AMERICAN Dreams

CREATED BY LEILA BUCK & TAMILLA WOODARD
WRITTEN BY LEILA BUCK
DIRECTED BY TAMILLA WOODARD
CO-PRODUCED WITH WORKING THEATER
AND OTHER NATIONAL PARTNERS
WELCOME TO AMERICAN DREAMS, the first show in what will surely be the most unique season that we have ever produced at Round House Theatre!

When COVID-19 caused us to shut our doors in March, we hoped—like all of you—that we’d have this pandemic under control by now and would be back in the theatre together. We anxiously await the day we can share art with you in our beautifully renovated space but, until we can do that safely, we are striving to take the best of what Round House does in person and translate it to this new digital medium.

The first of three digital productions starting our season, American Dreams, explores what it means to be a citizen, and what it means to be an American. One of the silver linings of the pandemic is the opportunity to present this show in the national capital region just weeks before one of the most important elections in our lifetimes. Part of our mission is to produce “bold, outstanding theatrical experiences that inspire empathy and demand conversation,” and we believe that this unique production does just that.

We continue our season after the election with The Work of Adrienne Kennedy: Inspiration and Influence, a celebration of one of America’s most distinctive and important living playwrights. In partnership with Princeton’s acclaimed McCarter Theatre Center, this festival will feature four script-in-hand digital performances of Kennedy’s plays, and discussions with leading theatre artists about the importance of her work. This digital festival will make the forceful case that Kennedy’s plays should be considered a major part of the American theatrical canon.

We then round out our digital programming in January with the world premiere of Lauren Gunderson’s The Catastrophist, a solo play about one of the world’s leading virologists who was on the front lines of fighting ebola and swine flu, and had been warning the world about the need for pandemic insurance years before the novel coronavirus began.

In the near future, we’ll announce more details about our return to the theatre with three shows in Spring 2021. Whether we’re at a point where we can invite you all or just a few of you to watch in person, we will be doing a three-camera video shoot of all of these plays so that you have the option to watch live performances in the safety of your home.

Lastly, for those of you who are fans of Homebound, the web series we created last spring, stay tuned for a new documentary about the making of the series, created by one of the show’s stars, Resident Artist Maboud Ebrahimzadeh! We’ll be releasing that for free in the near future.

While these are very challenging times for non-profit theatres and the whole arts industry, Round House is, all things considered, doing fairly well. One of the main reasons for that is the generous support of our patrons, especially our subscribers and donors. We are grateful for your involvement and look forward to sharing this show with you.

RYAN RILETTE | ARTISTIC DIRECTOR  
ED ZAKRESKI | MANAGING DIRECTOR
ROUND HOUSE THEATRE
RYAN RILETTE, Artistic Director, and ED ZAKRESKI, Managing Director,
PRESENT
OCT 5-11, 2020
AMERICAN Dreams

WRITTEN BY LEILA BUCK
DIRECTED BY TAMILLA WOODARD
CREATED AND DEVELOPED BY LEILA BUCK AND TAMILLA WOODARD WITH JENS RASMUSSEN
IN COLLABORATION WITH OSH GHANIMAH, IMRAN SHEIKH AND THE COMPANY

A WORKING THEATER PRODUCTION

Video Designer
KATHERINE FREER
Virtual Performance Design
VIDCo
Scenic Design
RYAN T. PATTERSON
Costume Design
KERRY MCCARTHY

Sound Design
SAM KUSNETZ
Lighting Design
STACEY DEROSIER
Graphic Design
the watsons

with ALI ANDRE ALI, LEILA BUCK, INDIA NICOLE BURTON, JENS RASMUSSEN, IMRAN SHEIKH,
ANDREW AARON VALDEZ

Production Stage Manager
COLLEEN MCCGAUGHEY
Assistant Stage Manager
CAROLINA ARBOLEDA

Working Theater (Mark Plesent and Tamilla Woodard, co-Artistic Directors; Laura Carbonell Monarque, Managing Director) is the lead producer for the virtual production of American Dreams in partnership with Round House Theatre, Salt Lake Acting Company, HartBeat Ensemble, The Bushnell Center for the Performing Arts, University of Connecticut. Free Center in association with Charter Oak Cultural Center, Hartford Stage, TheatreWorks Hartford, and Marin Theatre Company. American Dreams was co-commissioned by Arizona State University’s ASU Gammage and Texas Performing Arts at the University of Texas at Austin, with support from the JKW Foundation. American Dreams was first produced by Raymond Bobgan for Cleveland Public Theatre in 2018. The recording of this production is strictly prohibited.
ADDITIONAL PRODUCTION STAFF

Production Manager: LORY HENNING
Assistant Sound Designer: MIKE DEYO
Technical Operator: NITSAN SCHARF
Technology Consultant: RYAN HOLSOOPPLE
ViDCo Virtual Design Team: JARED MEZZOCCHI, ANDRÉS POCH, TORI SCHUCHMANN, TAYLOR VERRETT, KIANA VINCENTY
Consulting Producer: AMANDA COOPER
Digital Media Management: CORYN CARSON, JENS RASMUSSEN
Production Photographer: CHERIE B. TAY
General Press Representative: MIGUEL NELSON MENDIOLA, HOLLY GARMAN

SPECIAL THANKS
Raymond Bobgan and the team at Cleveland Public Theatre; Michael Reed; Wendy vanden Heuvel; Dr. Bryan Brayboy and Delanna Stud; Handan Ozbilgin and Stephen Hitt at LaGuardia Performing Arts Center; Sophia Salguero-McGee and the Center for Ethnic Racial and Religious Understanding at Queens College; T Paul Lowry, Wes Calkin, and Merit Glover; Brenton Sullivan, Christopher Hisey, Joshua D. Brown and Lynna Metrisin; Rasha Zamamiri Ahmad Maksoud, Monte Bezell and Varin Ayal; Jason Drevenak; Alex Corona, Nabeel W Rae, Mohammed Othman; Justine Williams, Henrik Cheng; Tommy Kriegsmann; Pierre Beijani; Global Cleveland; Cathy Zimmerman; Coop’s Microcreamery; En Garde Arts; Adam Abel; Hala and Stephen Buck.

CAST
(Order of Appearance)
Bree ............... INDIA NICOLE BURTON
Sherry ............. LEILA BUCK
Chris .............. JENS RASMUSSEN
Adil ............... ALI ANDRE ALI
Alejandro ........ ANDREW AARON VALDEZ
Usman .......... IMRAN SHEIKH

American Dreams runs approximately 90 minutes with no intermission.

Actors’ Equity Association (“Equity”), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors’ Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

The Video, Lighting and Sound Designers of this production are represented by United Scenic Artists, Local USA 829 of the IATSE.

The Director is a member of the Stage Directors and Choreographers Society, a national labor union.
In 2016, Tamilla Woodard and I started dreaming about how to create something that would invite audiences to engage with what it means to them to be and to become a citizen of this country. Tamilla’s ideas, feedback, research, and words are woven through every moment of this piece, and she has been an incredibly inspiring and committed collaborator and co-creator. Jens Rasmussen has been with us since the beginning, and offered feedback, ideas, language, and research integral to the development of each character and the entire production.

The original stage version first came to life thanks to Sophia Salguero-McGee and the Center for Ethnic, Racial, and Religious Understanding at Queens College, where Monte Bezell, Ahmad Maksoud, Jens Rasmussen, and Rasha Zamamiri improvised with us and brought that very first seed to life.

Our next huge lift came from Handan Ozbilgin Bromley and Steven Hitt’s Rough Draft Festival at La Guardia Performing Arts Center, who gave us our first full workshop of the piece, with Varín Ayala, Osh Ghanimah, Jens Rasmussen, Imran Sheikh, and myself.

Raymond Bobgan saw our workshop at LPAC and committed immediately to bringing it to Cleveland. He and his Cleveland Public Theatre staff and community went above and beyond to give us time, space, and support to develop the seed that Raymond saw into the world premiere at CPT. Their dedication to creating, developing, and producing work by, with, in, and for so many communities is moving and inspiring, and has been a huge part of our process.

Much of the original stage play was generated through improvisations with our actors. Imran Sheikh’s research and improvisation skills were essential to creating the character of Usman and his journey. Osh Ghanimah’s improvisations became essential parts of the character of Adil, and Ali Andre Ali has given generously of his time and talent to bring that character to life. Andrew Aaron Valdez helped develop the character of Alejandro, and US Army Veteran Jason Drevenak was a key consultant in that process. India Nicole Burton helped create the character of Floor Director in Cleveland, and BREE in this online version. Brenton Sullivan, Christopher Hisey, Joshua D. Brown, and Lynna Metrisin were wonderful collaborators in creating the world of the play with us in Cleveland. Sam Kusnetz’s sound, T. Paul Lowry’s projection design, Ryan Patterson’s scenic design, Wes Calkin’s lights, Kerry McCarthy’s costumes, along with Colleen McCaughey’s stage management, and Merit Glover’s support were critical parts of bringing the original world to life.

This online version is a huge and brand-new experiment in process, created in deep and ongoing collaboration with Tamilla Woodard, and with our designers and company. This online tour would not have been possible without the tireless work of Tamilla Woodard, Jens Rasmussen, and our incredible tour producer Amanda Cooper. No words can possibly express my gratitude for their indefatigable commitment to sharing this play with as many people as possible all over this country.

Last but not least—immeasurable thanks to you, our audience members, for being our final collaborators. Your participation is essential to this production, and the reason we created it. Our hope and intention since the beginning of this journey has been to create opportunities for people across the US and beyond to engage with what it means to us to be(come) better neighbors and citizens. While this moment in our nation and the world feels pivotal in so many ways, we believe that engaging with ourselves and each other about what it means to us to be good neighbors and citizens, and who we choose to believe, protect, and welcome into our hearts, communities, and dreams will continue to be essential to our survival and healing for generations to come.

To share reflections, responses, questions, or recommendations of organizations and actions supporting voting rights, immigration rights, Indigenous rights, or other ways of being good citizens, please email Feedback@AmericanDreamsPlay.com.
LEILA BUCK (Playwright/ Co-Creator/ “Sherry”)т is a Lebanese American playwright, actor, facilitator, and educator who has performed and developed her work and others at/with the Public, NYTW, Culture Project, BRIC Arts, Brooklyn Museum, En Garde Arts, Cleveland Public, Cal Shakes, Mosaic Theater at Arena Stage, and the Wilma (Barrymore Award). She has performed and taught theatrical tools for literacy, conflict resolution, and intercultural engagement to youth, educators, aid workers, UN delegates, and others across the U.S., Europe, China, Australia, and 11 Arab countries. Her play 1001 Nights (A Retelling), commissioned by Cal Shakes and co-written with director Evren Odcikin, was selected for the 2020 Kilroys List. She is a TCG/Fox Fellow, a member of the Public’s inaugural Emerging Writers Group and the Lark’s Middle Eastern American writers group, a Usual Suspect with Gruesome Playground Injuries (Acclaim Award) and at Folger Theatre (Helen Hayes Recommended); and 2018/19 seasons at Cleveland Public Theatre; Disgraced at Milwaukee Rep and Florida Rep; The Invisible Hand at ACT/Artists Rep: I Like to Be Here at New Ohio; The Myth Project at Noor Theatre; Carousel of Progress at Queens Theatre; Brahman/i at Crowded Fire; Disconnect at San Jose Rep; The Girl with Her Hands in the Sand and Radio Mara Mara at FringeNYC; A Midsummer Night’s Dream at New York Shakespeare Exchange; and Why We Left Brooklyn at Blue Coyote. Film credits include Guy Code (MTV, Comedy Central), Blue Bloods (CBS), and Big Dogs (Amazon). Film credits include Romeo & Juliet and Origin of Fantasy. Eternal thanks to Leila, Tamilla, Jens, and cast and crew! @imransheikhinfo

JENS RASMUSSEN ("Chris"/ Co-Creator/ Co-Developer)т is a founder of BECHEL PROJECT and a performer, collaborator, and producer of the American Dreams Tour. He has devised and designed movement for ensembles across the country. Off-Broadway and NYC credits include Underland at 59E59; I Came to Look for you on Tuesday at La MaMa ETC; and Seen By Everyone at HERE. Regional credits include Skin Tight (Acclaim Award) and Gruesome Playground Injuries (League of Cincinnati Theatres Award) at Know Theatre; Conference of the Birds at Folger Theatre (Helen Hayes Recommended); and Merchant of Venice at Milwaukee Rep. He also teaches movement and playmaking at universities across the country. Jens is a proud AEA and SAG-AFTRA union member. www.jensrasmussen.info

ALI ANDRE ALI ("Adil"/ Co-Developer)т is a Palestinian/Irish-American actor and musician based in New York. As an actor, he has worked regionally and with numerous New York based companies. Some of his recent credits include P*ssyc*ck Know Nothing at Target Margin Theater; 10,000 Balconies at TheatreSquared; and Eh Dah? Questions for my Father at Next Door at NYTW. His TV credits include Ramy and Dead on Arrival. As a musician, he writes and performs with his music duo fajjr+ali. Their debut EP, eleven90, was released in 2019 and is available on all major streaming platforms. www.aliandreali.com, @aliandreali

INDIA NICOLE BURTON ("Bree"/ Co-Developer)т is an actress, director, playwright, and producer. She graduated from The University of Akron in 2011 with a BA in Theatre Arts with an emphasis on performance. India is also a founder of Ma’Sue Productions, an African American theatre company where she was also co-artistic director until 2015. Some of India’s regional acting credits include Julius Caesar (Portia) at Karamu House Inc; Bootycandy (Young Black Mother & Ensemble) at Convergence Continuum; An Octoroon (Dido) at Dobama Theatre; Orlando (Orlando) at New World Performance Lab; and American Dreams (Bree) in the Cleveland Public Theatre 2018 production. India was awarded The National New Play Network Producer in Residence Fellowship for the 2018/19 and 2019/20 seasons at Cleveland Public Theatre. India is currently workshopping her original piece entitled Panther Women: An Army for the Liberation: Panther Women is a devised piece written and directed by India in its first workshops.

IMRAN SHEIKH ("Usman"/ Co-Developer)т is a first-generation Pakistani-American actor who is focused on bringing the universality of theatre as a study of the human condition to communities across America. Off-Broadway credits include Confidence and the Speech. Regional and NYC credits include American Dreams at Cleveland Public Theatre; Disgraced at Milwaukee Rep and Florida Rep; The Invisible Hand at ACT/Artists Rep: I Like to Be Here at New Ohio; The Myth Project at Noor Theatre; Carousel of Progress at Queens Theatre; Brahman/i at Crowded Fire; Disconnect at San Jose Rep; The Girl with Her Hands in the Sand and Radio Mara Mara at FringeNYC; A Midsummer Night’s Dream at New York Shakespeare Exchange; and Why We Left Brooklyn at Blue Coyote. Television credits include Guy Code (MTV, Comedy Central), Blue Bloods (CBS), and Big Dogs (Amazon). Film credits include Romeo & Juliet and Origin of Fantasy. Eternal thanks to Leila, Tamilla, Jens, and cast and crew! @imransheikhinfo

ANDREW AARON VALDEZ ("Alejandro"/ Co-Developer)т is a Chicana educator, administrator, poet, and theatre artist from Donna, Texas. Andrew is a C.A.R.E. Teaching Artist at Cleveland Playhouse, educator for the Indigenous Cultures Institute, Steering Committee Member of the Latinx Theatre Commons, a 2019-2020 Americans for the Arts Arts & Culture Leaders of Color Fellow, a 2019-2020 Cleveland Public Theatre Premiere Fellow, and a 2020-2021 Artist in Residence at the Julia De Burgos Cultural Arts Center. Andrew is a Terry Foundation Alumni and received his bachelor’s degree in Fine Arts-Theatre Studies from the University of Texas at Austin. @drewzymandias www.andrewaaronvaldez.com

COLLEEN MCCAU GHEY (Production Stage Manager)т is a stage manager, performer, and singer. She holds a Bachelor’s degree in both Theatre and Political Science from Allegheny College. From 2013-2015, she worked in New York City as a stage manager for various theatre companies including The Play Company, The Flea Theater, and Lincoln Center, while serving as the Administrative Associate for Dixon Place Theater. She has served as a performer and stage manager at Cleveland Public Theatre (CPT) since 2015, in addition to her role as Associate Director of Development. She was the production stage manager for the 2018 world premiere of American Dreams at CPT.

CAR OLINA ARBOLEDA (Assistant Stage Manager)т is delighted to collaborating for the first time with Working Theater. Off-Broadway credits include Fandango For Butterflyed (And Coyotes) at EnGarde Arts; What To Send Up When It Goes Down at The Movement Theatre Company; Novenas For A Lost Hospital at Rattlestick Playwrights Theater; and She Calls Me Firefly with Parity Productions & New Perspectives Theatre
TAMILLA WOODARD (Director/ Co-Creator) is the new co-Artistic Director of Working Theater, former BOLD Associate Artistic Director at WP Theater, and the co-founder of PopUP Theatrics. She also served as the Associate Director of Hadesont on Broadway. Recently named one of 50 Women to Watch on Broadway, Tamilla is a graduate of Yale School of Drama, where she currently teaches. Last season, her work included the Lucille Lortel nominated Where We Stand by Donneta Lavinia Grays for WP Theater and Baltimore Center Stage. Caryl Churchill's Top Girls at American Conservatory Theater, and direction and co-conception of Warriors Don’t Cry, a Co-production of The Bushnell Center for the Performing Arts and TheaterWorksUSA.

KATHERINE FREER (Video Design) is a multimedia designer, filmmaker, organizer, and educator. Her artistic practice lives at the intersection of story, technology, and civic engagement. It is rooted in joy, curiosity, mutual learning, and the pursuit of justice for all living beings. Katherine is a core collaborator of All My Relations Collective and a proud member of Wingspace Theatrical Design and United Scenic Artists 829. She is an adjunct professor at University of the Arts (Philadelphia) and Teaching Artist with Roundabout Education. Frequent collaborators include: Ty Defoe, Ping Chong, Steve Broadnax III, Kamilah Forbes, Talvin Wilks, and Tamilla Woodard.

VIDCo (VIRTUAL DESIGN COLLECTIVE) (Virtual Design) is a collection of designers innovating new ways to tell stories and create communities online. Using virtual platforms, VIDCo generates entirely live performances with heightened design elements that bridges theatre, TV, and cinema tricks into a new online hybrid form. We strategize to use the strongest elements of every discipline to inspire the artistic community to use their tools while we provide them the platforms to tell their stories. We are turning COVID around...literally. VIDCo is: Jared Mezzocchi, Andrés Poch, Tori Schuchmann, Taylor Verrett, and Kiana Vincenty.

RYAN T. PATTERSON (Scenic Design) holds a Bachelor of Science in Mechanical Engineering from the University of Akron and a Master of Fine Arts in Technical Theatre from Kent State University. Ryan has been the Technical Director and Scenic Designer for Porthouse Theatre and Cleveland Public Theatre. Ryan has also done SFX work for the Cleveland Cavaliers. In addition to being an Assistant Professor, Ryan currently serves as the Technical Director and Facilities Manager of The University of Mount Union’s Giese Center for the Performing Arts. Fun fact: Ryan has performed six total hip transplants on cadavers.

KERRY MCCARTHY (Costume Design) received her Master of Fine Arts in Costume Design in 2016 from Kent State University. Since then, she has worked in Northeast Ohio as a freelance costume designer and technician. In addition, she is a member of IATSE Wardrobe Local 883 in Cleveland. Kerry has most recently worked for Cleveland Public Theatre, Beck Center for the Arts, Malone Opera, Oberlin Summer Theatre Festival, Utah Shakespeare Festival, and Porthouse Theatre. She is very grateful for the opportunity to work with the American Dreams team again, especially during a time when so many theatre artists are unable to work.

SAM KUSNETZ (Sound Design) is a sound designer, projection designer, composer, photographer, stage manager, and all-around theatrical problem solver working in and around New York City, and across the country. Favorite sound designs include the world premiere of When We’re Gone at Lyric Theatre of Oklahoma; Frost/Nixon and One Flew Over The Cuckoo’s Nest at Portland Center Stage; and La Ruta with Working Theater. Associate designs include The Price on Broadway and many off-Broadway shows at Lincoln Center, Second Stage, New York Theatre Workshop, The Public, The Atlantic, SoHo Rep, Cherry Lane, and others. Sam is a proud member of United Scenic Artists, and the founder of Team Sound, a creator of theatrical tools.

STACEY DEROISIER (Lighting Design) is a NYC based lighting designer. Credits include Here We Are at Theater for One; School Girls; Or, the African Mean Girls Play at Berkeley Rep; All the Natalie Portmans at MCC Theater; Stew at Page 73; How to Load a Musket at Less Than Rent; The Copper Children at Oregon Shakespeare Festival; Men on Boats at Baltimore Center Stage; for all the women who thought they were Mad at Soho Rep; White Noise conceived by Daniel Fish at NYU Skirball; the bandaged place at NYSAF powerhouse; Playing Hot! at Pipeline Theater Company; The Climb at Cherry Lane - Mentor Project; Mies Julie & Dance of Death at Classic Stage Company; Novenas For a Lost Hospital, No One is Forgotten, and Lewiston/Clarkston at Rattlestick Playwright’s Theater; and The Revolving Cycles Truly & Steadily Roll’d at Playwright’s Realm. Stacey was the 2018 Lilly Award recipient of the Daryl Roth Prize. www.staceyderosier.com

the watsons (Graphic Design) is a creative collective based in New York. They exist to build lasting relationships between great brands and the people they benefit. While their focus is branding, they adopted the ‘creative collective’ moniker because when partners Jennifer Williams, Paul Orefice, and Maggie Monteith hung their shingle in 2003, they broke from the conventional agency model in which all clients paid for all services and created a core team of the best art directors, writers, and strategists they knew—with brilliant freelancers at the ready. Their client roster is as diverse as it is deep, including Grand Central Terminal, Boston Children’s Hospital, Whole Foods Market, and more, the watsons have won more than 60 creative awards—including three Emmy nominations—and have been written up in the New York Times, the Wall Street Journal, Paste, Out to Launch, Brand New, and the Dieline. But their proudest accomplishment is the fact that more than 90% of their growth has come from client referrals, with the most commonly expressed sentiment being “the watsons just get us.” As avid theatre lovers, the watsons are thrilled to partner with Working Theater in support of their mission.

LORY HENNING (Production Manager) worked with Blue Man Group in various roles for over 20 years. Her directing credits include the NY Times reviewed Kitty and Lina, and Shrinkage, by Manuel Igerejas, both produced at manhattantheatresource; and Jen + Liz in Love, by Jesse Weaver, presented at the New York International Fringe Festival. In 2018, Lory produced, directed, and designed Rehearsing Keiter by Cindy Keiter at the Lion Theater on Theatre Row. She occasionally works as a technical director (No One Is Forgotten by Winter Miller), producer (honoressentialworkers.com), and often as an event stage manager (TED, UN World Oceans Day, Pulitzer Prize Awards).

MIKE DEYO (Assistant Sound Design) is an assistant/associate sound designer for Off-Broadway theatre, as well as a seasoned production audio. Mike’s credits include Lights Out, A Strange Loop, Fat Kid Rules the World, A Woman of the World, The New Englanders, Assassins, Emojiland, and Sanctuary City.
This fall, Round House Theatre Education is offering virtual programming for students of all ages! All instruction is LIVE in our virtual classrooms.

NEW MATCHING GIFT OPPORTUNITY!

The Round House Board of Trustees have generously offered to extend the Resilience Fund with a $150,000 match through December 31, 2020! Your gift to the Resilience Fund will help Round House create unique virtual programs, like American Dreams, and prepare for a bold return to live performances in 2021. Gifts of any amount are greatly appreciated.

With your support, Round House will continue fulfilling our mission to enrich our community through bold, outstanding theatrical and educational experiences, even in the face of a pandemic.

DONATE TODAY TO DOUBLE YOUR IMPACT!


Ryan Rilette (Artistic Director) is in his ninth season as Artistic Director of Round House Theatre. During his tenure, he has produced four of the best-selling and highest-attended seasons in the theatre’s history. His productions have received 57 Helen Hayes Awards nominations and 13 Helen Hayes Awards, including Outstanding Original New Play or Musical, Outstanding Ensemble, and Outstanding Resident Musical. Ryan created the theatre’s Equal Play Commissioning program, Resident Artist program, Fair Play pay scale for artists, and Free Play ticketing program. For Round House, he has directed The Curious Incident of the Dog in the Night-Time, Oslo, Small Mouth Sounds, “Master Harold”...and the Boys, The Book of Will, Angels in America: Perestroika, The Night Alive, Fool for Love, This, and How to Write a New Book for the Bible. Prior to joining Round House, Ryan served as Producing Director of Marin Theatre Company, Producing Artistic Director of Southern Rep Theatre, and co-founder and Artistic Director of Rude Mechanicals Theatre Company. He is the former Board President of the National New Play Network, and currently serves on the boards of theatre Washington and Maryland Citizens for the Arts. Ryan is a member of SDC, AEA, and SAG-AFTRA.

Ed Zakreski (Managing Director) is in his fifth season as Managing Director of Round House Theatre. He has produced the five best-selling shows in Round House history and led the theatre’s $14 million Full Circle campaign. He has been an executive leader and fundraiser in DC area nonprofit arts organizations for more than 25 years, raising more than $120 million. Prior to joining Round House, Ed spent 12 years as Chief Development Officer at Shakespeare Theatre Company where he completed the $75 million capital campaign to build Sidney Harman Hall and produced its $3 million opening gala. From 1998-2005, Ed worked in Development at the Kennedy Center, ultimately overseeing a 22-member team raising more than $11 million annually. Ed holds a degree in Arts Management from American University and frequently presents and leads workshops about management and fundraising for nonprofit arts organizations. He is the incoming Co-Chair of Montgomery County Arts Advocates.

Working Theater believes the transformative experience of live theatre should not be a luxury, but a staple. As a Drama Desk and AUDELCO award winning Off Broadway company now in its 36th season, Working Theater continues its mission to produce theatre for and about working people—the essential workers of any city or town—and to make play-going a regular part of our audiences’ cultural lives. By making productions relevant, accessible and affordable regardless of geography or socio-economic status, Working Theater strives to always acknowledge the city’s diversity while seeking to unite us in our common humanity. Working Theater is under the leadership of Co-Artistic Directors Mark Plesent and Tamilla Woodard and Managing Director, Laura Carbonell Monarque. www.theworkingtheater.org
WE GRATEFULLY ACKNOWLEDGE the following donors who support the work of our 2019-2020 and 2020-2021 Seasons. These tax-deductible gifts help Round House continue to be a theatre for everyone and enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

To learn more about the ways to support Round House, donor benefits, or to make a gift, visit RoundHouseTheatre.org/InnerCircle or contact the Development Department at 240.641.5352 or Development@RoundHouseTheatre.org.
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Assistant Technical Director: Jose Abraham
Master Electrician/Audio Supervisor: Chris Hall
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Scenic Charge: Jenny Cockerham
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*R Member of the Equity, Diversity, Inclusion, and Accessibility Staff Workgroup.

ROUND HOUSE THEATRE is one of the leading professional theatres in the Washington, DC, area, producing a season of new plays, modern classics, and musicals for more than 55,000 patrons each year at our 352-seat theatre in Bethesda. Round House has been nominated for more than 197 Helen Hayes Awards and has won more than 37, including four “Outstanding Resident Play” Awards, the “Outstanding Resident Musical Award,” and the Charles MacArthur Award for Original New Play in 2016. Round House’s lifelong learning and education programs serve more than 5,000 students each year at its Education Center in Silver Spring and in schools throughout Montgomery County. Cornerstone programs include Free Play, which provides free tickets to teens and college students; the year-round Teen Performance Company, which culminates in the student-produced Sarah Metzger Memorial Play; Summer Camp for students in grades K-12; and a full slate of classes for adults and youth.
LORD HOUSE is a theatre for everyone. We enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

READ MORE AT RoundHouseTheatre.org/MissionValues

LAND ACKNOWLEDGEMENT

In our ongoing efforts to learn more and strengthen our relationships with members of our local community, and to work towards dismantling the harmful effects of white supremacy and colonization, Round House acknowledges that our theatre, administrative offices, education center, and production shop are located on the unceded land of the Piscataway peoples. We acknowledge the Piscataway as the original caretakers of this land. We pay our respects to the Piscataway community and their elders both past and present, as well as future generations.

We also acknowledge that, as the world experiences the COVID-19 pandemic, many of us are using the internet and other technologies that are not as readily available or accessible in present day indigenous communities.

We pledge to do the work necessary to build relationships with sovereign tribal nations, to ensure that Round House becomes a more inclusive space, and to never cease ongoing learning.

Learn more about the Piscataway tribe:
www.facebook.com/piscatawayconoytribe
www.piscatawayconoytribe.com

Support indigenous rights organizations on a national or global level:
Native American Rights Fund: www.narf.org
Cultural Survival: www.culturalsurvival.org
Indigenous Environmental Network: www.ienearth.org

OUR MISSION:
Round House is a theatre for everyone. We enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

OUR VALUES:
THEATRE FOR EVERYONE | ARTISTIC AMBITION | COMMUNITY | EMPATHY | INTEGRITY

VIRTUCLA PRODUCTIONS UP NEXT:

BEGINNS NOV 14

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INSPIRATION AND INFLUENCE
BY LAUREN GUNDERSON

BEGINNS JAN 2021

THE CATASTROPHIST
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