ink

BY JAMES GRAHAM
DIRECTED BY JASON LOEWITH

Co-produced by

ROUND HOUSE

OLNEY THEATRE CENTER
WELCOME TO INK, THE FIRST SHOW IN OUR 2023-2024 SEASON.

We are thrilled to once again partner with our good friends at Olney Theatre Center as co-producers of this West End and Broadway hit. As the two leading theatres in Montgomery County, we are proud to work together to produce shows of this size and scale, and we hope to continue the success of our other co-productions, 2016’s Angels in America, the Helen Hayes Award-winning In the Heights in 2017, and this summer’s hit Fela!, which MD Theatre Guide called “a performance you will remember for the rest of your life.”

We are grateful to Montgomery County and the State of Maryland for demonstrating with their financial support both the intrinsic value and financial impact that the arts have in our communities.

We are thrilled to welcome back Olney Theatre Center Artistic Director Jason Loewith to direct this dynamic production. Joining him are an all-star team of local artists, including current Resident Artist Matthew Nielson (sound design), Resident Artist alums Maboud Ebrahimzadeh and Craig Wallace, and numerous other artists who have worked extensively at both of our theaters, including actors Chris Genebach, Michael Glenn, Cody Nickell, Kate Eastwood Norris, and Todd Scofield; and designers Tony Cisek (set), Deb Svigny (costumes), and Minjoo Kim (lighting).

Tonight’s play, set during the 1969 rebirth of The Sun newspaper under Rupert Murdoch, masterfully explores the inherent tension between journalism’s civic duty to disseminate balanced, informative news and its commercial necessity to appeal to the widest possible audience for survival. This conflict resonates strongly in our current era, where “clickbait culture” and sensationalism often take precedence over objectivity and depth in journalism. The play’s exploration of this balance, or imbalance, serves as a powerful reminder of the media’s role and its potential influence on public perception and discourse. Ink leans into our present moment, using this historical event to offer a mirror to contemporary society, provoking audiences to scrutinize and question the ethical boundaries of today’s news outlets. Despite being set more than 50 years ago, this play is a stark warning about the future trajectory of journalism if financial success continues to be prioritized over public service.

We offer a special welcome to Olney Theatre audiences to our renovated Bethesda theatre, and we hope that you will come back again soon. We are grateful as well to Round House’s donors, subscribers, and ticket buyers and welcome you back with open arms.
Do you wonder why, in our world right now, truth is an optional concept owned by the storyteller who screams the loudest? Why is journalism on life support? Why has the truth become a subject of debate? Why have facts and science been thrown aside for opinion and fabulation? In our search for answers, playwright James Graham is discovering them in every play he writes. Great theatre that investigates the past helps us make sense of our present.

Those of you who come to Olney Theatre know we’re big fans of playwright James Graham. We produced Labour of Love in 2018, and have held the rights to Ink since before the pandemic. Graham is a dramatic genius: he identifies a small moment in history, a teeny decision made by an individual (one which may have been made from the best of intentions), and he throws that pebble of drama into the ocean. The ripples from that decision then build wave upon wave, crossing one ethical Rubicon after another, until they’ve become the tsunami of our present.

In the case of Ink, that moment is when Rupert Murdoch, a striving Australian newspaper mogul looking for a foothold in the U.K., meets Larry Lamb, a Yorkshire-born journalist spurned by the newspaper establishment. Their meeting is the pebble, and their populist refashioning of The Sun is the first ripple. Graham perfectly captures the nihilist outcome of the populist disruption in Murdoch’s parting words to Larry, as he’s off to America to buy the cable network that will become Fox News:

“‘Why’ was how they controlled things, wasn’t it? Convincing everyone there is an overarching—‘idea’. Well, ‘Why’ is gone now. We’re free to just ask Who do you wanna screw? What do you wanna buy? Where do you wanna go? When do you wanna go there? People love it…. There is no why. You’ve killed ‘why’, Larry, just as you’d hoped to.”

We’re so grateful to our partners at Round House for joining us in taking on this mammoth project: it’s a huge cast, and a straight drama, and all this in a time of rising costs. This collaboration of two Montgomery County powerhouse theatres demonstrates the strength of our local arts community. And we couldn’t tell this story without an unbeatable team of star performers, most veterans of the DMV. They—along with the incredible creative team—are helping answer the questions that James Graham demands we ask. They’re putting the ‘why’ back where it belongs.

What did you think of the show? We want to hear anything you’ve got to tell us; send us an email to Jason@OlneyTheatre.org or Debbie@OlneyTheatre.org and we’ll be sure to respond.
To become a sponsor for an upcoming Round House Theatre production, please contact Veronica Kannan, Director of Development, at 240.670.8795 or VKannan@RoundHouseTheatre.org.

We were lucky to be on a Round House Theatre trip to London in 2019 when we first saw *Ink*. The real Murdoch story is compelling and still a major issue of our life today. Round House Artistic Director Ryan Rilette happened to be seated near us and we could sense his excitement about the play. We all agreed it would be perfect to produce this play for the Washington, DC area. How wonderful to have this dream realized!"

—BONNIE AND ALAN HAMMERSCHLAG

The 2023-2024 Season is sponsored by LINDA RAVDIN AND DON SHAPERO
CREATIVE TEAM

Scenic Designer ............................................ TONY CISEK
Costume Designer ................................. DEBRA KIM SIVIGNY
Lighting Designer ............................... MINJOO KIM
Sound Designer and Composer ................... MATTHEW M. NIELSON
Projections Designer .............................. MIKE TUTAJ
Associate Director and Choreographer .......... NIKKI MIRZA
Dialect Coach .............................................. LISA NATHANS
Properties Coordinators ............................ ANNA CABLE, JASON DEARING
Casting Director .......................................... SARAH COONEY
Dramaturg ................................................. NAYSAN MOJGANI
Intimacy Consultant ................................. MEGAN BEHM
Production Stage Manager ......................... CHE WERNSMAN*

_Ink_ is sponsored by Bonnie and Alan Hammerschlag
The 2023-2024 Season is sponsored by Linda Ravdin and Don Shapero

_Ink_ is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Originally produced on Broadway by the Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Gove, Executive Director, Denise Wood, Executive Director and Sonia Friedman Productions with funds provided by The Roy Cockrum Foundation on April 24, 2019.

_Ink_ was originally commissioned by the Almeida Theatre and first presented at the Almeida Theatre, London on 27 June 2017. It then transferred to the Duke of York’s Theatre in the West End of London, where it was produced by Sonia Friedman Productions and the Almeida Theatre.

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CAST (in order of appearance)

Rupert Murdoch .................................................. ANDREW REIN*
Larry Lamb .......................................................... CODY NICKELL*
Beverly Goodway/Bench Hand/Waiter ..................... ZION JANG
Diana/Landlady/Waitress/Chrissie/Anna Murdoch ....... SOPHIA EARLY
Hugh Cudlipp/Reader ............................................. CRAIG WALLACE*
Lee Howard/Ray Mills/Bob Edwards ......................... CHRIS GENEbach*
Sir Alick/Chapel Father/Sound Operator ................. TODD SCOFIELD*
Stephanie Rahn/Linotype Operator/TV Host ............ AWESTA ZARIF*
Sir Percy/J ohn Desborough/Tailor/ Apprentice/Cameraman .................................................. WALTER RIDDLE
Brian McConnell................................................... MABOUd EBRAl HIMZADEH*
Frank Nicklin/Diner .............................................. RYAN RILETTE*
Joyce Hopkirk/Muriel McKay ................................. KATE EASTWOOD NORRIS*
Bernard Shrimsley/Christopher Timothy ................. MICHAEL GLENN*

UNDERSTUDIES

Rupert Murdoch .................................................. MICHAEL GLENN*
Larry Lamb .......................................................... CHRIS GENEbach*
Hugh Cudlipp ....................................................... MABOUd EBRAl HIMZADEH*
Sir Alick/Frank Nicklin/Beverley Goodway ............. WALTER RIDDLE
Joyce Hopkirk ...................................................... SOPHIA EARLY
Brian McConnell/Lee Howard/Bernard Shrimsley .... ZION JANG
Stephanie Rahn/Diana/Sir Percy ............................. PRATIGYA PAUDEL

*As indicated, Actors and Stage Managers appear courtesy of Actors’ Equity Association, The Union of Professional Actors and Stage Managers in the United States.
PRODUCTION

Production Assistant ............ KIRA KERR
Deck/Wardrobe Crew ............. MARGARET WARNER, ELLEN MITCHELL
Light Board Operator ............ CHRIS HALL
Audio Engineer ................. DELANEY BRAY
Automation/Deck Crew ........... MIKE HANLON
Wardrobe Head ................. ANDREW MICHAEL REILLY
Wardrobe Crew ................. BREANNA DUNBAR
A2 .................................. ALISTAIR EDWARDS
Swing Crew ......................... LORENZO MIGUEL
Wardrobe Cover ................. CHEYENNE HILL
Carpenters ......................... MIKE HANLON, JACK MOXLEY, ELLEN MITCHELL, GERARDO SORIANO, MICHAEL TSALTAS
Painters ............................ BLAKE MIHM, SARAH PHILLIPS, JEN SHILLINGBURY
Electricians: ....................... ZAVAR BLACKLEDGE, SYDNEY BRONAUGH, ISAAC DEMARCHI, CAIT FOSTER, ESTHER HWANG, SARAH MACKOWSKI, KRISTOP ROSARIO, HALEY SIMMONDS
Stitcher .............................. SAVANNAH MANNING
Tailor ................................. JESSICA UTZ
Wig Lead ............................ TAYLOR S. PAYNE
Wig Assistant ...................... HANNAH KATHERINE HEROLD
Craft Artisan ........................ CHEYENNE HILL
Additional Prop Construction . MARTIN BERNIER

_Ink_ runs approximately **2 HOURS AND 30 MINUTES** including one intermission.

**FULL STAFF LISTINGS** on page 28 and 40

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

The Actors and Stage Manager appear courtesy of Actors’ Equity Association (“Equity”). Founded in 1913, Equity 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 Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.
THE LEGACY OF THE SUN, AND THE FIVE W'S

BY NAYSAN MOJGANI | DRAMATURG

INK DRAMATIZES EVENTS FROM OVER 50 YEARS AGO, an ocean away, mostly involving people who have been dead for years (one notable exception being Rupert Murdoch, who will never die, per official News Corp policy). And yet, it is arguably the most relevant play of the season for our current moment.

The play centers on Rupert Murdoch and his 1969 purchase and revamping of British newspaper The Sun. He and his newly-installed editor, Larry Lamb, transformed The Sun, and with it the global news ecosystem. While newspapers have always been a commercial enterprise, driven by circulation and advertising, that economic reality has traditionally been balanced by a recognition that journalism is a public necessity. An informed and engaged populace is a keystone of democracy. With The Sun, Murdoch and Lamb disavowed that responsibility; the only job of a newspaper, they insist, is to sell newspapers. The wager they make is that a newspaper that gives the people what they want—a newspaper with crime and sex and free giveaways and scandal and fun—can sell more copies than a newspaper that gives the people what they need.

You’ll have to wait until the end of the play to find out if they win their wager. Or you can just look at the world around you.

The Sun transformed the media landscape. Other London newspapers quickly imitated the specific tactics Lamb was using to sell papers, but the larger, more corrosive effects have only become more obvious over the decades. Sensationalism is nothing new. Rupert Murdoch did not invent yellow journalism. However, the mercenary impulses of newspaper publishers had traditionally been subject to some level of constraint, if for no other reason than fear of public backlash and declining sales for lowered journalistic value. Murdoch demonstrated that any such backlash was toothless and that there was, in fact, significant monetary incentive in sensationalistic reporting, disinformation, outrage, and catering to the lowest common denominator. Rupert Murdoch took the guardrails off of the news and showed us how fun and how lucrative it could be.
Ink is the story of how the world became the way it is. To put it in terms the journalists in our play would understand, it gives us the “five W’s.” Who did this? What did they do? Where and when did they do it? But, quoting the play, the “fifth ‘W’ is Why. ‘Why’ suggests there’s a plan, that there is a point to things, and there’s not. Only thing worth asking isn’t ‘why’, it’s... ‘what next?’"

Round House prides itself on producing plays that demand conversation. After watching this play, we hope you feel that need to discuss. And we might suggest that the only conversation worth having—about this story of how we wound up where we are—isn’t why. It’s what next?
SOPHIA EARLY (Diana/Landlady/Waitress/Chrissie/Anna Murdoch) is excited to make her in-person debut at Round House Theatre with Ink. Previous Round House credits include Sleep Deprivation Chamber, as part of the virtual Adrienne Kennedy Festival. DC Area credits include Meredith Willson’s The Music Man at Olney Theatre Center (Helen Hayes Award for Outstanding Ensemble); Poetry for the People: The June Jordan Experience at Theater Alliance; and Diagnosed at Creative Cauldron. Voice acting credits include Retribution: A Radio Play and Small Victories: The Cutting Room Floor with WithGoodCo. Productions. Sophia is a proud graduate of Howard University’s BFA Musical Theatre Dept. Instagram: @sophia.the.early

MABOUD EBRABIMZADEH (Brian McConnell) is a Resident Artist Alumnus and is delighted return to Round House Theatre with Ink. Previous Round House credits include Oslo, The Curious Incident of the Dog in the Night-Time, Small Mouth Sounds, The Book of Will, and Bengal Tiger at the Baghdad Zoo. DC credits include Here There Are Blueberries at Tectonic Theatre Company and Shakespeare Theatre Company; English, People, Places, and Things, Water by the Spoonful, and Edgar & Annabel at Studio Theatre; The Price at Arena Stage; Oil and The invisible Hand at Olney Theatre Center; Nathan the Wise and Tale of the Allergist’s Wife at Theater J; 1 Henry IV, King John, and Timon of Athens at Folger Theatre. Regional credits include Murder on the Orient Express at Hartford Stage; Disgraced and Murder on the Orient Express at McCarter Theatre; Disgraced at Milwaukee Rep; and The Invisible Hand (Barrymore Award for Outstanding Lead Actor) at Theatre Exile. Film and television credits include Jessica Jones, Imperium, Sally Pacholok, and Homebound.

CHRIS GENEbach (Lee Howard/Lee Howard/Bob Edwards) is making his Round House Theatre debut. DC area credits include Kinky Boots, Singin’ in the Rain, The Royale, Mary Stuart, Oil, The Crucible, My Fair Lady, Carousel, and Awake & Sing! at Olney Theatre Center; The Till Trilogy; A Human Being Died that Night and Ulysses on Bottles at Mosaic Theater; Billy Elliot at Signature Theatre; Hamlet, Romeo & Juliet, Henry IV: Parts 1 and 2, Measure for Measure, Two Gentleman of Verona, Julius Caesar (FFA), Cymbeline, King Lear, and Titus Andronicus at Shakespeare Theatre Company; Mr. Burns, a Post Electric Play at Woolly Mammoth Theatre; Davenant’s Macbeth, Antony and Cleopatra, Twelfth Night, Henry V, Othello, Cyrano, and Orestes: A Tragic Romp at Folger Theatre; The Big Meal, Superior Donuts, and Shining City at Studio Theatre. Broadway credits include Shining City at Manhattan Theatre Club; Off-Broadway credits include Rose Rage: Henry VI Parts 1, 2, 3 at The Duke; The Other Side at Manhattan Theatre Club. Regional credits include Death of a Salesman, A Streetcar Named Desire,
and An Inspector Calls at Everyman Theatre; King Lear at Goodman Theatre; Short Shakespeare! Macbeth, Rose Rage, King John, Short Shakespeare! A Midsummer Night’s Dream, and Short Shakespeare! Romeo & Juliet at Chicago Shakespeare Theater.

MICHAEL GLENN (Bernard Shrimsley/Christopher Timothy) is very happy to be returning to Round House, where he was seen previously in Gem of the Ocean, Small Mouth Sounds, Stage Kiss, and THIS. Some past Washington-area productions include Red Velvet and The School for Lies at Shakespeare Theatre Company; Junk, Baskerville, and Good People at Arena Stage; Tiger Style! and Marjorie Prime at Olney Theatre Center; Jumpers for Goalposts at Studio Theatre; Brighton Beach Memoirs at Theater J; Nell Gwynn and Sense & Sensibility at Folger Theatre; and Cat’s Cradle at Longacre Lea. Michael also does voice over work, primarily with Graphic Audio, portraying literally thousands of superheroes, outlaws, mutants, and wizards in their audiobook projects. Most recently, Michael was heard as Curran in their adaptations of Ilona Andrews’s Kate Daniels series.

ZION JANG (Beverly Goodway/Bench Hand/Waiter) is happy to make his Round House Theatre debut with Ink. Off-Broadway credits include Romeo and Juliet at NAATCO/Two River Theater. Regional credits include Sherlock Holmes: The Final Adventure at Portland Stage. Readings include Jar of Fat at Ma-Yi Theater Company. Zion achieved his BFA in Acting at UNCSA School of Drama. Instagram/Tiktok: @zeejster zionjang.com

CODY NICKELL (Larry Lamb) is thrilled to be returning to Round House Theatre, where he was last seen in The Tempest. Other recent credits include The Nosebleed and Fairview at Woolly Mammoth; a six-city tour of Michigan with the Theater J production of Tuesdays With Morrie, commemorating the 25th anniversary of the book; The Merry Wives of Windsor at The Folger Theatre; the World Premiere of “We declare you a terrorist...”; The Curious Incident of the Dog in the Night-Time and Oslo at Round House Theatre; and Richard III at Shakespeare Theatre. Cody’s regional credits include shows at Gulfshore Playhouse (Artistic Associate for 3 seasons), The Arden Theatre, The Wilma Theatre, Playmakers Rep, Portland Center Stage, Santa Cruz Shakespeare, Syracuse Stage, San Jose Rep, Studio Theatre, Two River Theatre, and Barrington Stage, as well as appearances at the Naples Philharmonic, Baltimore Symphony Orchestra, and the Anchorage Symphony Orchestra. Cody’s career also includes film, television, and voice over work. Cody is the recipient of the Connecticut Critics Circle Award for Outstanding Lead Actor and has been nominated for four Helen Hayes Awards. Cody is a graduate of Carnegie Mellon University’s School of Drama.

KATE EASTWOOD NORRIS (Joyce Hopkirk/Muriel McKay) is happy to return to Round House Theatre, where she was last seen in The Tempest and A Body of Water. Locally, Kate has acted in numerous productions for Folger Theatre, including A Midsummer Night’s Dream (Helen Hayes Award), and is also a member at Woolly Mammoth Theatre, where she has performed in multiple productions such as She Stoops to Comedy (Helen Hayes Award). Other DC credits include plays at The Shakespeare Theatre, Studio Theatre, and Arena Stage. Regional credits include roles
at Berkeley Rep, Portland Center Stage, Shakespeare Santa Cruz, Syracuse Stage, The Humana Festival, Gulfshore Playhouse, Florida Stage, Two River Theater, Pittsburgh Irish & Classical Theatre, Delaware Theatre Company, Arden Theatre Company, and The Wilma Theatre: Rock & Roll (Barrymore Award). Kate is also a 2023 recipient of the Anderson Hopkins Award for Excellence in DC Theatre.

**ANDREW REIN** (Rupert Murdoch) is thrilled to make his Round House Theatre debut in *Ink*. Off-Broadway credits include *Jericho* at 59E59; *Acts of Love* at Theatre Row; and *A Midsummer Night’s Dream* with Theater Breaking Through Barriers. DC credits include *The Makropoulos Secret* and *The Play’s the Thing* at Washington Stage Guild. Regional credits include ROE at Connecticut Repertory Theatre; *The Source* at NJ Repertory Company; *THIS* at TheaterWorks Hartford; *Around the World in 80 Days* and *Bloody Blackbeard* at Triad Stage; and *Mojo* at Wellfleet Harbor Actors Theater. Film credits include *39 and a Half*, *Remains*, and *Bobby G. Can’t Swim*. Television credits include *The Blacklist*, *The Equalizer*, *Younger*, *Power*, *Luke Cage*, *Odd Mom Out*, and *Evil* (upcoming). B.A., Duke University; M.F.A., American Conservatory Theater. www.andrewrein.com, Instagram: @acrein

**WALTER RIDDLE** (Sir Percy/John Desborough/Tailor/Apprentice/Cameraman) is excited to be working on his first production at Round House Theatre with *Ink*. National Tours include *A Raisin in the Sun* with The National Players. Regional credits include *Fences* at Virginia Repertory Theatre; *Tuck Everlasting: TYA* at The Children’s Theatre; *Romeo & Juliet* at Chesapeake Shakespeare Company; *Ada & The Engine* and *Three Sisters* at Silver Spring Stage Theatre; and *Beauty & The Beast* with The Arlington Players.

**RYAN RILETTE** (Frank Nicklin/Diner) see bio on page 35

**TODD SCOFIELD** (Sir Alick/Chapel Father/Sound Operator) Previous Round House Theatre credits include *Oslo*, *The Book of Will*, *The Beauty Queen of Leenane*, *NSFW*, *Stage Kiss*, *This*, *Double Indemnity*, and *Tabletop*. DC area credits include *Holiday*, *City of Conversation*, and *Sovereignty* at Arena Stage; *King Lear*, *Our Town*, *Richard III*, among others at Shakespeare Theatre; *The Tempest*, *Hamlet*, among others at Folger Theatre; *Mister Roberts* at The Kennedy Center; as well as productions at Theater J, Studio Theatre, Ford’s Theatre, Olney Theatre Center, Adventure Theatre, and Imagination Stage. Outside of DC, Todd has worked at Everyman Theatre, Arden Theatre, PlayMakers, Charlotte Rep, and four seasons at North Carolina Shakespeare Festival. Television credits include a recurring role in Seasons three and five of *The Wire*. 
CRAIG WALLACE (Hugh Cudlipp/Reader) is excited to return to Round House Theatre for Ink. In addition to directing A Boy and His Soul by Colman Domingo for the 2020-2021 Virtual Season, Craig’s past performances at Round House include August Wilson’s Radio Golf, the Homebound webseries; A Doll’s House, Part 2; How I Learned to Drive; “Master Harold”...and the Boys; Father Comes Home from the Wars (Parts 1, 2, and 3); Stage Kiss; Permanent Collection; and The Little Prince. Local credits include performances at Ford’s Theatre, Shakespeare Theatre Company, Folger Theatre, and others. Regionally, Craig has been on stages all over the country, including Milwaukee Repertory Theatre, Shakespeare Theatre of New Jersey, and Shakespeare Santa Cruz. Craig has a BFA from Howard University and an MFA from Penn State University.

AWESTA ZARIF (Stephanie Rahn/Linotype Operator/TV Host) is thrilled to be making both her Round House Theatre and Olney Theatre Center debuts with this co-production! Previous DC area credits include Selling Kabul at Signature Theatre. Previous regional credits include Jane Eyre at Geva Theatre Centre and Selling Kabul at Seattle Repertory Theatre. International credits include The Motherfucker with the Hat, Fun Home, Matt and Ben, Going to Baidi, The Jungle Book, The Learned Ladies, and Little Shop of Horrors (China). Her international experience also includes a performance residency at Accademia dell’Arte in Italy and a fellowship in Croatia with UNESCO’s International Theatre Institute. She holds a B.F.A. degree from Boston University, College of Fine Arts. Awestazarif.com, Instagram: @awestaz

OFFSTAGE UNDERSTUDY

PRATIGYA PAUDEL (Stephanie Rahn/Diana/Sir Percy Understudy) is ecstatic to be working at Round House Theatre with Ink. Previous credits include Wait Until Dark at Resident Ensemble Players in Delaware, as well as All In A Day’s Work at Playhouse West-Philadelphia. She has starred in many independent feature/short films and commercials, both nationally and internationally, for Coca Cola, Kiehl’s skincare line, Angry Orchard, and more. To keep up with Pratigya’s latest projects, you can follow her on Instagram @officially_pratigya
JAMES GRAHAM (Playwright) is a playwright and screenwriter. His screen work includes Sherwood, which aired on BBC One in 2022 to rave reviews and will return for a second season. James also wrote Quiz (ITV and AMC) in 2020, directed by Stephen Frears, which was one of the most watched UK television dramas of the year, and Brexit: An Uncivil War, which garnered huge public attention and critical acclaim in 2019. It was broadcast on Channel 4 and HBO, starring Benedict Cumberbatch, and was nominated for an Emmy for Outstanding Television Movie, and a BAFTA for Single Drama. His feature film X+Y was selected for the Toronto International Film Festival in 2014. James’ latest play, Dear England, is currently in the Olivier Theatre at London’s National Theatre to sold out audiences and universal critical acclaim, tackling England’s national obsession with football in a funny and moving play about the psychology of the game, the country, and masculinity. Best of Enemies, about the political debates between Gore Vidal and William F. Buckley Jr., opened at the Young Vic in 2021 and played in the West End. It was nominated for an Olivier for Best New Play and won a Critics’ Circle Theatre Award. His new musical, Tammy Faye, with music from Elton John and lyrics from Jake Shears, opened at the Almeida in 2022. Ink, about the early days of Rupert Murdoch, opened to huge praise at the Almeida before transferring to the West End in September 2017, where it played in the theatre next door to James’ other new play—political romantic comedy Labour of Love—creating theatre history. Labour of Love went on to win an Olivier Award, and Ink transferred to Manhattan Theatre Club on Broadway and was nominated for six Tony Awards. His play Privacy about data surveillance culture premiered at the Donmar Warehouse in 2014 before moving to the Public Theater in New York, starring Daniel Radcliffe. His first musical, Finding Neverland, ran for 18 months on Broadway in 2015 before touring the U.S.

James’s breakout play, This House, premiered at the National Theatre’s Cottesloe Theatre in September 2012 and transferred to the Olivier in 2013, where it enjoyed a sell-out run. It garnered critical acclaim and a huge amount of interest and admiration from current and former MPs for his rendition of life in the House of Commons. The play went on to have an Olivier-nominated sold out revival in the West End in 2017 and it was chosen by popular vote as the best play of the 2010’s for the major theatre publisher Methuen. James received an OBE in 2020 for “services to drama and young people.”

JASON LOEWITH (Director) see bio on page 36

TONY CISEK (Scenic Designer) Previous Round House credits include The Great Leap, Gem of the Ocean, Father Comes Home from the Wars, Stage Kiss, NSFW, Two Trains Running, Bengal Tiger at the Baghdad Zoo, The Trip to Bountiful, and the premiere of columbinus. Recent DC and regional credits include the production design of A Midsummer Night’s Dream for Folger Theater at the National Building Museum; The
Color Purple at Denver Center Theatre Company and Signature Theatre; Toni Stone with Alliance Theatre and Milwaukee Rep; In His Hands with Mosaic Theatre; and the premiere of Show Way at The Kennedy Center. Tony has also collaborated with Roundabout Theatre Company, New York Theatre Workshop, Goodman Theatre, Ford’s Theatre, Arena Stage, Portland Center Stage, South Coast Rep, Pioneer Theatre Company, Cleveland Play House, Woolly Mammoth Theatre Company, and Guthrie Theatre, among others. www.tonycisek.com

DEBRA KIM SIVIGNY (Costume Designer) is a multi-disciplinary artist based in Washington DC. At Round House Theatre, she designed The Curious Incident of the Dog in the Night-time, Small Mouth Sounds, and Rapture, Blister, Burn. DC area credits include scenery for One Jewish Boy at Theater J; costumes for How the Light Gets In at 1st Stage; and Ghost/Writer at Rep Stage. Regional credits include scenery for Angels in America at Central Square Theatre/Bedlam; Huckleberry Finn’s Big River at Lyric Theatre of Oklahoma; and costumes for A New Brain at Barrington Stage Company. She is the winner of the Helen Hayes Award for Outstanding Scenic Design. She is an Asst. Professor of Scenic and Costume Design at George Mason University. Instagram: @indepenguin and @twincat.art

MINJOO KIM (Lighting Designer) is thrilled to be returning to Round House Theatre with Ink. Previous Round House credit includes The Great Leap. DC credits include English at Studio Theatre; Rainmaker at 1st Stage; Twelfth Night at Synetic Theater; Henry V at Chesapeake Shakespeare Company. Regional credits include Demon at The Bushwick Starr; American Fast at City Theatre; The Chief at Pittsburgh Public Theater; The Royale at Kansas City Rep, A Few Good Men at Bristol Riverside Theatre; Violet at TheatreSquared; Life Sucks at Cygnet Theatre; and One in Two at Diversionary Theatre. International credits include South Korea: The Two at Space Owul; Crimson Girl at Dongsoong Art Center; Die or Not at Seoul Art Space Mullae; China: Mask on/off at Shanghai Dramatic Arts Centre. Her work The Royale was selected for the National Exhibit at Prague Quadrennial in 2023. minjoo-design.com

MATTHEW M. NIELSON (Sound Designer/Composer) is thrilled to be a Resident Artist with Round House Theatre for the 2023-24 Season. Round House design and composition credits include August Wilson’s Radio Golf, Nine Night, Homebound, Spring Awakening, The Legend of Georgia McBride, The Book of Will, Two Trains Running, Around the World in 80 Days, and A Prayer for Owen Meany. DC-area credits include Arena Stage, Ford’s Theatre, the Kennedy Center, Woolly Mammoth Theatre, Signature Theatre, Olney Theatre Center, Studio Theatre, Theatre Alliance, CATF, and The Smithsonian. Off-Broadway credits include The Public Theatre, Lincoln Center, and 59e59. Regional credits include the Guthrie Theatre, Denver Center for the Performing Arts, Cincinnati Playhouse, Milwaukee Rep, Portland Center Stage, Actors Theatre of Louisville, Philadelphia Theatre Company, and Barrington Stage Company. Film/TV credits include Those Who Wait, The Hero Effect, Elbow Grease, From Hell to Here, Discovery Channel, National Geographic, Delivery.com, Netflix. Matthew has won several Helen Hayes, regional theatre, and film festival awards. Matthew is currently enrolled in the Songwriting and Music Production degree program at the Berklee College of Music Online. CuriousMusic.com

MIKE TUTAJ (Projections Designer) joins Round House Theatre for the first time with this production of Ink. While he now calls Chicago home, he was born and grew up in
nearby Baltimore, and is always happy to return to the area. Mike has designed countless shows both nationally and internationally, but you are his favorite audience. Mike is the Head of the BFA Projection Design Program at the Theatre School at DePaul University. www.miketutaj.com

NIKKI MIRZA (Associate Director and Choreographer) is delighted to bring this show to life with both Round House Theatre and Olney Theatre Center! DC credits include Dance Nation (Choreographer, Asst. Director) at Olney Theatre Center; Every Brilliant Thing (Director), Matilda (Choreographer) at NextStop Theatre Company; Secret Things (Choreographer, Asst. Director) at 1st Stage; The School for Lies (Asst. Director) at Constellation Theatre Company. Regional credits include Bhangin’ It (Asst. Director, Swing), Light Years Away (Performer) at La Jolla Playhouse; Kinky Boots (Director, Choreographer), 9 to 5 (Director, Choreographer), Steel Magnolias (Director) at Weathervane Playhouse; Cinderella (Choreographer) at Creede Repertory Theatre; Christmas in Connecticut (Asst. Director) at Goodspeed Opera House. Upcoming productions include A Hanukkah Carol (Asst. Director, Asst. Choreographer) at Round House Theatre and POP Tour ’24 (Director) at La Jolla Playhouse. nikkimirza.com

LISA NATHANS (Dialect Coach) is an Associate Professor of Voice and Acting at University of Maryland’s School of Theatre, Dance, and Performance Studies. She has provided voice and accent coaching for Arena Stage, The Kennedy Center, Shakespeare Theatre Company, Olney Theatre Center, Signature Theatre, Ford’s Theatre, Folger Theatre, Guthrie Theater (Minneapolis), 5th Avenue Theatre (Seattle), and Teatrericum Botanicum (LA). Lisa received her MFA from the Royal Central School of Speech and Drama and BFA from Boston University. She is a designated Linklater Voice teacher and a certified Colaianni Speech practitioner. She is thrilled to be working with Round House Theatre!

ANNA CABLE (Properties Coordinator) is the Props Supervisor at Olney Theatre Center and is pleased to open her first show at Round House Theatre, as part of this co-production of Ink with Olney Theatre Center. DC Credits include Fela!, The World Goes Round, Kinky Boots, A Nice Indian Boy, Beauty and the Beast, and Dance Nation at Olney Theatre Center. Anna has also served as the Props Supervisor for Riverside Theatre (in Vero Beach, FL), The Contemporary American Theatre Festival, Northern Stage, Merry-Go-Round Playhouse, The Florida Repertory Theatre, and Ballet Vero Beach.

JASON DEARING (Properties Coordinator) is excited to be collaborating with Round House Theatre. He is the staff prop artisan at Olney Theatre Center and has been the prop supervisor for the past three seasons of the National Players, Olney Theatre Center’s resident touring company. Past prop designer/master credits include The Mortification of Fovea Munson at The Kennedy Center; Godspell at Great Lakes Center for the Arts; Deafenstein at Gallaudet University and The National Theatre of the Deaf; and The 39 Steps at REP Stage. www.jasondearingprops.com

SARAH COONEY (Casting Director) is Round House Theatre’s Casting Director and Associate Producer. In the DC area, Sarah has cast for The Kennedy Center’s Broadway Center Stage series, Signature Theatre, Shakespeare Theatre Company, Studio Theatre, Olney Theatre Center, and Rep Stage. As a Casting Director with NYC’s Binder
Casting, Sarah cast for The Lion King Broadway and National Touring productions and the Encores! series at New York City Center. Other Regional casting credits include Hartford Stage, Seattle Rep, Drury Lane Theatre, Weston Playhouse, McCarter Theatre, ACT of Connecticut, and others. Film and TV casting credits include Crashing (HBO), The Big Sick (Apatow Productions), Kevin Can Wait (CBS), and Clipped (HGTV). Sarah taught at West Virginia University and is a New York University alum.

**Naysan Mojganí (Dramaturg)** is Round House Theatre’s Associate Artistic Director, in which capacity he serves as in-house dramaturg and leads Round House Theatre’s new work program. As a theatre scholar, director, and dramaturg, Naysan has worked on new and classic work with theatres around the country, including Arena Stage (where he served as Literary Manager), La Jolla Playhouse, MOXIE, Theatre de la Jeune Lune, Theatre Squared, Malashock Dance, and Signature Theatre, and has taught at UC San Diego and George Mason University. Naysan holds a PhD in Theatre & Drama from UC San Diego, and a BA from Carleton College.

**Megan Behm** (Intimacy Consultant) is an intimacy choreographer, director, and arts administrator based in the DC area and is thrilled to be part of this production. Previous intimacy choreography credits include Dracula at Rorschach Theatre; Carrie at Catholic University; Smart People at George Washington University; Frankenstein and East of Eden at Next Stop Theatre Company; Richard II, Henry IV Part 1, Henry IV Part 2, Henry V, and As You Like It at Brave Spirits Theatre. Megan has trained in intimacy choreography and coordinating with Theatrical Intimacy Education (TIE), Intimacy Directors and Coordinators (IDC), Intimacy Coordinators of Color (ICOC), and Heartland Intimacy Design & Training. www.megan-behm.com

**Che Wernsman** (Production Stage Manager) is elated for her eighth season as Resident Stage Manager at Round House Theatre! Some of her favorite RHT credits include: August Wilson’s Radio Golf; On the Far End; The Tempest; Nollywood Dreams; “We declare you a terrorist...; A Boy and His Soul; The Curious Incident of the Dog in the Night-Time; Handbagged (Off-Broadway - 59E59, Bethesda); Oslo; Gem of the Ocean; Small Mouth Sounds; The Book of Will; and A Prayer for Owen Meany. Che has worked as an AEA Stage Manager in the DC/Baltimore region for over two decades, with shows at The Kennedy Center, Folger Theatre, Imagination Stage, The National, Shakespeare Theatre Company, Theatre J, Studio, Everyman, Rep Stage, Center Stage, and Olney Theatre Center. Che earned a Bachelor of Science from Virginia Tech.
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NK opens in 1969, shortly before Rupert Murdoch’s purchase of The Sun newspaper. Although he was a news veteran by this time, Murdoch was establishing himself in a new market with a long history. Here’s the basics that he (and you!) need to know.

The British newspaper scene was (and still is) highly segmented, with each paper having a very clear target class and political alignment. And as frequently as we toss accusations of political bias at American news outlets, their British counterparts are unapologetically and unequivocally in the bag for their political parties. The challenge and triumph of Murdoch’s re-launch of The Sun was in identifying a segment of the market that was not already spoken for.

**The Mirror**
- Founded: 1903
- Daily Circulation*: 4.5 Million
- Politics: Center-Left, consistently supports the Labour Party; targets the working class, although over the course of the 60s, it began cultivating a more aspirational, upwardly-mobile middle class readership

**The Daily Express**
- Founded: 1900
- Daily Circulation: 3.4 Million
- Politics: Right-wing, consistently supports the Conservative Party; targets the middle class

**The Daily Mail**
- Founded: 1896
- Daily Circulation: 2.2 Million
- Politics: Very right-wing, consistently supports the Conservative Party; targets the lower-middle class
**The Telegraph**  
Founded: 1855  
Daily Circulation: 1.3 Million  
Politics: Right-wing, consistently supports the Conservative Party (its nickname is “The Torygraph”); targets the middle class, and is generally seen as the paper of “Middle England”

**The Times**  
Founded: 1785  
Daily Circulation: 300,000  
Politics: Center-Right, supporting a combination of Conservative and Liberal candidates throughout the 60s; targets the upper and upper-middle class

**The Guardian**  
Founded: 1821  
Daily Circulation: 300,000  
Politics: Left-wing, consistently supports the Labour Party; targets the middle class (one former editor said that it would “remain bourgeois to the last”)

**The Sun**  
Founded: 1964—This was technically a rebranding of the 52 year old *Daily Herald*  
Daily Circulation: 800,000  
Politics: Labour (the *Herald* had previously been the official newspaper of the British trade union federation), specifically targeting the “socially radical middle class”—who did not seem to exist, hence the low circulation before Murdoch’s purchase

*Circulation figures are all circa 1969*

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**VOCABULARY**

**BROADSHEET:** Newspaper format defined by long vertical pages; associated with a more serious style and greater sense of authority, leading to it becoming the dominant newspaper format

**FLEET STREET:** Major street in London serving as the center of the printing and publishing trade as far back as the 16th Century; for most of the 20th Century, most London newspapers were based on Fleet Street, turning the phrase into a metonym for the British press

**HACK:** a pejorative term for a low-quality writer, self-effacingly adopted as a self-description by many reporters

**SPIKE:** A metal spike on which cut stories were impaled, leading to the term becoming a euphemism for the process of rejecting/cutting a story

**STONE:** Large metal tables on which printers lay out each page in type before printing

**SUB:** Sub-Editors are responsible for making sure all articles in their section are proofed, edited and ready for print

**TABLOID:** Smaller newspaper format (the term originated as a generic term for anything small or compressed); often associated with more sensationalistic reporting
RUPERT MURDOCH IS ONE OF THE MOST POWERFUL

men in the world. But that has not always been the case. In 1969, when *Ink* begins, Murdoch was simply a wealthy Australian businessman just establishing an international toehold and reputation. What is the path from where he began to where he is today?

1931: Rupert Murdoch is born in Australia. His father, Sir Keith Murdoch, had established himself as a respected and iconoclastic journalist during World War I and in subsequent decades built up a portfolio of Australian newspapers he owned or controlled.

1950: Murdoch enrolls at Oxford, where he is a leading member of the student Labour Club, keeps a bust of Lenin in his room, and is nicknamed “Red Rupert” for his socialist leanings.

1952: Sir Keith Murdoch dies. Most of his estate and business holdings are lost to taxes and debts, leaving Rupert with control over only one newspaper, the Adelaide-based *News*.

1958: Through his holding company, News Limited, Murdoch purchases a television channel, Channel 9 in Adelaide, and launches an Australian version of TV Guide.

1964: After several years of purchasing troubled regional and local papers and turning them around financially, News Limited launches *The Australian*, a national newspaper. With multiple TV channels, a national paper, and a significant percentage of regional papers under his control, Murdoch is able to use his nascent media empire to begin influencing Australian politics and politicians, clearing the way for further growth.
In the first two decades of the 21st Century, Murdoch has continued to solidify his media control. However, it has also seen a growing questioning of his power, from both the public and regulatory bodies. While he still has the power to shape history and shift elections, he is no longer able to do so without scrutiny and attention.

1968: News Limited obtains a significant minority stake in News of the World, a leading British tabloid. By 1969, Murdoch has taken full ownership of the paper.

1969: Murdoch purchases The Sun, rebranding and relaunching it with the assistance of editor Larry Lamb.

1968: News Limited obtains a significant minority stake in News of the World, a leading British tabloid. By 1969, Murdoch has taken full ownership of the paper.

1971: Murdoch obtains a significant minority stake in the London Weekend Television broadcast channel and takes over as managing director.

1973: Murdoch enters the American market with the purchase of two San Antonio newspapers. Over the next ten years, he continues purchasing more newspapers, both in America and overseas.

1979: Murdoch purchases the publisher Harper & Row, later merging the company with another publisher to form HarperCollins.

1985: News Corp (the international successor to Murdoch’s News Limited holding company) purchases Twentieth Century Fox.

1986: After becoming a US citizen, Murdoch purchases several television stations and creates Fox Broadcasting.

1987: Murdoch purchases the publisher Harper & Row, later merging the company with another publisher to form HarperCollins.


2011: Thanks in part to reporting by The Guardian, a history of bribery and phone hacking—targeting government officials, the Royal Family, celebrities, and victims of crimes and tragedies—is revealed to have taken place at multiple Murdoch-owned newspapers, primarily News of the World. Murdoch personally apologizes to the public and makes multiple appearances before Parliament.

2018: Succession, inspired by the Murdoch family, premieres on HBO.
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28
MISSION
Olney Theatre Center for the Arts produces and curates theatrical performance for the diverse audiences in our community, and educates, learns from, supports and inspires a more inclusive generation of theater-makers.

VISION
We strive to become an arts and culture powerhouse, redefining the American regional theater movement by cultivating and sharing the creativity of our community.

HISTORY
Founded in 1938 as a summer playhouse, Olney Theatre Center now produces year-round world and American premieres of plays and musicals, and reimaginations of familiar titles; presents the work of leading companies; tours nationally and locally; teaches students of all ages; and mentors the next generation of theatremakers. For more than 8 decades, Olney Theatre Center has brought impactful theater performance and education to our community, helping to grow the vibrancy and vitality of our home in central Maryland.

Over the years, some of the biggest names in theater and film have appeared on our stages, including Tallulah Bankhead, Helen Hayes, Jessica Tandy, Hume Cronyn, Bob Fosse, Phillip Bosco, Eve Arden, Eva Gabor, Burl Ives, Jose Ferrer, Carol Channing, Olivia d’Havilland, Tony Randall, Paulette Goddard, Dorothy and Lillian Gish, Jane Seymour, Anne Revere, Frances Sternhagen, Arthur Treacher, James Broderick, Olympia Dukakis, Sir Ian McKellen, Marcia Gay Harden, John Colicos, Uzo Aduba, Alan Cumming, Cheyenne Jackson, Robin de Jesus, Wilson Jermaine Heredia, among many, many others.

Olney Theatre is now the cultural anchor of a rapidly changing region and serves one of the most diverse, best educated, and wealthiest counties in the country. Situated on the unceded land of the Picataway-Conoy people, the Olney area was once a rural farming community with a unique Quaker heritage. Now, the area is occupied by every kind of family that makes up 21st Century America, along with major corporations, shopping districts, civic associations, non profit organizations and a diverse collection of houses of worship. Montgomery County’s 1 million residents play a dynamic role in the Baltimore-Washington corridor, and are a driving force behind the region’s creative economy.

Olney Theatre Center employs 40 full time staff, 20 part-time positions, 25 early career apprentices and players, and more than 400 professional artists each year.

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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 Veronica Kannan, Director of Development, at 240.670.8795 or VKannan@RoundHouseTheatre.org.

Thank you to the following STREET 70 LEGACY SOCIETY members who have generously included Round House Theatre in their estate plans.

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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, Round House acknowledges that our theatre, administrative offices, education center, and production shop are located on unceded land cared for by native tribes including the Piscataway peoples. 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:
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

WHAT IS A LAND ACKNOWLEDGMENT?
A land acknowledgment 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.
At Round House, “Theatre For Everyone” isn’t just a statement. It’s our mission and an organizational value. It means that everyone—patrons, artists, staff, students, trustees, and volunteers—is invited to fully participate and deserves to be treated with respect. This is our promise to you…and we ask you to help us uphold these values and expectations in all of your interactions with Round House.

We believe that...
- All are welcome here, and each person is empowered and encouraged to fully engage with our work.
- Everyone is a human being, equally deserving of respect.
- Theatre is an “empathy gym,” and building that muscle is what each of us is here to do.
- Anti-racism—the intentional and conscious effort to combat racial prejudice and systemic and structural racism—is an ongoing and active practice, and we must all stand against oppression and marginalization of all kinds.
- Discomfort is often productive, but cruelty never is.

We invite you to...
- Assume positive intent and expect the same assumption in return.
- Enjoy our art with your whole self—laugh, clap, cry, have reactions!—and embrace your fellow audience members’ reactions in turn. Remember that your experience is shared with the rest of the audience.
- Make a deliberate effort to confront your own biases, and partner with us to help make Round House a welcoming space for everyone. We’re all learning!
- Help us create a positive community and a culture of collaboration.

We will not tolerate...
- Insulting or discriminatory speech towards anyone.
- Unwanted invasion of another person’s physical space.
- Abusive or harassing behavior.
- Ignoring or talking over staff who are trying to assist you.
- Creating a hostile environment for fellow audience members, students, artists, or staff.
- Disrespect of or damage to our theatre or other facilities.

WE ARE GLAD YOU’RE HERE! Thank you for being a part of the Round House community as we work together to truly be a Theatre For Everyone.

If you witness or experience behavior that violates the values and expectations outlined above, please alert our staff. Round House will take action to protect our community, with consequences up to and including removal from Round House activities.
RYAN RILETTE (Artistic Director) is in his twelfth season as Artistic Director of Round House Theatre. During his tenure, he has produced six of the highest grossing seasons in the theatre’s history. His productions have received 81 Helen Hayes Awards nominations and 21 Helen Hayes Awards. 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 acted in Uncle Vanya and directed “We Declare You a Terrorist…”, Throw Me on the Burnpile and Light Me Up, Homebound, 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. He has also acted and directed at theaters in New York, San Francisco, and New Orleans, and has acted in a handful of TV shows and films, including In The Electric Mist and Elvis. 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.

ED ZAKRESKI (Managing Director) is in his eigth season as Managing Director of Round House Theatre. He has produced the five best-selling shows in Round House history, led the theatre’s $12+ million Full Circle campaign, and oversaw the complete renovation of its Bethesda theatre. 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.
JASON LOEWITH (Artistic Director) is delighted to return to Round House Theatre, where he co-directed Angels in America with Ryan Rilette in 2016. He was appointed Artistic Director of the Olney Theatre Center in 2013, and since then has directed 12 shows for the company, including the world premieres of The Joy That Carries You, his own adaptation of Schiller’s Mary Stuart, and Steven Dietz’s Rancho Mirage, as well as musicals like Kinky Boots, On the Town and How to Succeed in Business. As a playwright, Jason won Lucille Lortel, Outer Critics Circle, and Jeff Awards for Best New Musical for Adding Machine: A Musical, which he co-wrote with composer Joshua Schmidt (off-Broadway, 2008-09). He made his DC playwriting debut with Adventure Theatre’s Big Nate: The Musical, which he wrote with composer Chris Youstra. Prior to joining Olney Theatre Center, Jason served for four years as Executive Director of the National New Play Network, eight years as Artistic Director of Chicago’s Next Theatre, two years at Court Theatre, five years off-Broadway with Classic Stage Company, and three years with LA’s Odyssey Theatre. He is a three-time grantee from the NEA for Artistic Excellence, a recipient of support from the Rockefeller MAP Fund and MacArthur’s International Connections Fund, and a TCG New Generations Future Leaders grant. Jason is proud to serve as Chair of the Board of TheatreWashington.

DEBBIE ELLINGHAUS (Managing Director) joined Olney Theatre Center in August 2014. Prior to joining Olney, she was the Director of Development at the University of Maryland, College of Arts and Humanities where she raised major gifts to help advance student scholarship and academic programming. From 2005-2011, she was the Senior Associate Director of Development at Yale School of Drama/Yale Repertory Theatre in New Haven, CT. At Yale, she was part of a university-wide campaign that raised more than $3.8 billion and included transformational gifts for Yale Rep from the Andrew W. Mellon Foundation and the Robina Foundation, which established the Binger Center for New Theatre. Debbie serves on the board of the Downtown Columbia Arts and Culture Commission, a not-for-profit organization with a mission to preserve the cultural significance of Merriweather Post Pavilion. She is also a board member with MedStar Montgomery Medical Center (Olney, MD).
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To learn more about the ways to support Round House, donor benefits, or to make a gift, visit RoundHouseTheatre.org/Support or call the Development Department at 240.641.5352.

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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.

READ MORE AT
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- THEATRE FOR EVERYONE
- ARTISTIC AMBITION
- COMMUNITY
- EMPATHY
- INTEGRITY

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 213 Helen Hayes Awards and has won more than 42, 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.
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