WORLD PREMIERE

THE CATASTROPHIST

BY LAUREN M. GUNDERSON

COMMISSIONED BY
MARIN THEATRE COMPANY
LAST SPRING, WHILE THEATRES ACROSS THE COUNTRY WERE still struggling to figure out what kind of programming they could do in the midst of a pandemic, Marin Theatre Company Artistic Director Jasson Minadakis mentioned in a call with Ryan that he was planning to ask their playwright-in-residence, Lauren Gunderson, if she was interested in adapting her husband Nathan Wolfe’s book, *The Viral Storm: The Dawn of a New Pandemic Age*. Since Lauren is a playwright who we love here at Round House, having previously produced her plays *The Book of Will* and *Miss Bennet: Christmas at Pemberley*, and since Nathan is one of the world’s leading virologists and infectious disease experts who specialists in pandemics, Ryan immediately told Jasson that if Lauren agreed to adapt it, Round House would love to be involved.

The play that Lauren ended up writing, *The Catastrophist*, is not an adaptation of Nathan’s brilliant book—though we highly recommend you read it. Instead, she has given us something much more—a glimpse into the personal history and spiritual beliefs that drive her husband’s extraordinary work. Not only do we learn about viruses and pandemics in this play, we also learn what drives Nathan and the scientists like him to put themselves at great risk in pursuit of saving us all from pandemics like the one we’re living through now.

If there’s anything that we’ve learned from this horrific year, it’s that we owe a huge debt of gratitude to our scientists and medical professionals. It’s hard to even imagine how much worse our lives would be if the global scientific community hadn’t worked so feverishly to create a vaccine, and if our doctors and nurses weren’t all working non-stop to keep those infected alive, despite dwindling resources and a large portion of the public disregarding CDC guidance. *The Catastrophist* highlights Nathan’s extraordinary work and celebrates the scientific community.

*The Catastrophist* is the first in a series of filmed plays that we’ll be producing at Round House in our Winter/Spring 2021 season. Titles and creative teams will be announced in early February, with details available at RoundHouseTheatre.org. It’s an exciting line up, and we look forward to sharing it with you.

All of us at Round House miss you greatly, and we can’t wait until you can join us at the theatre again for a play and a conversation over drinks and food in the lobby. Until then, we hope that you and your families are staying positive and testing negative.

RYAN RILETTE | ARTISTIC DIRECTOR  ED ZAKRESKI | MANAGING DIRECTOR
When it became clear that the pandemic was going to force the cancellation of what remained of the 2019-2020 theatre season, I began to contemplate how we would possibly continue producing new work in a world that I didn’t remotely understand with a future that seemed completely unpredictable. A few things quickly surfaced: we needed to continue to foster new writing and new plays because the world needed new perspectives, new stories, and new voices, and that was the very heart of our mission. And we needed to support work that could be flexible when produced, so maybe indoors or outdoors, virtual or remote, some combination of all of those or something I hadn’t even thought of. I literally had no idea and was somewhat overwhelmed by the possibilities and barriers.

So my first thought was: talk to Lauren Gunderson, our Mellon Playwright in Residence, and see if she was up for writing a new piece that could be flexible in its construction and intentionality and could be of the moment and about the future. And could she write it fast, and be ready to go into production within the year? Because the normal two-year gestation and development period wasn’t going to work in the pandemic.

My second thought was that I needed to take more to her than just a list of priorities. I needed an idea of what I was asking her to write…I would ask Lauren to adapt her husband’s—Dr. Nathan Wolfe’s—book The Viral Storm into a play, a virtual piece…a something.

I contacted Lauren and asked if she would adapt Nathan’s book. She immediately said “No.” I gently pushed. She said “Yeah…no.” I asked her to think about it.

She called me several days later and said, “It’s not going to be an adaptation of his book, it’s going to be more about him, and his work…and his dad…and maybe his son…”

And now, barely nine months later, we have a film of a new script from Lauren Gunderson. It’s a love story, it’s a story of hope, it’s a story about one of the most important scientific and social thinkers of our era.

This experience is at the heart of what Marin Theatre does with new writers and new writing. The next two productions of the season will also feature new writers and new writing designed for and from this unpredictable time. Our new Associate Artistic Director Nakissa Etemad will be selecting and nurturing into existence a new play from a BIPOC playwright. I hope you’ll subscribe and be part of our journey. New American writing needs your support, and I guarantee you will not want to miss any of this groundbreaking season.

I am thrilled to be on this journey with my longtime friend and colleague Ryan Rilette and his fabulous team at Round House. I only had to give Ryan, “Lauren, new writing, kinda around Nathan and his work,” and he signed on. I want to thank Ryan, Ed, and everyone at Round House for their support and encouragement throughout this process. And a huge thank you to our own incredible staff, tireless Board of Directors, and phenomenal community. It’s been a long time since we last made a production on the Boyer Stage, and it’s good to be back.

Thanks for joining us. On behalf of our entire creative team, welcome to The Catastrophist.
Running Time approximately 1 hour and 20 minutes

CAST
Nathan ........................................... WILLIAM DeMERITT*

CREATIVE TEAM
Director. .................. JASSON MINADAKIS
Director of Photography/Editor. ...... PETER RUOCCO
Dramaturg. .......................... MARTINE KEI GREEN-ROGERS
Lighting Designer .................... WEN-LING LIAO*
Composer/Sound Designer ............ CHRIS HOUSTON/IMPLIED MUSIC
Costume Designer ..................... SARAH SMITH
Assistant Director ................. CHRISTINA HOGAN
Producer .......................... NAKISSA ETEMAD

We are thrilled to sponsor The Catastrophist. This world premiere could not have come at a more perfect time, as we celebrate the ongoing research and scientific advances that produced multiple successful vaccines that will hopefully bring an end to the coronavirus pandemic. At the same time, this global health crisis ascribes new relevance to the Jewish concept of tikkun olam, the responsibility we have to care for each other for the betterment of humanity. We’re honored to support this newest work by our favorite playwright, Lauren Gunderson, who has become one of the most important modern voices in American theatre.”

*Member of United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.
Find the special early released published script of THE CATASTROPHIST: A Play on Amazon.

Half the proceeds go to Marin Theatre Company.

Commissioned in 2020 by Marin Theatre Company through the support of The Andrew W. Mellon Foundation’s National Playwright Residency Program

This production was made possible by the generous support of

VENTUROUS Theater Fund

SPECIAL THANKS:
Wendy Xa and Terra Marin School, Jeff Berlin, Dr. Nicholas Butowski, Gabriella Calicchio, Urban Carmel, Michael Dachowski, Aaron Davidman, Trevor Floyd, Kevin R. Free, Marti Grimminck, Charles and Asa Gunderson, Julie Hirsch, Cassandra Lopez, Ginny Reed, Shane Rogers, Kathleen and Fred Taylor, Dr. Matt Willis, Carol Wittenberg, Nathan Wolfe, Sam Woodhouse.

*Actor appears courtesy of SAG-AFTRA, the Screen Actors Guild of America.
You think you know your partner of a decade. And then you attempt to write a play about them.

When San Francisco went into lockdown in April and everyone’s world catapulted into a new normal of isolation, homeschool, and a ban on all public gatherings (including my beloved theatre), Jasson Minadakis posed the idea of writing a new play about my husband. Nathan is a foremost expert on pandemics with a thrilling life of discovery, travel, and intellectual pursuit. What would a play about him look like? Would I ever consider it?

No, I would not. I first rejected Jasson’s idea of creating a play about Nathan for three reasons:

First, I usually write about scientific history, not contemporary science. I’ve written about Marie Curie, Isaac Newton, Ada Lovelace and Charles Babbage, Henrietta Swan Leavitt and Emilie du Chatelet. I don’t write about contemporary science because we don’t know the end of it yet, we don’t know what current science means at this point. We need a few decades to figure that out.

Second: We’ve been together for ten years, and I hadn’t yet found a way to write about virology that works for the stage. The joke in our marriage is that we were set up to meet so that I would write something about Nathan’s work, and I never did. “Where’s my movie?” Nathan teased. “Where’s my play?” I joke that he got a wife and two kids instead.

Third: My job as a dramatist is to find my character’s deepest secrets, most potent traumas, darkest nights of the soul, and put them onstage for anyone to see. If the play is to work, I cannot be nice to my characters. I have to test them, to corner them, to back them to the cliff’s edge of emotion, and sometimes to kick them over. Was I willing to do that to the man I love? No.

Okay, maybe.
The idea of a play started to make more and more sense. Every person has trauma, secrets, pain. And in this moment—with a global pandemic raging and ravaging communities, with a chilling rejection of science resurfacing, and with undeniable and unnecessary deaths devastating families worldwide—Nathan’s story might be more universal than ever before. I was starting to get that tangled, electric feeling that a good play idea might be blooming.

This wasn’t a good idea just because of his science, but because of his life facing mortality. His family was forced to manage and make sense of death since he was young. His work is the work of preventing mass scale death and disruption due to disease. And he has faced his own mortality more than once.

So the play started to take shape not as a story of science, but of a scientist. A scientist who is smart, determined, adventurous...but most importantly, human. A mortal man facing what we are all facing now: waves of loss, the feeling of racing against death, the feeling of being helpless against a deadly unknown.

But a good main character needs secrets, something they are forced to reckon with, something that can’t be hidden any longer. I knew Nathan’s secret because it was mine too. I won’t spoil it for you, but in this shared trauma I realized I could write a new kind of one-person play that twisted the predictable theatrical form. One where the writer is almost in the play, sharing the journey with the main character. You recall how a playwright must push her characters to the edge? Well, I thought, what if the character pushes back?

And with that, I knew that this was a play I could write. No. This was a play I couldn’t wait to write.

I recorded dinnertime interviews with Nathan and used them to go deeper into his past, closer to his current thinking, and to surf his dreams and new ideas. I read Nathan’s papers. I asked him questions I’d never asked before. I assumed things about him, then was corrected in my assumptions. This play made us both unpack things we’ve never stopped to unpack before. And since we were on lock down, he was always there to interrogate. I was living with my source material. Lucky me.

After much delay and indecision, I wrote the first draft in one week. Jasson was happy and (more accurately) relieved that I actually wrote the damn thing after all. Of course I told Nathan what I was writing and asked his permission to delve into the harder parts of his life. But I didn’t tell him how the play would feel, how the story moves, the battle of writer and character, or where it ultimately goes. And I didn’t let him read it or see it until the very first rehearsal with our brilliant actor, Bill DeMeritt.

I wanted Nathan to be not only the subject of the play but its first audience.

He laughed. He cried. He gave me several notes on the science.

The strange prism of theatre evokes new meaning and new truth from a world we think we already know. Even though it was a play about his own life, I think Nathan would admit that he learned things unknown to him. Even though it was personal, it was surprising. The scientist discovered a new story of himself.

This sounds a bit grand. But theatre can do that. It uncovers. It unpacks. It lets one person’s story flow into another’s.

A playwright must become intimate with their protagonist. A writer must face their character’s every flaw, examine every fault, challenge every choice. I love my characters because I know them so well. This, I start to understand, is what happens when you write a play about your partner. Facing the tough parts of their life head on deepens understanding and thus deepens empathy. Deep knowing and deep love are partners. I love him in new ways because, now, I know him in new ways.
LAUREN INTERVIEWS NATHAN

LAUREN: What did you first think when I told you about the idea of writing a play about you?

NATHAN: I don’t remember—did I think it was a joke?

LAUREN: You might have. What did you expect that I would write about?

NATHAN: I should’ve known from your work that it would be a personal piece. I’ve been covered elsewhere, but never for a piece of literature, never for a piece that featured my non-scientific thinking, my family, my emotions. And so it was really different from any other exercise I’ve had in communicating with the public. I think what you do is a form of scientific communication. Part of what your plays do is to inform us of the human nature of science and help to give people a more holistic understanding of science, which is just not limited to hypothesis, generation, experimentation. It’s people working together, it’s people who are human and have lives. And so in the same way that communicating with a journalist is an outgrowth and part of the scientific process I think, it feels very natural to me that plays are a different way in which science becomes manifest and understood by the world.

LAUREN: When you saw the reading on the first day of rehearsal, what did you come away with?

NATHAN: All the pieces that I’ve seen have a truth to them, and there’s nothing in it that feels to me particularly fictionalized. Having said that—it’s a piece of art that transcends me, my work, my personality. And frankly, I think, if you’re married to one of the most prolific playwrights in the world, you learn pretty quickly that...
reflections of yourself that you see in characters are best left uninterpreted, right? But the reality is it’s a piece of art that exists that I’m related to but that also exists sort of independent of me. And frankly, in a way that a great piece of art is supposed to provide some sort of accurate reflection on reality, I felt it did that and I saw myself in it. Not like you would see yourself in a mirror but in a way that I often found humorous, or emotional. Of course, at the end of the day, it’s a great honor to have such a talented team that you’re at the center of taking time to talk about this topic and to, among other things, amplify elements of the work that I’ve done.

LAUREN: What do you wish people knew about pandemics?

NATHAN: These are not static things, these are rapidly-evolving. One of the things I’m thinking about is there’s this interesting variant which appears to cause increased transmissibility, and so I feel like one of the things that scientists like myself can do is to help provide context. And part of the context is that I think people naturally, but erroneously, tend to view the epidemic in static terms. ‘Okay, we’ve got a vaccine, it was proved to be efficacious, that’s good news, we need to get it out there.’ But the reality is that the pandemic is a living, evolving thing—these viruses evolve very rapidly, so there’s a whole range of variants out there and the notion that it appears that we may have gotten lucky with this variant, that it is still amenable to protection from these amazingly efficacious vaccines. The pandemic is a range of different variants of that virus in different people around the world—some of which have different characteristics, and spread faster, or don’t spread faster, some of which cause more disease to different people, or to other people, or less disease, some of which are more amenable to a vaccine, and some of which are less amenable to a vaccine. And the pandemic now is quite different than [what] the pandemic [will be] at every moment after, and not recognizing that this is a living, rapidly-evolving population is missing the boat on what a pandemic is.

LAUREN: What do you love most about science?

NATHAN: The magical part of science for me is a little bit like how you would think of the Oracle in some Greek play, where you have to ask the Oracle the right question, you have to ask the Oracle the question in the right way, and you have to be able to understand the answer from the Oracle in order for the Oracle to be valuable. When science is done well, what it feels to me is: humans are asking questions of the universe about its fundamental nature. And when science does its job well, it asks the question in a way that it gets an answer, the answer is meaningful and consistent over time. And that’s a pretty remarkable thing to be able to do, and our capacity to do it just continues to seemingly grow. It’s like the universe, as manifest in us, can ask questions about itself that are answered, and sometimes in deeply compelling ways. And so it’s a pretty cool enterprise to be a part of. Cause you feel like it’s a—you’re at this self-reflective moment of the universe understanding itself.
**Wolfe Family Photos**

**1970s**
**Father Outdoors**
Nathan's father Chuck Wolfe in the 1970s.

**1974**
**Wolfe Family**
Mother Carol, father Chuck, daughter Julie, and son Nathan in 1974.

**1979**
**Father and Kids**
Chuck Wolfe with son Nathan (9 yrs.) and sister Julie (6 yrs.) in 1979.

**2000s**
**Cameroon Visit**
Chuck visits Nathan (seated, left) at a dinner hosted by Nathan's colleague in Yaoundé, Cameroon, in the early 2000s.

**2014**
**Father and Son**
Nathan with his father Chuck in 2014.

**1998**
**Nathan's Harvard Graduation**
Nathan's graduation from Harvard in 1998 with his dad Chuck Wolfe.
One of my favorite aspects of dramaturgy is that every play I work on becomes an opportunity to learn something new. For example, did you know that, contrary to popular lexicon, it is redundant to call COVID-19 a “global pandemic?” This is because the word “pandemic” in and of itself implies “global.” For this reason, I thought it may be useful to all of you who have watched, or are about to watch, The Catastrophist to provide a small series of basics on the science in this play.

**PANDEMICS 101**

What is a pandemic, and how is that different than an epidemic or an outbreak? The short version of that answer really lies in the scale of the spread. As defined by the CDC,

- an **Epidemic** refers to an increase, often sudden, in the number of cases of a disease above what is normally expected in that population in that area. **Outbreak** carries the same definition of epidemic, but is often used for a more limited geographic area. **Cluster** refers to an aggregation of cases grouped in place and time that are suspected to be greater than the number expected, even though the expected number may not be known. **Pandemic** refers to an epidemic that has spread over several countries or continents, usually affecting a large number of people (www.cdc.gov/csels).

What is sincerely interesting about pandemics and epidemics is that the definition of these terms vary depending on the source. For example, in the book Pandemics: A Very Short Introduction by Christian W. McMillen, he states that:

> Several infectious disease specialists at the National Institute of Allergy and Infectious Diseases at the National Institute of Health (NIH) came up with a broad framework that can work to help define what a pandemic is and has been. They suggested that it must meet eight criteria: wide geographic extension, disease movement, high attack rates and explosiveness, minimal population immunity, novelty, infectiousness, contagiousness, and severity.

McMillen goes on to point out several ideas that ring very true with our current pandemic, such as:

- “[There is a] relationship between poverty and disease and the geography of epidemics and pandemics”.
- “Fear and dread characterize epidemics”.
- “Epidemics and pandemics cannot occur without a dense and mobile population”.

What is sad to acknowledge about the current pandemic is that, globally, the lack of infrastructure to deal with pandemics has not strengthened in a substantial way since the most recent pandemics in modern history. All of this is to note that maybe while it is important to figure out how to define a pandemic, the more important thing may be to figure out how to deal with a pandemic once something has been determined to be a pandemic. That leads us to the people and areas of science that deal with pandemics.

VIROLOGY 101

Nathan Wolfe, PhD, the subject of The Catastrophist, is a virologist.

Virology is “the scientific discipline concerned with the study of the biology of viruses and viral diseases, including the distribution, biochemistry, physiology, molecular biology, ecology, evolution and clinical aspects of viruses” (www.nature.com/subjects/virology). In short, a virologist is a scientist who studies everything about viruses.

As when discussing pandemics vs. epidemics, one has to discuss virology with the fields of epidemiology and immunology. According to the CDC, Epidemiology is the “study of the distribution and determinants of health-related states or events in specified populations, and the application of this study to the control of health problems” (www.cdc.gov/csels/dsepd/ss1978/lesson1/section1.html). In a more wordy but maybe clearer way, it is a field of science that is interested in the distribution (frequency and pattern), determinants (causes and other factors that influence the occurrence of disease and other health events), and application (applying the knowledge gained by the studies to community-based practices) of health events in the population. Similarly, but definitely not the same thing, Immunology is “the study of the immune system” and is a “branch of the medical and biological sciences” (www.immunology.org/public-information/what-is-immunology).

These three fields of study come together in times of a pandemic to help determine the best courses of action to deal with the pandemic. Virologists are the scientists who are concerned with hows and the whys of the virus itself, and in cases like our current pandemic, especially the hows and whys of zoonotic viruses (the diseases/pathogens that have jumped from an animal to a human). Virologists are those scientists who either discover the beginnings of a virus spread or the point of origin of a novel virus by trying to figure out how the disease came into existence.

What this play, and Dr. Wolfe’s book, The Viral Storm: The Dawn of a New Pandemic Age, discusses is that sometimes a virologist’s work can be pretty “un-sexy” (for lack of a better term) but when a virologist discovers something—we should be thankful and pay attention, since they are usually the first ones to know when a disease with the possibility of becoming a pandemic begins.
WILLIAM DEMERITT (Nathan) is an actor, writer, director, theatre educator, and dialect coach making his MTC and Round House debuts. Off-Broadway credits include The Death of the Last Black Man in the Whole Entire World AKA the Negro Book of the Dead at Signature Theatre Company; Liz Swados’ Violence Project at LaMaMa ETC.; and Mom, How Did You Meet the Beatles? at The Public Theatre. International credits include Hamlet at the Bridge Lane Theater (London) and October in the Chair & Other Fragile Things at the Amsterdam International Fringe Festival. Regional credits include Will in Shakespeare in Love (U.S. premiere), Fenton in The Merry Wives of Windsor, Sholem Asch in Indecent at Oregon Shakespeare Festival; Orsino in Twelfth Night at Yale Rep; We, The Invisibles at the Humana Festival of New American Plays, Actors Theatre of Louisville; writer and co-creator of the one-man show Origin Story (winner, New York Innovative Theatre Award, Best Solo Performance); Sense and Sensibility at Dallas Theatre Center; and The Slam Jam at the Upright Citizens’ Brigade Theatre. Film credits include The Normal Heart; The Lennon Report; The Surrogate; What’s Up, Lovely?; and Bad Luck Dandelion. Television credits include The Flight Attendant (HBOMax), NCIS: New Orleans, Person of Interest, Law & Order: SVU, One Life to Live, The Outs (Vimeo), and Guiding Light. Additional credits include the audiobooks Underground Airlines (AUDIE nomination, Earphones award winner), The Mortifications, Snapshot, The Wild Ones trilogy, The Resisters, and the Isaiah Coleridge series; and Featured Narrator for The New Yorker and The New York Times on the AUDM app (streaming service for narrated long-form journalism). William has a BFA from Marymount Manhattan and an MFA from Yale School of Drama. williamederitt.com, @demeritt. Special thanks to my wife Cassandra for making this pandemic quarantine time thrive-able and not just survivable. And to Nathan and Lauren for trusting me with their story.

LAUREN M. GUNDERSON (Playwright) has been one of the most produced playwrights in America since 2015, topping the list twice including in 2019-2020. She is a two-time winner of the Steinberg/ATCA New Play Award for I and You and The Book of Will, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation’s Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University and Dramatic Writing at NYU’s Tisch School, where she was a Reynolds Fellow in Social Entrepreneurship. She co-authored the Miss Bennet plays with Margot Melcon, and her play The Half-Life of Marie Curie is available on Audible.com. Her work is published at Playscripts (I and You; Exit, Pursued By A Bear; The Taming; and Toil and Trouble), Dramatists Play Service (The Revolutionists; The Book of Will; Silent Sky; Bauer; Natural Shocks; The Wickhams; and Miss Bennet), and Samuel French (Emilie). Her picture book Dr. Wonderful: Blast Off to the Moon is available on Amazon. She is currently developing musicals with Ari Afsar; Dave Stewart and Joss Stone; and Kait Kerrigan and Brian Lowdermilk. LaurenGunderson.com. This is for Nathan, Charles and Asa, Carol Wittenberg and Julie Hirsch.

NATHAN WOLFE (Subject and Scientific Consultant) is the Founder and Chair of MetaBiota, which provides a unique data analytics platform for epidemic risk. Wolfe received his doctorate in Immunology and Infectious Diseases from Harvard in 1998. He has been honored with a Fulbright fellowship and the NIH Director’s Pioneer Award. He is a World Economic Forum Young Global Leader and a National Geographic Emerging Explorer. Wolfe has published over 100 scientific publications, and his work has been published in or covered by Nature, Science, The New York Times, The Economist, NPR, The New Yorker, the Wall Street Journal, and Forbes, among others. Wolfe has two prominent TEDTalks that have garnered close to two million views. His critically acclaimed book, The Viral Storm, has been published in six languages and was shortlisted in 2012 for the Royal Society’s Winton Prize. In 2011, he was named as one of the hundred most influential people in the world by Time magazine; Rolling Stone named him one of the “100 Agents of Change” in 2009; and Popular Science recognized him as one of their “Brilliant 10” in 2006.

JASSON MINADAKIS (Director/Artistic Director of MTC) is in his 15th season as artistic director of Marin Theatre Company, where he has directed Mother of the Maid, Sovereignty, Oslo, Shakespeare in Love, Thomas and Sally, Guards at the Taj, August: Osage County, The Invisible Hand, Anne Boleyn, The Convert, The Whale, Failure: A Love Story, the world premiere of Lasso of Truth, The Whipping Man (San Francisco Bay Area Critics Circle Awards for Best Production and Best Acting Ensemble), Waiting for Godot, Othello: the Moor of Venice, The Glass Menagerie, Edward Albee’s Tiny Alice, the world premiere of Libby Appel’s adaptation of Chekhov’s Seagull, Happy Now?, Equivocation (SFBATCC Award, Best Director), the world premiere of Sunlight, Lydia, The Seafarer, Frankie and Johnny in the Clair de Lune, A Streetcar Named Desire, said Said, Love Song, and The Subject Tonight is Love. As artistic director of Actor’s Express Theatre Company, he directed The Pillowman; Bug; The Love Song of J. Robert Oppenheimer; Echoes of Another Man; Killer Joe; Burn This; The Goat or, Who is Sylvia?; Blue/orange; and Bel Canto. As producing artistic director of Cincinnati Shakespeare Festival, he directed Jesus Hopped the ‘A’ Train, Chagrin Falls (2002 Cincinnati Entertainment Award for Best Production), and numerous others, including 19 productions of Shakespeare. Regional credits include The Whipping Man at Virginia
The African Company Presents Richard III, A Midsummer Night's Dream; and The Clean House at CATCO; Four Women Talking About The with the Louisville Orchestra Theatre; The Importance of Being Earnest The Theater; and Sweat Vanya, Antigone, Candida, Ghosts, Tartuffe, Shylock, The Jew of Venice with Merrimack Repertory with Abingdon Theater Company; as part of the 2006 and 2007 Madison Repertory Theatre's New Play Seven Guitars and Porgy and Bess at the Court Theatre; at Pioneer Theatre Company; Clearing Bombs Stage Company, Hamlet at Georgia Shakespeare, Cat on a Hot Tin Roof and Cat on a Hot Tin Roof and at Playhouse on the Square (2003 Ostrander Theatre Award for Best Dramatic Production), and Bedroom Farce at Wayside.

PETER RUOCCO (Director of Photography/Editor) is an Emmy award-winning filmmaker based in the SF Bay Area. His work has been distributed nationally on KQED, NPR, Upworthy, PBS, and at film festivals across the country. He is thrilled to be part of helping the MTC and RHT team get this important new work out into the world.

MARTINE KEI GREEN-ROGERS (Dramaturg) is an Associate Professor at SUNY New Paltz, the Fellowship Associate at The Playwrights' Center, Past President of the Literary Managers and Dramaturgs of the Americas, and a freelance dramaturg. Her dramaturgical credits include He Brought Her Heart Back in a Box and Ohio State Murders at Round House Theatre; The Greatest with the Louisville Orchestra; Four Women Talking About The Man Under The Sheet, and Silent Dancer at Salt Lake Acting Company; Fences and One Man, Two Guvnors at Pioneer Theatre Company; Clearing Bombs and Nothing Personal at Plan-B Theatre; the Classical Theatre Company's productions of Uncle Vanya, Antigone, Candida, Ghosts, Tartuffe, and Shylock, The Jew of Venice; Sweat at the Goodman; productions of King Hedley II, Radio Golf, Five Guys Named Moe, Blues for An Alabama Sky, Gem of the Ocean, Waiting for Godot, Iphigenia at Aulis, Seven Guitars, The Mountaintop, Home, and Porgy and Bess at the Court Theatre; The Clean House at CATCO; Hairspray, The Book of Will, Shakespeare in Love, UniSon, Hannah and the Dread Gazebo, Comedy of Errors, To Kill A Mockingbird, the African Company Presents Richard III, A Midsummer Night’s Dream, and Fences at the Oregon Shakespeare Festival; 10 Perfect and The Curious Walk of the Salamander as part of the 2006 and 2007 Madison Repertory Theatre’s New Play Festival; and A Thousand Words as part of the 2008 WI Wrights New Play Festival. martinekeigreenrogers.com

WEN-LING LIAO (Lighting Designer) is happy to be back with MTC and work with Round House for the first time. Her previous credits with MTC include I and You, The Who & The What, The Wickhams Christmas at Pemberley. Selected credits include 44th Humana Festival (Are You There?, Nicole Clark is Having A Baby and Flex) with Actors Theatre of Louisville; Gloria and Vietgone at A.C.T; White Pearl with Studio Theater; House of Joy and Quixote Nuevo with Cal Shakes; The Chinese Lady, Oedipus El Rey, The Resting Place, and Reel to Reel with Magic Theater; Dance Nation, Significant Other, King of the Yees, and Barbecue with San Francisco Playhouse; Native Garden with Center Repertory Theater; The Importance of Being Earnest with Aurora Theater Company, The Boy Who Danced on Air with Abingdon Theater Company; Chiil with Merrimack Repertory Theater; Milk Like Sugar with Huntington Theatre Company; Sense and Sensibility with Dallas Theater Center; Precious Little, Marjorie Prime, and Grounded with Nora Theater Company; Appropriate with SpeakEasy Stage Company, Luna Gale with Stoneham Theater; and A Nice Indian Boy with East West Players. Her selected international credits include Scarlet Stone at Tirgan Festival in Toronto; BodyParts/ In Spite of It at TANZINOLTENF Festival in Switzerland; Riz Flambe and Riz Souffe at Avignon Off-Festival in France; and Toi at Taipei Fringe Festival in Taiwan. She earned her MFA from University of California, San Diego and BA from National Taiwan University. wenlingliao.com

CHRIS HOUSTON/IMPLIED MUSIC (Composer/Sound Designer) is a pianist and composer. He records and produces as Implied Music. He has composed music and/or designed sound for over 30 productions at Marin Theatre Company, including Oslo; The Legend of Georgia McBride; Guards at the Taj; The Invisible Hand; The Oldest Boy; The Convert; The Whale; Failure: A Love Story; August Wilson’s Fences; Jacob Marley’s A Christmas Carol; The Whipping Man; Waiting for Godot; It’s a Wonderful Life: A Live Radio Play; Topdog/Underdog; Othello, the Moor of Venice; The Glass Menagerie; the world premiere of Bellwether; Seven Guitars; and In the Red and Brown Water. Locally, his designs and compositions have been featured at American Conservatory Theater, Aurora Theatre Company, SF Playhouse, Center REP, Magic Theatre, and the San Francisco Shakespeare Festival. impliedmusic.com

SARAH SMITH (Costume Designer) is a Costume Designer and Technician local to the Bay Area. Sarah was born and raised in Boulder, Colorado, and made her way to San Francisco after graduating from the University of Puget Sounds with a BA in Theatrical Arts and Classical Studies. She has worked as a costume designer and builder in the area for the last five years. Sarah has designed throughout the Bay Area including Mother of the Maid at Marin Theatre Company; Pool of Unknown Wonders: Undertow of the Soul at Ubuntu Theatre; Black Eagles at African American Shakespeare Company; and Big Love and The Inspector General at The Nueva School. She has also worked on costumes for A.C.T, Berkeley Rep, San Francisco Shakespeare Festival, Menlowe Ballet, Dawson Dance, Lines Ballet, San Francisco Ballet, and Colorado Shakespeare Festival. She is currently pursuing an Associates Degree in Fashion Construction and Design from Apparel Arts in Oakland.

CHRISTINA HOGAN (Assistant Director) is excited to work with Round House for the first time, and to return to Marin Theatre Company as Assistant Director. Previously she has worked as a Stage Manager at MTC on Mother of the Maid, Skeleton Crew and The Wolves. Other Stage Management credits include Gloria, Top Girls, Edward Albee’s Seascape, and Men
NAKISSA ETEMAD (Producer), MTC’s new Associate Artistic Director, is an Iranian American dramaturg, producer, and French translator specializing in new plays and musicals for over 25 years. She is Regional VP Metro Bay Area for Literary Managers and Dramaturgs of the Americas (LMDA), a Resident Artist of Golden Thread Productions, and a member of the Anti-Racism Task Force of LMDA. Recent credits include Yussef El Guindi’s Hotter Than Egypt (2020 Colorado New Play Summit), Heather Raffo’s Noura (Marin Theatre Company/Golden Thread), Marcus Gardley’s Play on! commission of King Lear (Oregon Shakespeare Festival), and world premiere productions with Gardley, Lauren Yee, Marisela Treviño Orta, Margo Hall, and Torange Yeghiazarian. She is a frequent collaborator on Golden Thread’s ReOrient Festivals of Short Plays and Bay Area Playwrights Festivals, including plays by Betty Shamieh, Naomi Wallace, Niku Sharei, Katori Hall, and Torange Yeghiazarian. Early highlights include the East Coast Premiere of Resurrection Blues by Arthur Miller (The Wilma), Every Good Boy Deserves Favor by Tom Stoppard & André Previn (The Wilma/The Philadelphia Orchestra), Culture Clash in Bordertown (San Diego Rep), and Festival Director for the 5th Annual New America Playwrights Fest – featuring new plays by Lynn Nottage, Naomi Iizuka and Polly Pen (San Jose Rep). Former dramaturg and literary manager of The Wilma Theater, San Jose Rep, and San Diego Repertory Theatre, and recipient of the 2015 Elliott Hayes Award for Outstanding Achievement in Dramaturgy for The Lark’s four-city premieres of Marcus Gardley’s the road weeps, the well runs dry. M.F.A. in Dramaturgy, UC San Diego.

DR. STEVEN FUGARO (COVID Medical Consultant) is an internist in San Francisco, where he has practiced for 35 years. He resides in Mill Valley with his wife Jill. He has been a member of the Sausalito Presbyterian Church for 25 years and is the Congregation President. Dr. Fugaro graduated from Stanford in 1977 and received his MD from Yale in 1981. He has held various faculty positions at UCSF. Dr. Fugaro is the former President of the San Francisco Medical Society. He is also the Chairman of the Board of the SF Health Plan, which oversees the MediCal program in SF.

LIZ MATOS (COVID Compliance Officer) is delighted to return to Marin Theatre Company, where she has previously worked as a Stage Manager (LOVE, Noura, August Wilson’s How I Learned What I Learned, and The Who & The What). Locally, Liz has also worked with Magic Theatre, The Cutting Ball Theater, A.C.T. Conservatory, and PlayGround. She is a graduate of Dartmouth College and is a proud member of Actors’ Equity Association.”

JENNA DEJA (Interim Managing Director) began serving as MTC’s Interim Managing Director in November 2019 through the firm Arts Consulting Group (ACG) and is thrilled to be a part of such an esteemed organization and vibrant community. Ms. Deja has more than 20 years of experience in cultural organization leadership, programming, strategic planning, human resources, facility management, and marketing. She is passionate about building and aligning strong teams and has a track record of artistic innovation, business acumen, and administrative excellence. Developing diverse programs, increasing earned and contributed revenue, and fostering collaborative relationships with board, staff, and communities are at the center of Ms. Deja’s achievements. Ms. Deja joined ACG as a Vice President in 2015 as an integral part of the firm’s Leadership Transition team and in 2018 became ACG’s Practice Leader for Interim Management. She has delivered effective management and interim consulting services for clients such as Bravo! Vail, Long Wharf Theatre, The National Theatre, National Underground Railroad Freedom Center, New York City Opera, Marathon Center for the Performing Arts, New Jersey Symphony Orchestra, and University of North Carolina School of the Arts. Her deep belief in the value of interim management and her high-level client service skills have led to success in providing arts and culture organizations with impactful leaders. Prior to joining ACG, Ms. Deja spent 12 years at Chicago’s legendary comedy theater The Second City, most recently as Managing Producer, and has held various management roles in regional theatres across the country.
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:
Facebook.com/PiscatawayConoyTribe
PiscatawayConoyTribe.com

Support indigenous rights organizations on a national or global level:
Native American Rights Fund: NARF.org
Cultural Survival: CulturalSurvival.org
Indigenous Environmental Network: IENEarth.org

A land acknowledgement is a formal statement that recognizes and respects Indigenous peoples as the traditional stewards of a given geographic area. We share ours as part of Round House’s ongoing efforts toward equity and anti-racism.
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.

LEADERSHIP CIRCLE

DIAMOND CIRCLE
$100,000+
- Arts and Humanities Council of Montgomery County
- A. James & Alice B. Clark Foundation
- Maryland State Arts Council
- Montgomery County Government

PLATINUM CIRCLE
$50,000-$99,999
- The Morris and Gwendolyn Cafritz Foundation
- Share Fund
- Shubert Foundation

GOLD CIRCLE
$25,000-$49,999
- Michael Biriss and Jean Carlson
- Cathy S. Bernard
- Lorraine and Doug Bibby
- Heidi and Mitch Duple
- Jay and Robin Hammer
- Bonnie and Alan Hammerschlag
- Daniel Kaplan and Kay Richman
- Linda Rawlin and Don Shaper
- David and Sherry Smith
- Patti and Jerry Sowalsky
- Judy and Leo Zicker

SILVER CIRCLE
$10,000-$24,999
- Margaret Abell Powell Fund of the William S. Abell Foundation
- Esthy and Jim Adler
- Paul M. Angel Family Foundation
- Celia and Keith Arnaud
- Nan Beckley
- Elaine Kotel Binder and Richard Binder

COPPER CIRCLE
$2,500-$4,999
- Anonymous
- Don and Nancy Bliss
- Don and Jan Boardman
- Ellen and Jon Bortz
- Brown Advisory
- Lynn and Bill Chiquette
- Larry Culleen and Nina Weisbroth, in honor of Rosa K. Culleen
- Stephanie deSibour
- The Dimick Foundation
- Laura Forman and Richard Bender
- Lawrence and Joanie Friend
- Susan and Timothy Gibson
- Ann and Frank Gilbert
- Leslie Grizzard and Joe Hale
- John and Megg Hauge

INNER CIRCLE

SUSTAINERS
$1,500-$2,499
- Clement and Sandra Alpert Designated Endowment Fund
- Daniel and Nancy Balz
- Jeff Bauman/Beech Street Foundation
- Sue Ann and Ken Berlin
- James Burks and Bette Pappas
- Janice Crawford
- Eileen and Paul DeMarco
- Victoria Heisler Edouard
- Burton and Anne Fishman
- Victoria Frink
- Neil R. Greene and Ellen G. Miles
- Edward Grossman and Rochelle Stanfield
- Ms. Mindy Hecker
- Mitchell and Patti Herman
- Jane Holmes
- Elaine Economides Joost
- Renee Klish
- Darrell Lenke and Maryellen Trautman
- The Levitt Philanthropic Fund
- David Rabin and Tara Haim
- Alan Hammerschlag
- Warren Coats
- Greg Crider
- Belle Davis
- Katherine DeWitt
- Lorraine S. Dreyfuss Theatre Education Foundation
- Bunny R. Dwin
- Christina Files
- Dr. Helene Freeman
- Arlene Friedlander

BENEFACtor
$1,000-$1,499
- Anonymous
- David Ackerman
- Fred and Helen Altman
- Andrew Auerbach
- Terry Beaty
- Marian Block and Ed Rosic
- Susan and Dixon Butler
- Jane* and Fred Cantor
- Anne and Bill Charrier
- Alan and Irene Wurtzel

- Karen Garnett and Dan Hudson
- Nancy Garrison
- Susan Gordon
- Lana Halpern
- Margaret Johnson
- Megan Klose and Frank Burdette
- Kathleen Knepper
- Ellen Kohn
- Mimi Kress
- Issah and Catherine Leggett
- Beverly Lehrer
- Lerch, Early, & Brewer
- Sharon and James Lowe
- B. Thomas Mansbach
- James P. Martinko
- Doug and Mary Beth McDaniel
- Menick-Friese-Phillips-Bock Group
- Catherine and Patrick O’Reilly
- R. Scott & Courtney Clark Pastrick
- Geraldine Fogel Pizer
- Andrew and Melissa Polott
- Olwen and Don Pongrace
- Claire Reade
- Dennis Renner and Michael Krone
- Ryan and Christy Rilette
- Sheryl Rosenthal and Marty Bell
- Ludwig and Joan Rudel
- Linda Ryan
- Evelyn Sandground and Bill Perkins
- Robin Sherman
- Michael L. Burke and Carl W. Smith
- Ian and Marcia Solon
- Somerset Elementary School PTA
- Leslie and Howard Stein
- Rochelle S. Steinberg

* denotes a family member who supports Round House in honor of another loved one.

List is current as of January 8, 2021.
Jane and Herb Stevens
Page and Amy Stull
Mr. Leslie C. Taylor
William & Karen Tell Foundation
Ms. Carolyn L. Wheeler
George and Patti White
David Young
Ed and Judy Zakreski
Andrew A., and Marcia D. Zvara

ADVOCATES
$500-$999
Anonymous (2)
Donald Adams and Ellen Maldan
Michael Anderson and
Bronwyn Coltrane
Dr. Robert Angerer and
Dr. Pamela McInnes
Shannon Baker-Branstetter
Ann Baker and Chris Zeilinger
Naomi and David Balto
Lynn Barclay
Thomas Blackburn and Brenda Frank
Wendy and Eben Block
Barbara Bobbys
Jeremy Brosowsky and Beth Titter
Jack and Jan Buresh
Karen Spangler and Matthew Yeo
Leslie Smith
Howard and Ella Iams
David and Mickie Simpson
Daniel and Sybil Silver
Jay P. Siegel and Mona Sarfaty
Suzanne Shapiro
Cathy MacNeil-Hollinger and
Mark Hollinger
Glen and Lauren Howard
Howard and Ella Iams
Impact Assets
Carol and Terry Ireland
Andrew Isen
Mark Israel
Larry* and Sue Jeweler
Veronica Kannan
Mary Kennedy
Cookie Kerston
Jean and Chris Koppen
Simeon M. Kribsberg and
Martha L. Kahn
Stephen Leplla
Jan Lower and Paul Berger
Ann Hutchinson Lung
Deanna and Thomas Marcum
Susan Martin
Winton Matthews, Jr.
Diane and Peter Mayer
Susan Freeman McGee
David McGoff
Phillip* and Judith Messing
Lisa M. Mezzetti
Tish Mills
Dr. William Mullins
Stacy Murchison
Evan and Judy Novenstein
Geri Olsen
John and Margie Orrick
P. David Pappert
Stan Peabody
PGIM Real Estate
Mark and Teresa Plotkin
Julie and Ron Redfern
Sharon Rennert
Eric J. Sanne and Judith Rivlin
Dr. Janet Andrews
Dennis Askwith
Carol Assman
Michael Barry
Marilyn Barth
Leonard Bebchick
Seth Berlin
Jonathan Binder
Judith Block
Linda Blumberg and Stephen Turow
Glenn Boston
Gayle Boyd
Robert Breuer and Connie Lohse
Julie Buchanen
Ellen Cades
Thomas L. Cline
Robert and Janis Colton
Richard Cooper and Judy Areen
Lisa Cosgrove-Davies
Edward Cowan
Kay A. Craft
John and Valerie Cuddy
Julie Davis and John Metz
Reid Detton
Cynthia Dopp
Douglas Dunlop
David Eisenstein
Susan Fariss
Steven Ferguson and
Deen Kleinerman
Harold and Arlene Finger
Susan and Jay Finkelstein
Robert and Sally Fish
Deva Lee Fishman
Steve Garron

ASSOCIATES
$300-$499
Anonymous (2)
Bob and Marilyn Abrams
Marie Ali
Boris Allan
Anonymous
Bruce and Janet Andrews
Dennis Askwith
Carol Assman
Michael Barry
Marilyn Barth
Leonard Bebchick
Seth Berlin
Jonathan Binder
Judith Block
Linda Blumberg and Stephen Turow
Glenn Boston
Gayle Boyd
Robert Breuer and Connie Lohse
Julie Buchanen
Ellen Cades
Thomas L. Cline
Robert and Janis Colton
Richard Cooper and Judy Areen
Lisa Cosgrove-Davies
Edward Cowan
Kay A. Craft
John and Valerie Cuddy
Julie Davis and John Metz
Reid Detton
Cynthia Dopp
Douglas Dunlop
David Eisenstein
Susan Fariss
Steven Ferguson and
Deen Kleinerman
Harold and Arlene Finger
Susan and Jay Finkelstein
Robert and Sally Fish
Deva Lee Fishman
Steve Garron

Jeffrey and Elaine Gaynes
Janet George
Laurence Gold
Rhonda Goldberg
Sara Goldberg
Robert Goor
Mary-Alice Gray
Stuart and Beverly Greenfield
Suzanne Guardia
Helene Guttmann
Keith and Shelby Harper
Florence H. Hein
Suzanne Henig
Fred and Lucia Hill
John Hogg
Thomas Hudson
Nancy Hughes
Dudley and Susan Ives
Deborah Jaffe
Victoria Jaycox
Elke Jordan
Samuel and Leslie Kaplan
Colleen and Jack Katz
Robert and Diane Kaufman
John Keator and Virginia Sullivan
Charles Kelly
Chaz and Jane Kerschner
Alan and Leslie Kerxton
Nalin Kishor
Carole Klein and Brad Cheswior
Rita Kopin
Karla Kramer
Stephen Kraskin
Vinca LaFleur
Dr. Marcel C. LaFollette and
Mr. Jeffrey K. Stine
Robert Larkin
Herb and Dianne Lerner
Phyllis and Mort Lessans
Peter Linquiti
Deborah and Robert Litt
Mary Maguire
Dave and Margo Maier
Diane Makuc
George Martin
Sara Mazie
Mr. and Mrs. Jon McBride
Lee McBride
William McDermott
Nancy McManus
Philip & Lynn Metzger
Thomas Michael
Antoinette Miller
James Miller
Rita Molyneaux
Kendall Montgomery
Scott and Paula Moore
Audrey Morris
Alfred Munzer and Joel Wind
Robert K. Musil and
Caryn McGughe Musil
Silt Myers
Ellen and Bill Neches
Mary E. Nelson
Kevin O’Connell and Jill Goodrich
Colleen O’Malley
Fred and Barbara Orowd
Mary Padgett
Lisal Paniococo
Terry and Ann Peel
Dr. Willo Pequegnat
Carol and Jerry Peron
Perry Perone
Joram and Lona Platogursky
Katherine Pickett
Michael Polis and Rhoda Barish
Marcelsa Portevoig
Jaclyn Portnoy
Linda Potetz
Carole Preston
Provisions Catering
Beverly Purdue
David and Susan Reichardt
Markley and Jeanne Roberts
Helene Ross
Kristin Ruckdeschel
Carl Schafer and Frances Li
Stephen Schafer
Christina Schouw
Linda Scofield
Jeffrey Selzter and Karen Rothenberg
James and Ann Sherman
Joseph Silvio
Cora Simpson
Carrie Singer
Suzanne Sneedegar
Sara Sonet
Jeffrey Spilkstoser
Rebecca Stevens
Deborah Taylor
Barry and Jo Ann Thompson
Tom Calhoun and Thelma Triche
Lorraine Trup
Debbie Vivari
Sandra Vogelgesang
James Voorhees
Ronald Wange
Anne Warner
Sara Watkins
Susan and Adam Wegner
Robert and Blima Wellek
John and Val Wheeler
Leila Whitting
Mike & Jennifer Wilhelm
Mary Jo Willis
Lyric Winik
William and Charlene Zelliner

IN KIND DONORS
Andy Stern Office Furniture
Chevy Chase Florist
Dawson’s Market
Doyle Printing & Offset Co.
Honest Tea
Microsoft
Provisions Catering
Vanmoose
Zeke’s Coffee

MATCHING GIFT COMPANIES
CIT Bank
ExxonMobil Foundation
Freddie Mac Foundation
GE Foundation
IBM
Salesforce
SunTrust Foundation
Synchrony Financial
Texas Instruments

Round House Theatre is supported in part by funding from the Montgomery County government, the Arts and Humanities Council of Montgomery County, and the Maryland State Arts Council.

We make every effort to provide accurate acknowledgement for our contributors. If your name is misspelled or omitted, please accept our apologies and contact the Development Department at 301.434.5392 or Development@RoundHouseTheatre.org.
LEADERSHIP
Artistic Director: Ryan Rilette
Managing Director: Ed Zakreski

ARTISTIC
Associate Artist-Literary & New Plays: Naysan Moigani
Artistic Assistant: Agyeiwaas Asante

PRODUCTION
Production Manager: Jesse Aasheim*

STAFF
Assistant Production Manager/Company Manager: Sara Patterson
Technical Director: Matt Saxton
Assistant Technical Director: Jose Abraham
Master Electrician/Audio Supervisor: Chris Hall
Costume Shop Manager: Aubrey Mazzaferrri
Scenic Charge: Jenny Cockerham
Master Carpenter: Shaun Bartlow

Resident Stage Manager: Che Wernsman

EDUCATION
Director of Education: Danisha Crosby
Education Program Manager: Kathleen Mason
Education Assistant: Patrick Joy*
Lead Teaching Artists: Ian Anthony Coleman Kelsey Hall Brandon McCoy

Faculty:
Agyeiwaas Asante
Ashley Barrow
Desiree Chappelle
Reenie Codelka
Jenny Cockerham
Kevin Corbett
Maboud Ebrahimzadeh
Dominique Fuller
Emma Lou Hébert
Mitchell Hébert
Eleanor Holdridge
Caleen Sinnette Jennings
Claire Jones
Tim J. Lord
Casey Kaleba
Sisi Reid
Danielle Scott
Morgan Scott
Elle Sullivan
Craig Wallace
Rick Westerkamp

ADMINISTRATION
General Manager: Tim Conley
Facilities Manager: Liz Sena*

Executive Assistant and Board Liaison | Interim Associate General Manager: Carter Rice

DEVELOPMENT
Director of Development: Veronica Kannan
Development Officer: Dina Goldman*
Development Operations Manager: Helen Aberger
Institutional Giving Manager: Katelyn Maurer

Special Events & Development Associate: Taylor Brandt

MARKETING & COMMUNICATIONS
Director of Marketing & Communications: Hannah Grove-DeJarnett
Associate Director of Marketing & Communications: Katie Atkinson
Public Relations & Partnerships Manager: Jasmine Jiang*

Graphic Designer: Kent Kondo

AUDIENCE SERVICES
Associate Director of Sales & Audience Services: Brian Andrade*
Audience Services Manager: Mason Catharini
Box Office Associates & House Managers: Nessa Amherst Marquita Dill Lauren Farnell Brandon Horwin Steve Langley Julia Marks Maureen May Sonia Olychik Tamisha Ottilie Nashira Rawls Sisi Reid Sofia Sandoval-Ferriss Danielle Scott Morgan Scott Lacey Talero

*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.
ENHANCE YOUR VIRTUAL EXPERIENCE

Make the most of the reimagined 2020-2021 Season by joining the Round House Inner Circle with a gift of $100 or more today!

Enjoy exclusive, behind-the-scenes access to our productions, artists, and everything Round House, including,

• Our popular Inside Look production previews,
• Town Halls with Round House executive leadership,
• Artist interviews,
• Backstage donor newsletter,
• And much more!

Your gift helps Round House fulfill our mission of being a theatre for everyone and enriching our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation.

Learn more and donate today at RoundHouseTheatre.org/InnerCircle

WHAT WILL YOUR LEGACY BE?

The Street 70 Legacy Society commemorates ROUND HOUSE THEATRE’s original name as part of the Montgomery County Department of Recreation and recognizes those who have generously chosen to include Round House in their estate plans. This can be as simple as making a gift to Round House in a will or naming us as a beneficiary in a qualified retirement plan or life insurance policy.

If you’re interested in joining the Street 70 Legacy Society, or if Round House is already a part of your estate plans, please contact Dina Goldman, Development Officer, at 240.670.8801 or DGoldman@RoundHouseTheatre.org.

Thank you to the following Street 70 Legacy Society members who have generously included Round House Theatre in their estate plans.

RACHEL H.M. ABRAHAM
NAN BECKLEY
DON AND JAN BOARDMAN
DIANE BOEHR
JERE AND BONNIE BROH-KAHN
JAMES BURKS AND BETTE PAPPAS
MARTY* AND BELLE NEGRIN DAVIS
LAURA FORMAN AND RICHARD BENDER
STEVEN GARRON
ANN AND FRANK GILBERT
JAY AND ROBIN HAMMER
RENEE KLISS
DANA AND RAY KOCH
SETH AND BARBARA KOCH
BRUCE AND ANN LANE
DARRELL LEMKE AND MARYELLEN TRAUTMAN
GERI OLSON
SALLY J. PATTERSON
HENRY SCHALIZKI*
MARK AND MERRILL SHUGOLL
PAMELA AND JOHN SPEARS
*in memoriam

For more information on making a legacy gift to Round House, please visit RoundHouseTheatre.org/PlannedGiving
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, Marin Theatre Company acknowledges that our theatre and administrative offices are located on the unceded land of the Coast Miwok peoples. We acknowledge the Coast Miwok as the original caretakers of this land. We pay our respects to the Coast Miwok community and their elders both past and present, as well as future generations. The Coast Miwok are members of the Federated Indians of the Graton Rancheria, a community which includes the Southern Pomo peoples.

We acknowledge that this statement has not been created in partnership with the Coast Miwok or the Federated Indians of the Graton Rancheria. We have reached out to the leadership of the Graton Rancheria and have asked for their guidance and pledged to revisit this statement in partnership with them immediately.

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

Learn more about the Coast Miwok and the Federated Indians of the Graton Rancheria:

Coast Miwok on Facebook:
Facebook.com/SouthernCoastMiwok.com

Federated Indians of the Graton Rancheria:
GratonRancheria.com

Support indigenous rights organizations on a national or global level:
Native American Rights Fund
Cultural Survival
Indigenous Environmental Network

ABOUT MARIN THEATRE COMPANY

Marin Theatre Company is the Bay Area’s premier mid-sized theatre and the leading professional theatre in the North Bay, producing a six-show season focused on new American plays. MTC is committed to the development and production of new plays, with a comprehensive New Play Program that includes productions of world premieres, readings, and workshops by the nation’s best emerging and established playwrights. MTC’s numerous education programs serve more than 4,500 students from over 40 Bay Area schools each year. MTC strives to create intimate, powerful and emotional experiences that engage audiences to discuss new ideas and adopt a broader point of view. Marin Theatre Company believe in taking risks and inspiring people to participate in live theatre, regardless of personal means. MTC celebrates the intellectual curiosity of our community and believes that theatre is an important tool to help build empathy. MTC was founded in 1966 and is a 501(c)3 nonprofit organization.

MARN THEATRE COMPANY STAFF

Artistic Director ........................... Jasson Minadakis
Interim Managing Director .............. Jenna Deja
Associate Artistic Director ................ Nakissa Etemad
Playwright in Residence ............... Lauren M. Gunderson*
Director of Production ................ Ville Huddleston
Interim Director of Marketing & Communications .... Jo Manley
Box Office Manager .................... Miranda Raines
Development Manager ............... Brittany Dever
Grant Writer and Development Consultant .......................... Aurélia Fisher Cohen
Technical Director ............................ Jeff Klein
Resident Teaching Artist .................. Erika March

*Supported by The Andrew W. Mellon Foundation’s National Playwright Residency Program.

BOX OFFICE

415.388.5200 X:3323 | boxoffice@marintheatre.org

Visit our website to join our email list, learn about our plays, and purchase tickets. marintheatre.org

All images and/or content provided by Marin Theatre Company staff, contractors, and/or creative artists unless otherwise credited. Opinions expressed by contractors, contributors, and/or creative artists do not necessarily reflect the views of Marin Theatre Company. Photo credits are included as provided.
Marin Theatre Company Individual Donors

Marin Theatre Company acknowledges the generous support of the following individuals, foundations and corporations whose contributions make our extraordinary theatre productions and education programs possible. To join our family of contributors, receive sponsorship information or if you have questions about your gift, please contact the Development Department at development@marintheatre.org or 415.322.6035. The following gifts were received between July 1, 2020 and Jan. 4, 2021.

**PARTNER CIRCLE**

**MTC Sustainer** | $100,000+
--- | ---
Terry Berkemeier + Lori Lerner
Gage Schubert
Christopher B. + Jeannie Meg Smith

**MTC Partner** | $50,000+
--- | ---
Buffington Miller, Clay Foundation-West
Bob + Paula Reynolds
Melody Wireless Infrastructure

**Season Partner** | $25,000+
--- | ---
David Catania + Diana Gay-Catania
John + Shelley Chesley
Lauren Gunderson + Nathan Wolfe
Barbara + Jim Kautz
Kathy King + Gerald Cahill
Vera + Ken Meislin
Fred + Kathleen Taylor

**Producer’s Circle**

**Premiere**

**Society Circle**

**Associate Producer** | $3,000+
--- | ---
Aldoº
Ms. Gtian Cunningham
Susan + Dennis Gilardi
Tamisie Honey
Arthur + Toni Rembe Rock
Rosenberger Family Fund/Marin Community Foundation
Dr. Samuel Test
Diane + Bob Wagner

**Producer** | $1,000+
--- | ---
Anonymous (1)
Dr. Kedar Adour
Franklin Amster + Andrej Jansheski
Charles M. + Leslie Anderson
Tom + Lois Ashley
Lee Aubry
Mary Jane Baird
Joan Beavin
Linden Berry
John Bissing Jr.

**Friends of MTC Circle**

**Contributor** | $500+
--- | ---
Anonymous (3)
Drs. Paul + Geralinde Alpert
Robert Anderson + Lois Stevens
Carl + Fumiko Bielefeldt
Nick + Joan Boordoukas
Jack + Ute Brandon
Josh Brier + Grace Alexander
Jerry Cahill + Kathy King
Bill Cain
Kerry Campbell
Dr. Paula Campbell
Richard + Veronica Charvat
Elizabeth Cook
Ben + Boriana Fackler
Judith + Philip Erdberg
Larry Fahn
Linda Graham
Mary Ann Griller
Robert L Hall
Tom Edward + Rebecca Parlette-Edwards
Kipp Delbyck
Nancy + Russ Holdstein
Karen Haydock
Susan + Russ Holdstein
Coreen + Mark Jamison
Bob Kaliski + Linda Nelson
Kelley Family Charitable Fund
Ken and Jackie Broad Family Fund
Drs. Douglas + Carol Kerr
William Kissinger
Lawrence + Stephanie Krames
Duff Kurland + Carol Nusinow Kurland
Dirk + Madeleine Langeveld
Stephen + Gail Lazarus
Judy Leash
Cheryl Longinotti + Victoria H. Newton
Garrett Loube + Marica Rodgers
Scott MacLeod + Linda Kistingburg
David Madtes
Diane Martin
Christine + Steve Maxwell
Dr. William + Janet McAllister
Tina + Richard McArthur
Mary + Steve Mizroch
Stephanie Mouton-Peters + Roger Peters
Harry Murphy + Deborah Gilden
Norton Belknap Family Fund
Nancy + Richard Robbins
Chris + Jamie Norlander
Diane Paul
Mark + Maureen Jane Perry
Drs. Janice + James Prochaska
Susanna G. Polkak
Michael + Hailey Poutiatine
Gordon Radley

**Friends** | $100+
--- | ---
Anonymous (18)
Helen + Thomas Anawalt
Harriet + Tom Kostic, Kostic Family Fund
The Leo J. & Celia Carlin Fund
Kathleen + John Leones
Peter + Melanie Maier
William + Christney McGlasman
Nancy + David Medford
Debbie Mills
Jeff + Sue Mulvihill
Bart + Barb O’Brien
Tony Origlio + Kip Vanderbilt
John S. Osterweiss Philanthropic Fund
Barbara Paschke + David Volpendesta
Susan + Jon Peck
Peirce Family Fund
Phil Kurjan Fund
Joel and Carol Solomon Family Fund
Steven + Marianne Porter
Russell + Joan Pratt
Hector Richards
Deborah L. Robbins + Henry Navas
Jean B. Chan + Ken Ross
Mark + Tobi Rubin
Toby + Robert Rubin
Laurel Schafer-Trent + Thomas Trent
Ellen + Donald Schell
Kurt Schindler
Leida Schoggen + William Farmer
Valerie Stoll Schwimmer
Kate Sears
Marsha Silberstein
John Simpson
Shelagh Smith
Martha + Jonathan Smolen
Stephanie Splane
Daniel Stein
Roger A. Stoll
Tara J. Sullivan
Mr. Tangri + Ms. Durie, Durie Tangri LLP
Kathleen Thompson
Hugh Vincent
Olivia Warneckeº
Elizabeth Werter + Henry Trevor
Wild Family Charitable Trust
James + Beth Wintersteen
Julie + Tony Zane

**Premiere Producers’ Circle**

**VIP Producer** | $15,000+
--- | ---
Lynn Brinton + Dan Cohn
Suzanne + Mark Darley
Tracy + Brian Haughton
Peter + Melanie Maier.
The John Brockway Hungtinton Fund
Ivan + Lochiel Poutiatine
Matthew Purdon
Stacy Scott + Chuck Ciaccioº
Vickie Soulier

**Executive Producer** | $10,000+
--- | ---
Anonymous
Gene + Neil Barth
Gerry Goldsholle + Myra Levensonº
Marymor Family Fund
Kiki Pescatello
Michael + Joan Strunskey,
The Ira and Leonard Gershwin Philanthropic Fund
Paul + Sandy Zuber

**Premiere Producer** | $5,000+
--- | ---
Anonymous (2)
Andrew F. and Ann B. Mathieson Fund
Susan + Bill Beech

**Society Circle**

**Associate Producer** | $3,000+
--- | ---
Aldoº
Ms. Gtian Cunningham
Susan + Dennis Gilardi
Tamisie Honey
Arthur + Toni Rembe Rock
Rosenberger Family Fund/Marin Community Foundation
Dr. Samuel Test
Diane + Bob Wagner

**Producer** | $1,000+
--- | ---
Anonymous (1)
Dr. Kedar Adour
Franklin Amster + Andrej Jansheski
Charles M. + Leslie Anderson
Tom + Lois Ashley
Lee Aubry
Mary Jane Baird
Joan Beavin
Linden Berry
John Bissing Jr.
FOUNDATION SUPPORT

MTC PARTNER | $50,000+
- The Andrew W. Mellon Foundation
- Clay Foundation West • Marin Community Foundation
- Melody Wireless Infrastructure • The Shubert Foundation
- William and Flora Hewlett Foundation

SEASON PARTNER | $25,000+
- The Bernard Osher Foundation
- The Harold and Mimi Steinberg Charitable Trust

VIP PRODUCER | $15,000+
- California Arts Council • Haughton Family Charitable Fund
- John Brockway Huntington Fund • Kimball Foundation
- The Sheri and Les Biller Family Foundation
- Stacy Scott Fine Catering

EXECUTIVE PRODUCER | $10,000+
- Adobe • Ira and Leonore Gershwin Philanthropic Fund
- The Tournesol Project
- Venturous Theater Fund, a fund of the Tides Foundation

PREMIERE PRODUCER | $5,000+
- 3 Badge Beverages • August Sebastiani • Acqua Hotel
- Brooks Note Winery • Garry + Joanne Brooks
- Marin Cultural Association
- Newton and Rochelle Becker Charitable Trust

ASSOCIATE PRODUCER | $3,000+
- Carol Selig, Selig Floral Design • County of Marin
- Mill Valley Outdoor Art Club

PRODUCER | $1,000-2,999
- Body Kinetics • Compass
- Marin Charitable Association
- Mill Valley Market • National Philanthropic Trust
- OSKA Mill Valley • The Rock Foundation
- The Tow Foundation • Whistlestop

MEMORIAL GIFTS

IN MEMORY OF CARL BERRY
- Linden Berry
- Gerry Cahill + Kathy King
- Hendrik + Patty Kopper
- Dirk + Madeleine Langeveld
- Mark + Mauree Jane Perry
- Laura + Michael Scott
- Jean + Kurt Stromberg
- IN MEMORY OF ALL WHO LOST THEIR LIVES TO COVID-19
- Bob Vaddiparty

IN MEMORY OF MICHAEL CURTIS
- Nancy Barash

IN MEMORY OF JACKIE FIELD
- Mitchell Field

IN MEMORY OF STEPHANIE GRAY
- Jill Myers

IN MEMORY OF BARBARA LAVARONI
- Arthur + Nancy Costa
- Kathleen Thompson

TRIBUTE GIFTS

IN HONOR OF SARAH
- Dave + Bobbie Chapman

IN HONOR OF GREAT THEATRE AND ACTORS
- Cheryl Coles

IN HONOR OF NATIONAL THEATRE LIVE AT HOME
- Sarah C. + Henry Pruden

IN HONOR OF FUMIKO BLEEFELDT
- Erik Bielefeldt

IN HONOR OF RICK + CHERYL BRANDON
- Molly + Brett Dick
- Cheryl Finley + Barry Neal

IN HONOR OF KATE CORTESI
- Anonymous

IN HONOR OF BRITTANY DEVER
- Nancy + David Medford

IN HONOR OF WENDY FENG
- Jolie Feng

IN HONOR OF JERRY GEFFNER
- Carolyn Pines + Judy Schwartz

IN HONOR OF LAUREN GUNDERSON
- Jennifer Jenkins
- Nick Randhawa
- Janet Cooper

IN HONOR OF KATE CORTESI
- Anonymous

IN HONOR OF DUFF KURLAND
- Janet Josselyn

‡Deceased

ºIn-Kind Donation
MTC PRODUCTION UNDERWRITERS

Marin Theatre Company’s 54th Season and this production of The Catastrophist is generously underwritten by the following:

PARTNER CIRCLE

MTC SUSTAINER
Terry Berkemeier + Lori Lerner
Gage Schubert
Christopher B. + Jeannie Meg Smith

MTC PARTNER
The Andrew W. Mellon Foundation
Marin Community Foundation
Melody Wireless Infrastructure
Buffington Miller, Clay Foundation-West
Bob + Paula Reynolds
The Shubert Foundation
William and Flora Hewlett Foundation

SEASON PARTNER
The Bernard Osher Foundation
David Catania + Diana Gay-Catania
John + Shelley Chesley
The Harold and Mimi Steinberg Charitable Foundation
Barbara + Jim Kautz
Kathy King + Gerald Cahill
Vera + Ken Meislin
Fred + Kathleen Taylor
Vickie Soulier

PRODUCER CIRCLE

VIP PRODUCER

Matthew Purdon
The Sheri and Les Biler Family Foundation
Stacy Scott Fine Catering©
The Harold and Mimi Steinberg Charitable Foundation

EXECUTIVE PRODUCER

Kiki Pescatello
Michael + Jean Strunsky,
Ira and Leonaore Gershwin Philanthropic Foundation
Paul + Sandy Zuber
©In-Kind Donation

ADDITIONAL PRODUCERS OF THE CATASTROPHIST

The Tournesol Project
Venturous Theatre Fund,
a fund of the Tides Foundation

IN HONOR OF IVAN S. POUTIATINE

MTC HONORS

Robert Begley
Robert + Irene Belknap
Linden + Carl Berry
Kathy King + Jerry Cahill
Gabriella Calicchio + Michael Janes
Dave + Bobbie Chapman
Mariana Poutiatine Cotten
Suzanne + Mark Darley
Kipp Delbyck
Virginia + William Felch Jr.
Doug + Jane Ferguson
David Catania + Diana Gay-Catania
Gerry Goldsholle + Myra Levenson
Gale Gottlieb
Tracy + Brian Haughton
Grace Hughes
Dirk + Madeleine Langeveld
Melanie + Peter Maier
Tina McArthur + Richard Rubenstein
Buffington Miller
Suzie Pollak
Michael + Hailey Poutiatine
Christopher Raker
Paula + Bob Reynolds
Robin + Rick Rice
Laura + Michael Scott
Stacy Scott + Chuck Ciaccio
Brigitte + Bill Smith
Fred + Kathleen Taylor
James + Beth Wintersteen
Susan York

IN HONOR OF PHOEBE MORRIS
Richard + Gretchen Coffey

IN HONOR OF DANNY OSBURN & RACHEL HURADO-OSBURN
Barbara Lesch + Michael J. McCaffrey

IN HONOR OF KATE ROBINSON
Donna Lee Robinson

IN HONOR OF STACY SCOTT
Molly + Brett Dick

IN HONOR OF VELMA SHANNON
Keenan Norris