDER (*Sound Designer*) MRT: debut production. Recent credits include Steve Rosen and David Rossmer's *The Other Josh Cohen*; *Accidentally Brave* at DR2, directed by Kristin Hanggi; *Million Dollar Quartet* at Rep Theatre of St. Louis; Cincinnati Rep and Bucks County Playhouse; David Cale's *Harry Clarke for Audible* and *The Vineyard*; *Sweeney Todd* at Kansas City Rep. **Other NY:** *Bloody Bloody Andrew Jackson* on Broadway, Playwrights Horizons, BAM, The Public, Cherry Lane, The Atlantic, Primary Stages, Rattlestick, PlayCo, St. Ann's Warehouse. **Regional:** The Guthrie, The Old Globe, Williamstown Theater Festival, NY Stage and Film, Geva Theater, Philadelphia Theater Company, Center Theater Group, American Conservatory Theater, and Two River Theater. Also, sound design for the film *My Name is David* and the podcast "Steal the Stars." Proud member of USA829 and Theatrical Sound Designers and Composers Association.

MAEGAN A. CONROY (*Production Stage Manager*) Maegan is thrilled to be returning to MRT for *Cry It Out!* Selected previous credits include stage manager on *Guards at the Taj* (Central Square Theatre); *The Royale* and *Chill* (Merrimack Repertory Theatre); *The Effect* and *A Measure of Normalcy* (Gloucester Stage Company); *Creditors* and *Ugly Lies the Bone* (Shakespeare



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& Company); *The Legend of Georgia McBride* (Greater Boston Stage Company); assistant stage manager on *She Loves Me*, *Mame*, *Lucky Stiff*, *Sweet Charity*, *Funny...Forum*, and *How to Succeed...Trying* (Greater Boston 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.

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.

SEAN DANIELS (*Artistic 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.

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



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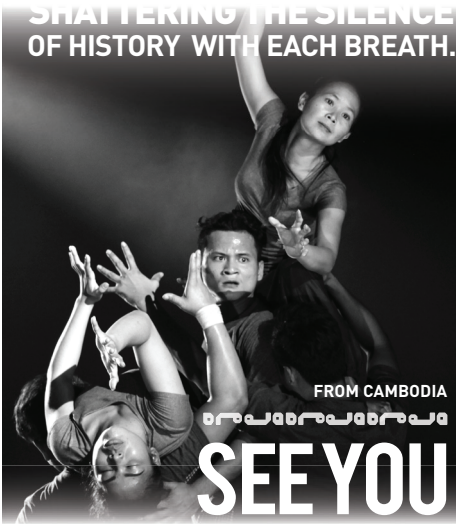
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of Development at Geva Theatre Center in Rochester, NY overseeing five years of unprecedented growth in the company's contributed income and playing a key role in a successful \$10 million capital campaign to renovate the building and grow the theatre's 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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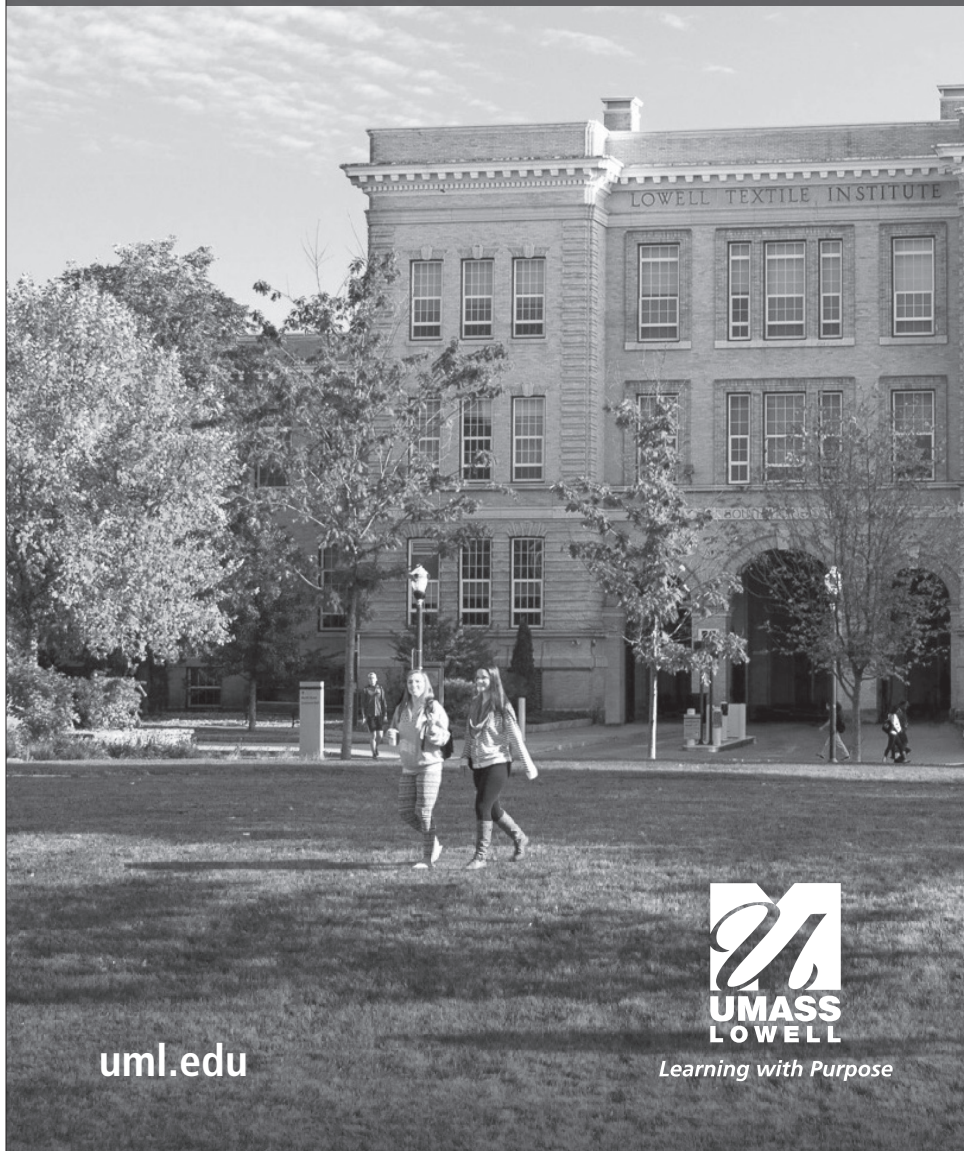
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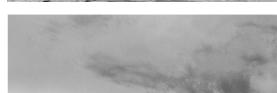


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Aaron Siskind

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MRT Young Company is supported in part by a grant from the **Lowell Cultural Council** (affiliate of Mass Cultural Council); **Greater Lowell Community Foundation**, **Ramsey McCluskey Family Foundation**, and **United Way of Merrimack Valley**.



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



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Visit mrt.org/gala for details.
Contact our development office at
978-654-7559 or devomail@mrt.org
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Vichet Chum in *KNYUM*,
2017-18 Season. Photo by
Meghan Moore.

Ticket sales and subscriptions only cover *60% of our production expenses*. Support from people like you make up the rest. Your gift is critical to our success and makes it possible for MRT to produce award-winning productions for Lowell and the Greater Merrimack Valley. Your support underwrites lighting, costumes, artist salaries, free and discounted tickets for students, community outreach efforts, and free discussions and tours.

Please consider a tax-deductible donation to Merrimack Repertory Theatre today. Simply go to our secure website at mrt.org/donate or call 978-654-7579.



Peter Sipla, Eileen Donan, Matthew Yee, Aja Wiltshire.
Photo courtesy of Victory Gardens Theatre.

ACTOR KAREN MACDONALD EARNS FOX FELLOWSHIP



Karen Macdonald

Actor Karen MacDonald, in partnership with MRT, has been named a recipient of the Fox Foundation Resident Actor Fellowship, according to the Foundation and Theatre Communications Group, the national organization for theatre. MacDonald, whose MRT credits include *Home of the Brave*, *Who's Afraid of Virginia Woolf?*, and *A Moon for the Misbegotten*, will work closely with MRT and members of the Lowell community in order to develop a new piece of work telling the history of Lowell's Mill Girls.

SPOTLIGHT: SEE CAMBODIAN ROCK BAND NOW

Our co-production with City Theatre in Pittsburg and Victory Gardens Theatre in Chicago started performances in April. Visit www.victorygardens.org to see the photos and video.

PLAYWRIGHT LAUREN YEE WINS NATIONAL AWARD

Cambodian Rock Band playwright Lauren Yee won the national Harold and Mimi Steinberg/American Theatre Critics Association New Play Award. The Steinberg Committee said, "The notion of exploring the Cambodian holocaust through contemporary investigation, past survivor memories, and rock and roll is absolutely inspired, and to execute it with such unexpected humor and supple time shifts is a real accomplishment." MRT will present the East Coast premiere in October.

YOUNG COMPANY REGISTRATION OPEN FOR TEENS

Registration is now open for the MRT Young Company summer program, a professional theatre training program for high school students, from 9 a.m. to 3 p.m. for three weeks, July 15 to August 2, in downtown Lowell. The all-inclusive rate for the full program is \$625. To register, visit www.mrt.org/youngcompany or call the Box Office at 978-654-4678.





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91 Dutton St.

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134 Merrimack St

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9. MOONSTONES

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10. OLYMPIA

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11. PURPLE CARROT BREAD CO.

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12. THE KEEP

(American/Bar)
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111 Gorham St

13. WARP AND WEFT

(American/Bar)
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197 Market St.

Most of downtown Lowell's great restaurants are a five-minute walk from MRT, so you only need to park once for dinner and a show. See page 50 for more information on parking locations and rates.

COMMUNITY PARTNERS

Please celebrate our local community partners, who support and enrich our productions. Thank you to each of them.

Mill City Grows - Native Gardens

**The Jane Austen Society of North America/
Massachusetts Region - Miss Bennet: Christmas at Pemberley**

**The Michelle Canning Band/Alzheimer's Foundation of America
UMass Lowell, D'Youville Life and Wellness Community - The Heath**

The Luna Theatre, The Pollard Memorial Library, UMass Lowell - The Haunted Life

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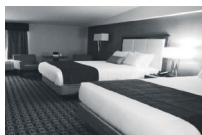


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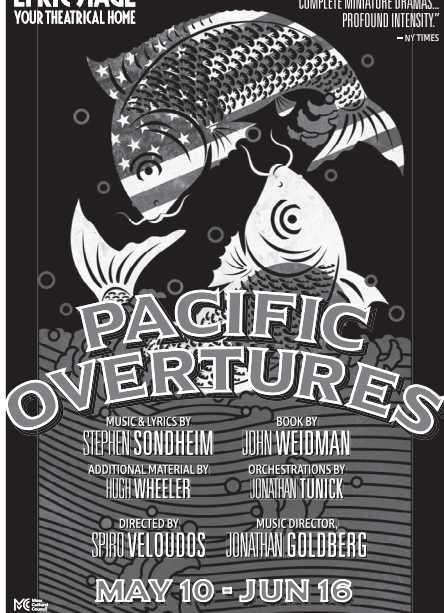
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BY NIA VARDALOS | SEP 11 - OCT 6, 2019

CAMBODIAN ROCK BAND

BY LAUREN YEE | OCT 16 - NOV 10, 2019

THE WICKHAMS: CHRISTMAS AT PEMBERLEY

BY LAUREN GUNDERSON AND MARGOT MELCON
NOV 27 - DEC 22, 2019

MAYTAG VIRGIN

BY AUDREY CEFALY | JAN 8 - FEB 2, 2020

NINA SIMONE: FOUR WOMEN

BY CHRISTINA HAM | FEB 12 - MAR 8, 2020

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FOR YOUR INFORMATION

If you have any problems during a performance, please ask one of our volunteer ushers to locate the House Manager.

ACCESSIBILITY

Open Captioning

Thanks in part to a grant and guidance from Theatre Development Fund (TDF), we 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

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.

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.

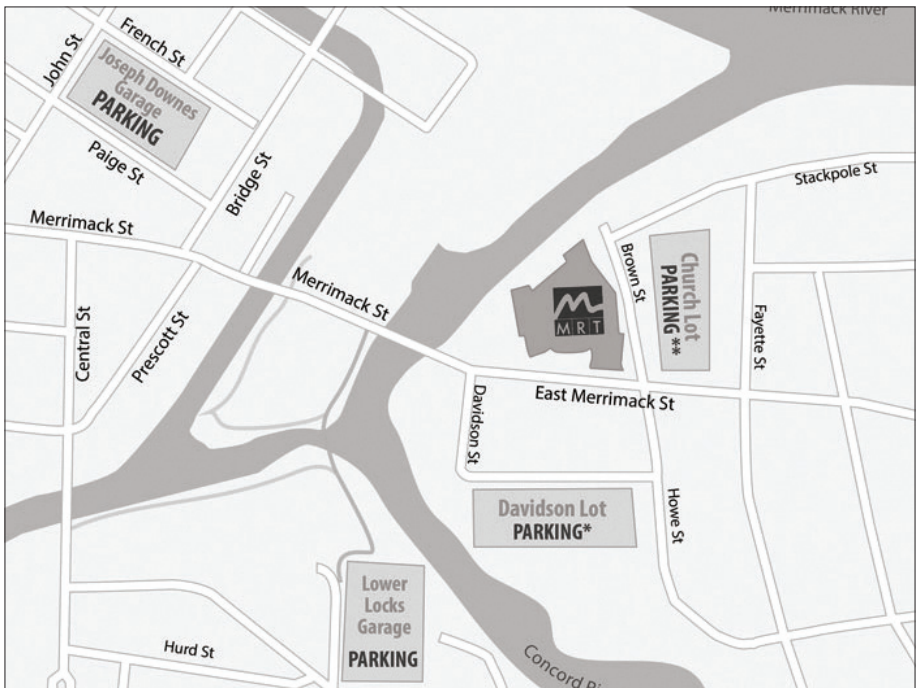
CONTACT INFORMATION

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