

# ROUND HOUSE BACKSTAGE

ROUND HOUSE THEATRE  
DONOR NEWSLETTER  
WINTER 2025  
ISSUE 29

**THE INHERITANCE OPENING NIGHT**



ROUND  
THEATRE  
HOUSE

## GREETINGS FROM OUR LEADERSHIP



### DEAR FRIEND,

We are proud to begin this newsletter sharing a new report from our friends at theatreWashington on page 3 that describes the economic impact of the theatre industry in the Washington, DC-area. We are honored to be part of an active and inspiring cultural community, and we are grateful to you for your support of Round House and the arts throughout the area.

Our people are crucial to our success and in this issue, we're pleased to introduce you to one of the newest members of our full-time staff, Props Supervisor AnnaMae Durham. As you may have seen with *Rules For Living* in particular, hers can be a messy and chaotic, yet incredibly creative job! Get to know AnnaMae and the tricks of the trade she uses to bring the magic to life on stage on pages 12-13.

One hallmark of our season to date was the two-part Opening Day celebration of *The Inheritance*. We were thrilled to welcome sold-out audiences to mark this momentous play, in addition to welcoming playwright Matthew López all the way from London for the occasion. Relive the celebration on page 15.

Another highlight of the fall is our annual London Tour. Over two weeks in October, two groups of 30 people traveled to the UK to experience the best of London theatre, dining, and cultural activities. From intimate conversations with London theatre artists to lively post-show discussions amongst the groups, the trip was a fantastic opportunity to connect with fellow theatre lovers. Learn more about this year's tour on pages 10-11.

As we kick off a new year, we look forward to the 2025-2026 Teen Performance Company's world premiere production of *At the End of the World* by Morgan Gould this spring. Meet one of this year's company members, Ana Ewachiw on pages 4-6 and learn how her four years of experience in both the Teen Performance Company and our teen comedy ensemble The Roundlings have helped to shape her as an artist.

Whether celebrating Opening Night, getting a sneak peek at Inside Look, or making new friends across the pond, everything we do is made better by you. Thank you for all the ways in which you support Round House.

Happy new year!

A handwritten signature in blue ink.

**RYAN RILETTE**  
ARTISTIC DIRECTOR

A handwritten signature in blue ink.

**ED ZAKRESKI**  
EXECUTIVE DIRECTOR

# THE IMPACT OF DC-AREA THEATRES

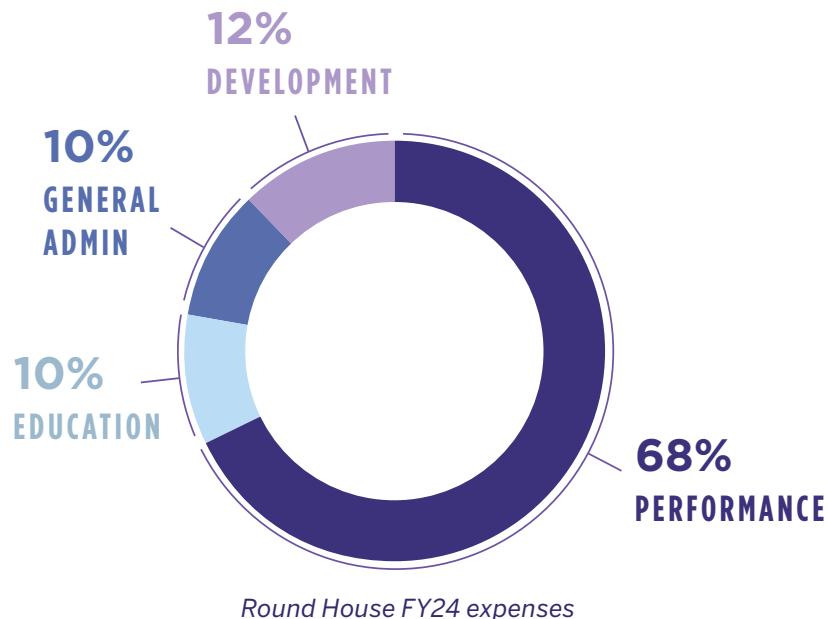


Theatre Washington, an organization that works to support and boost the theatre community in the Washington Metropolitan Region (most notably as the organization behind the Helen Hayes Awards), recently completed **an economic overview of the impact of the 89 DC-area theatres**.

You can read the full report on their website, but we wanted to raise some highlights.

Last year, DC-area theatres reached over **2 million audience members** and brought in over **\$150 million in earned and contributed revenue**. In return, DC-area theatres put almost **\$190 million back into the economy**.

We are proud to share that in our 2024 Fiscal Year, **78% of Round House's expenditures were performance or education related**, demonstrating that the money raised by Round House goes directly towards our art and education programs, creating art locally that has an impact globally.

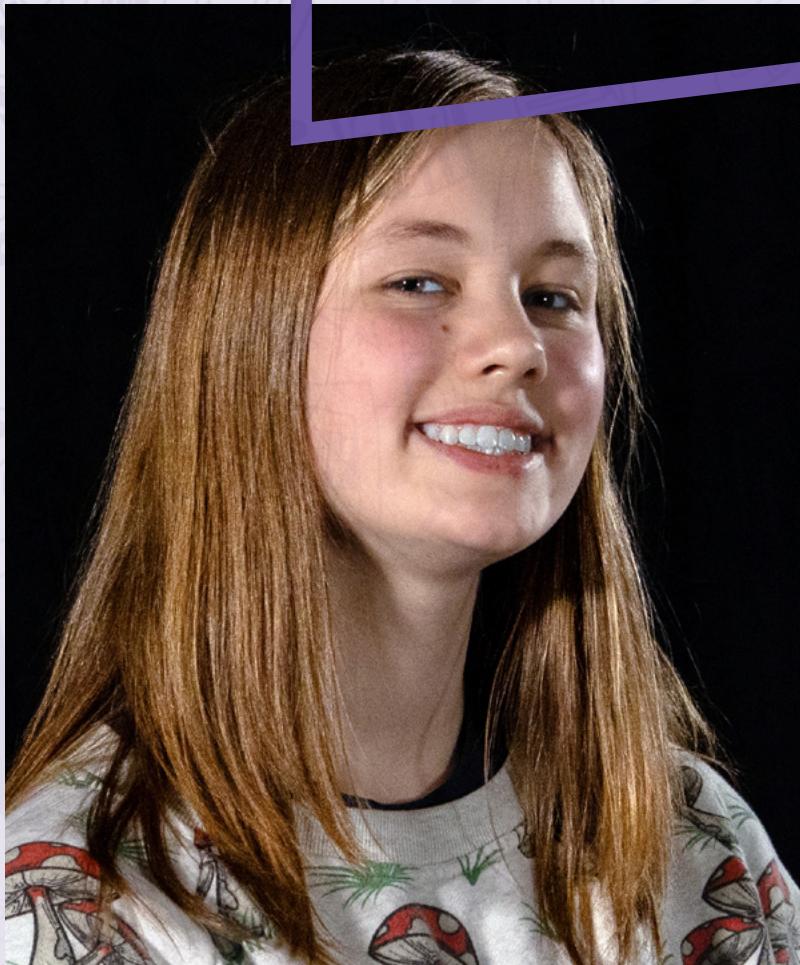


As a donor to Round House, you are playing an important role in supporting local artists, art, and community. **THANK YOU!**

Read the full report at:

[TheatreWashington.org/dctheatre/impact-dc-area-theatre](https://TheatreWashington.org/dctheatre/impact-dc-area-theatre)

# A CONVERSATION WITH TEEN PERFORMANCE AND ROUNDLINGS COMPANY MEMBER, ANA LUCIA EWACHIW AND HER MOTHER



*This season marks the 24th year of the Sarah Metzger Memorial Play, produced by Round House's Teen Performance Company (TPC). TPC is a pre-professional program for the next generation of theatre artists, culminating in the Sarah Play, which is directed, designed, stage managed, and performed by the Teen Performance Company, working with professional mentors to help guide them through the process.*

*Our Associate Director of Development for Operations and Analysis, Patrick Joy, sat down to have a conversation with this season's Projections Designer, Ana Ewachiw, and her mother, Carrie Ewachiw. This marks Ana's fourth, and final, year with TPC, as well as her third year with The Roundlings, our student Stand-up and Improv troupe.*

**PATRICK JOY (PJ):** Hi Ana and Carrie, I'm so glad we got a chance to sit down! I'm curious to know a bit about how long you've been involved with Round House.

**CARRIE EWACHIW (CE):**

I was looking this up before this interview trying to remember how far back Ana went. So, my earliest email from Round House was back in 2019, when we signed up for a session of Summer Playmakers, so 7 years!

**PJ:** Wow, that's a huge part of your life, Ana. How have you grown as an artist, an actor, a designer, and, really, a person since then?

**ANA EWACHIW (AE):** Oh gosh. Well, first and foremost, I've grown to be more confident when I'm speaking in front of an audience. It can be for an important school project or beyond school. I've grown to be a more social person since I get to see a group of people regularly and develop friendships with them, and I get to be in my element. I think I've grown to be a more open person, because of theatre and designing and improvising.

I've also learned a lot about communicating with adults. When you try to communicate ideas, especially in TPC, where they give you a lot of freedom to do a lot of the design aspects, you get the experience of professional communication.

**PJ:** That's wonderful, and you're right, they don't have a class in school called "emailing," but that's an important life skill! And you learn how to use email like it's your job in TPC!

**CE:** Speaking about growth and change over the years. I was thinking back to when COVID hit, Ana was in the Young Artists Performance Company, and was involved with Round House all through COVID, when they switched over to Zoom. And so, even during the isolation of COVID, they still had that kind of joyful connection with each other across the screens. Round House sent kits along with green screen backgrounds and props and costume pieces for their production. So, it really is this bright spot through that period. Round House really has been a big part of your outside of school life.

**AE:** I think of it more like it's one percent of my DNA, because I'm at Round House so much!

**PJ:** I love that! Was there a favorite moment from your time here? Something you think back to about that made you feel like a part of Round House?

**"[T]o see your child so happy and in their element and succeed in that way—it's just such a profoundly moving feeling"**

**—CARRIE EWACHIW**

**AE:** I was the projections designer for the 2023-2024 Sarah Play, *Spring Break*, and during the last performance, I was sitting in the audience watching my projections play out, and I heard people sitting right in front of me, commenting on the projections as they were happening. And it felt so wonderful to have people noticing and appreciating the work that I do! Hearing people my age talking about recognizing certain projections that were callbacks to earlier points in the play was so gratifying. It's very nice to know that people see the little details.

**CE:** And in terms of Ana's on-stage work, watching Ana go up to perform, and seeing this confidence and this joy that comes out of you.

As a parent, you see your kids through all the ups and downs: everyone knows teenage life is a challenge. And to see your child so happy and in their element and succeed in that way—it's just such a profoundly moving feeling. And honestly, her dad and I—both our hearts are so full to see to see Ana in in that way. It's just a place like no other.

**PJ:** *That's truly so great to hear. I only have one question left, and it's a big one! What does Round House mean to you?*

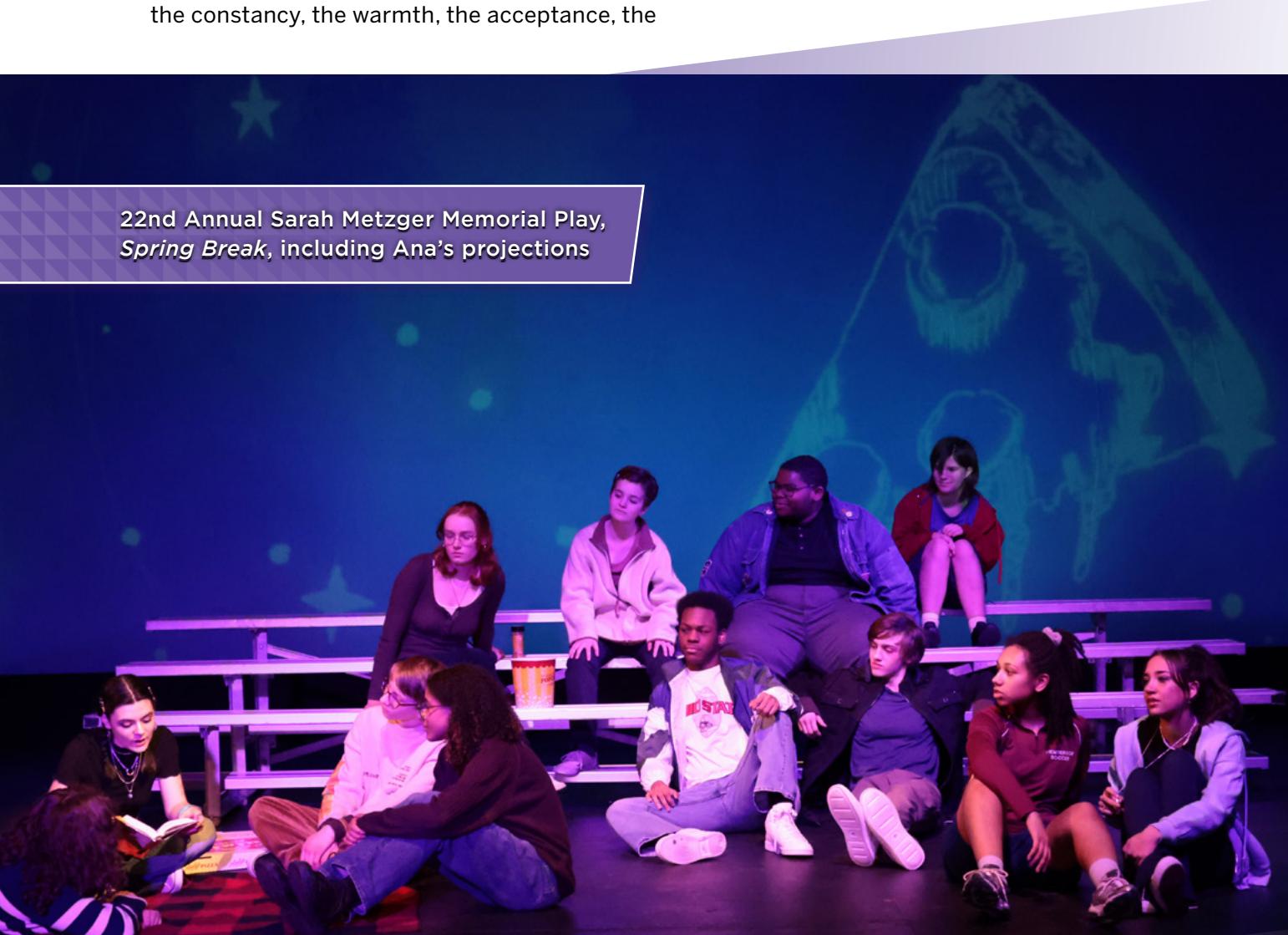
**AE:** With the arts being a place where people need to hear all different kinds of messages, and people need an escape or a reason to feel hope... I think giving the opportunity to younger people to explore that and feel a connection is an incredible thing for Round House to do. It's a good thing to support.

**CE:** As parents we're profoundly grateful for the constancy, the warmth, the acceptance, the

enrichment, and the joy that Round House has given Ana, and it's been a pivotal part of her growth, development, and social emotional well-being for many years. So, Round House is always going to have a special place in our hearts. And I'd love to shout out Danisha and Kevin; they've been such great mentors. So, patient and encouraging. Very patient, very patient. And just that I've seen Ana grow and gain confidence and so many skills. And it's just it's meant a lot to us. Having that home away from home and her happy place.

**AE:** I think it's wonderful how everyone is welcome and everyone is celebrated regardless of background or skill level. I didn't know anything about projections or set design, but I was welcomed in all the same. Round House is very understanding of you as a person, no matter what your background is, no matter your needs.

**22nd Annual Sarah Metzger Memorial Play,  
Spring Break, including Ana's projections**



**THANK YOU** for supporting Round House Theatre and for believing in our mission to enrich our community through bold, outstanding theatrical and educational experiences that inspire empathy and demand conversation!

In October, we launched our tongue-in-cheek Rules for Giving campaign, playing on the title and concept of our latest play, *Rules for Living*. We hope you enjoyed reading the rules each week as much as we enjoyed creating them!

Once again, **THANK YOU!** Round House could not create the quality of art that you've come to love without your help! Every time you see the actors bow at the end of a show, they are thanking you for making the show possible. We couldn't do it without you.



1. Always Clap First
2. Give Generously, Even If You Don't Understand the Ending
3. Exit Through the Lobby, Leave a Legacy
4. Double Down During a Dramatic Pause
5. Bring a Friend to the Theatre, and the Donate Button
6. Make a Scene (In a Good Way)
7. Speak Kindly of the Stage Manager
8. Don't Wait for the Curtain Call
9. Dream Big—The Magic Depends on You
10. Applaud Loudly, Love Deeply, Give with Heart

# THE ROUND HOUSE THEATRE BUSINESS COUNCIL

Our Business Council provides local businesses and organizations with an opportunity for **EXPOSURE AND COMMUNITY ENGAGEMENT** by engaging them as members with either financial resources or in-kind donations to the theatre. In exchange, Round House offers a wide array of benefits, including exclusive networking opportunities, recognition across our marketing platforms, and invitations to see world-class performances on our stage. Serving as a member of the Business Council signals to your community that you support the arts, are invested in the future and betterment of Montgomery County, and share in Round House's vision of creating strong community partnerships that reflect our mission and values.

Membership offers more than exposure; you'll be playing a vital role in sustaining the creative heartbeat of Montgomery County. In return, Round House can offer unforgettable experiences, backstage events, and the opportunity to connect with artists, audiences, and fellow business leaders.

## ASSOCIATE MEMBER

\$3,000 ANNUAL CONTRIBUTION

- Invitation to Opening Night celebrations with Round House Trustees and VIP patrons
- Quarter-page ad in all show programs (no bleed 2.25" w x 3.75" h). The anticipated 2025-2026 audience is 32,000.
- Invitation to annual Business Council "State of the Theatre" reception and networking event
- Company name and logo recognition in show programs, website, and annual report

## MEMBER

\$6,000 ANNUAL CONTRIBUTION

- **All benefits of Associate Member plus:**
- Two tickets to Round House's *Broadway in Bethesda* Gala
- Discounted performance tickets and education classes for employees
- Allotment of complimentary performance tickets for company use throughout the season or sponsorship of a single performance of your choosing, including 8 tickets, a pre-show round of drinks for your guests, and signage indicating your sponsorship for the evening.
- **One half-page ad** in all show programs (no bleed 5" w x 3.75" h). The anticipated 2025-2026 audience is 32,000.
- Company ad in a Round House monthly e-newsletter (50,000 active emails)
- Company feature in the Round House Backstage quarterly donor newsletter
- Discounted space rentals at Round House Theatre

## LEADERSHIP MEMBER

\$10,000 ANNUAL CONTRIBUTION

- **All benefits of Member plus:**

- Four tickets to Round House's *Broadway in Bethesda* Gala
- **One full-page ad** in all show programs (no bleed 5" w x 8" h). The anticipated 2025-2026 audience is 32,000.
- Complimentary space rentals at Round House Theatre

## CURRENT MEMBERS OF THE ROUND HOUSE BUSINESS COUNCIL

Business Council Members as of August 19, 2025

### LEADERSHIP MEMBER



### MEMBERS

**GH** GRAHAM HOLDINGS

**M&T** Bank

**Marriott**  
INTERNATIONAL

 **NFP**

 **ON**  
OMIDYAR  
NETWORK

**PASTERNAK**  
— & —  
**FIDIS**

### ASSOCIATE MEMBERS

 **FBB**  
capital partners

To learn more about the Business Council and corporate giving at Round House, visit our website at  
**[RoundHouseTheatre.org/Join-Give/Corporate-Giving](http://RoundHouseTheatre.org/Join-Give/Corporate-Giving)**



# SPOTLIGHT ON LONDON TOUR

**E**ACH FALL, Round House Theatre gathers its most dedicated supporters on an unforgettable artistic pilgrimage across the Atlantic. The annual London Tours—two weeklong excursions for small, intimate groups of just thirty donors each—offer participants a rare opportunity to experience the beating heart of the global theatre scene. Combining world-class performances, private conversations with leading artists, and behind-the-scenes access to cultural landmarks, these journeys embody Round House's mission to build community through art, dialogue, and discovery.

Guests stay at Sea Containers Hotel on the South Bank, within easy reach of the National Theatre, Shakespeare's Globe, the Young Vic, the Old Vic, and the West End. Days begin with participants free to enjoy the hotel's breakfast buffet before gathering for excursions that open doors to some of the city's most iconic sites. This year's itinerary included visits to Kensington Palace, Parliament, the Tate Modern, and the National Gallery—immersive experiences that grounded the group in London's rich artistic and cultural history.

But the heart of the trip was the theatre. Over the week, guests caught an extraordinary lineup of productions across the city's storied stages, featuring today's most compelling actors. Highlights included Ncuti Gatwa and Edward Bluemel's electric turns in *Born with Teeth* as Marlowe and Shakespeare, *Not Your Superwoman* at the Bush Theatre, featuring Letitia Wright and Golda Rosheuveld as mother and daughter, Susan Sarandon in *Mary Page Marlowe*, by Tracy Letts, and Andrew Lincoln and Alicia Vikander delivering nuanced, layered performances in the technical wonder that was *The Lady from the Sea* at

The Bridge Theatre. The tour also visited *Punch* and *The Importance of Being Earnest* on the West End, *The Unbelievers* at the Royal Court Theatre, *Twelfth Night* at Shakespeare's Globe, and both *Land of the Living* and *Bacchae* at the National Theatre.

Participants engaged in remarkable conversations with some of the most distinguished figures in the arts. Legendary actors Juliet Stevenson and Sir Stephen Fry shared candid reflections on craft and career. Playwrights Nima Taleghani—whose work bridges hip-hop, politics, and poetry—and Liz Duffy Adams—known for her witty, feminist reimaginings of history—offered windows into the creative process. Critic Arifa Akbar led a lively discussion on the role of criticism in a digital age, while Royal Court Artistic Director David Byrne offered an insider's view of nurturing bold new voices.

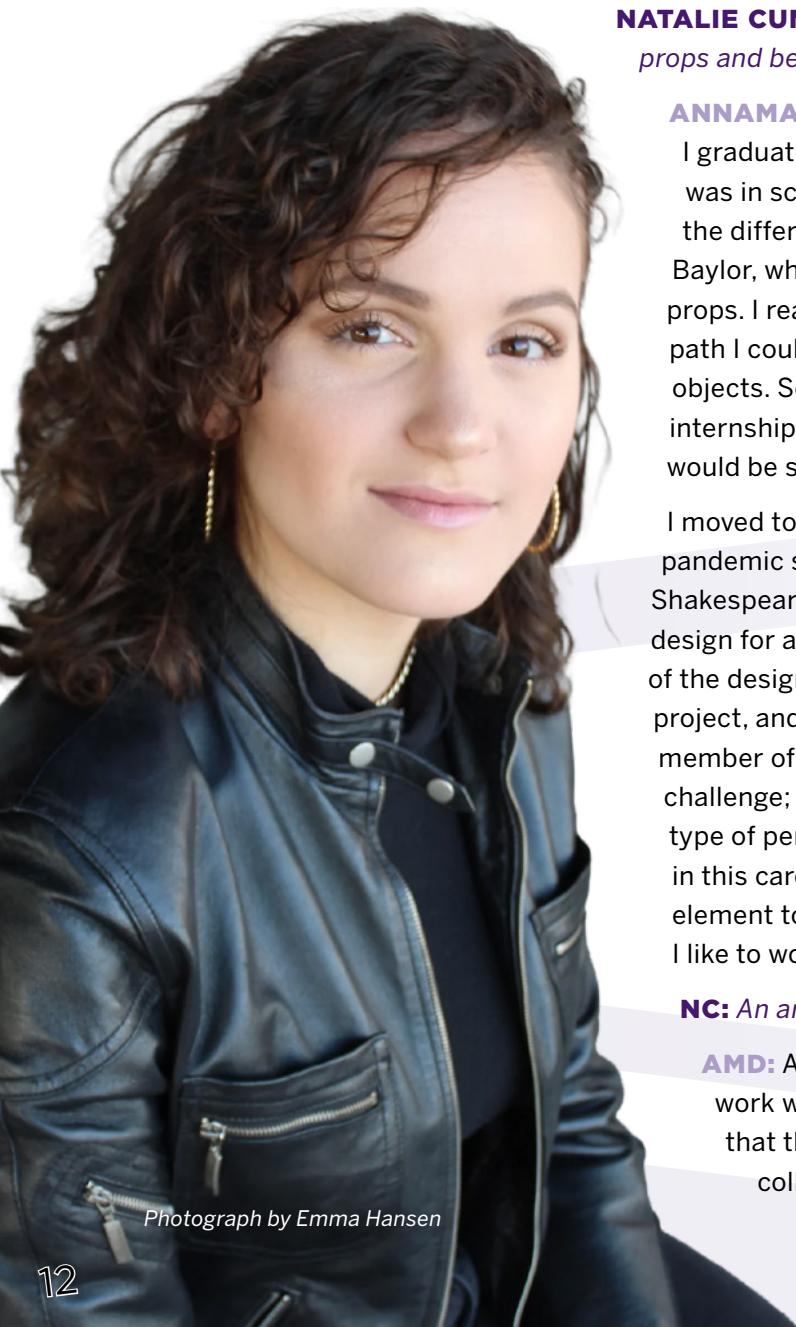
Each evening concluded back at Sea Containers, where the group gathered for spirited post-show discussions in a private apartment overlooking the river. Over wine, snacks, and animated conversation, participants unpacked the themes of the day's performances—sometimes passionately, often humorously, and always with curiosity. These nightly salons became the true heartbeat of the trip: a living dialogue between audience and art.

For Round House donors, the annual London Tours are more than a vacation—they are a renewal. They reaffirm why theatre matters: it connects people across borders, challenges assumptions, and invites empathy, laughter, and awe. As travelers return home, their shared experiences ripple through the Round House community—fueling the imagination and vitality that keep the theatre's stage alive year after year.



# FURTHER CONVERSATIONS WITH OUR PROPS SUPERVISOR ANNAMAE DURHAM

*You saw our Dramaturg Naysan Mojgani's conversation with AnnaMae in the Rules for Living program, where she spoke about the work that went into creating the props for a specific show. We wanted to learn more about how she first got into prop design and how it varies from show to show. Our Development Associate, Natalie Cumming, got a chance to sit down with her to continue the conversation.*



Photograph by Emma Hansen

**NATALIE CUMMING:** Tell me a little about what got you interested in props and being a Props Supervisor.

**ANNAMAE DURHAM:** Well, I went to school for acting. I mean, I graduated from school with a performance degree! But, while I was in school, I went to a program that made us take classes in all the different elements of theatre. One of the technical directors at Baylor, where I went to school, Jordan Russo, became my mentor in props. I realized I could do arts and crafts for a living and that it was a path I could go down. And I found a lot of joy in telling stories through objects. So, I wound up doing both at the same time and then did an internship, and I thought "Actually I would love to work in a shop, this would be so cool to get to do this all day."

I moved to Chicago after I graduated, but that was during the pandemic so I didn't get to work until about 2021. I worked at Chicago Shakespeare Theatre for a while, and I was also doing freelance props design for a couple of different theatres. I found it fun to be a part of the design process, too. The level of involvement differs with each project, and you have to figure out what your relationship is with each member of the design team. Props sits in a gray zone and is a big challenge; it's equal parts frustrating and exciting. It takes a certain type of person to want to do this and be good at it! But, the more I'm in this career path, the more I realize I am an artist, there is a design element to it more than I think people want to realize. The designers I like to work with the most are designers who get that props is...

**NC:** An art?

**AMD:** An art. There is so much creativity in this role. And I like to work with designers who are on the same page understanding that there is artistry in what we do and thinking of us as a collaborator. And that's hard, too, because it's often the last position to get filled. And, it's really hard to do alone.

People think “well I have stuff, I know how to get stuff.” But, there is engineering involved in just about everything we do, and a full-blown thought process behind *literally* every single thing that an actor interacts with or every thing that is dressing a set.

**NC:** Yes, for the longest time, until probably until a couple of years ago, I didn't realize that a couch and a table are actually props!

**AMD:** In *Rules for Living*, with the couches in the play, I tried, oh my God, I tried to track down a couch that was in budget, fit our needs, and would get here in time. Then, I went to Matt [Saxton, Round House's Technical Director], and said, “we cannot accomplish this look with what is currently in the market”. It became this collaborative piece that I worked with the scenic team to help build.

There are so many props that are collaborations with the different elements. All of the lights, I have to talk to Steven [Burrall, Round House's Lighting Supervisor] about. Anything that makes noise, talk to Delaney [Bray, Round House's Audio/Visual Supervisor], anything that you can think that has a special effect is a collaboration with one or more departments outside of props.

**NC:** I'm learning so much today! Can you tell me your favorite show you've worked on here at Round House and why?

**AMD:** My favorite show that I worked on was *Bad Books* simply because I love Megan Raham [*Bad Books* Scenic Designer]. She is such a delight as a designer to work with. She's so creative and really flexible and is really kind. She embodies the “team sport” that is theatre. She collaborated with me, trusted me, and left space for me to come in as an artist. That is my favorite way to work.

**NC:** Is there a specific piece that was on the *Bad Books* set that you think, “I did that 100% right”?

**AMD:** I loved making the book covers for that show. Any of the specific books they mentioned, I made the covers for, because they were made up books. I

love working in Photoshop, and I love making paper props. I got to do quite a few for that show and had a lot of fun. Those are the props that, maybe the audience doesn't every single detail that I put into it, but actors do and it makes my heart sing when an actor says, “this is totally what my character would say”. That brings me so much joy and that's why I put those little things in there to make it special for the story they tell every night. I loved that as an actor! It makes it so much more real and helps them tell the story. I mean, we do make believe for a living! There's absolutely no reason we shouldn't be having fun.

**NC:** If you're having fun creating it, then the audience can take something different away at the end of the night. What are the most fun aspects of your job?

**AMD:** Props is such an area where you're doing something different every day, and I know that people say that about theatre in general but, in props, it's amplified at least ten-fold because you can have so many props in a show, and you are never going to do the same thing project to project. It scratches this itch for me to learn something new and try with a deadline to motivate me, regardless of whether it's perfect

or not. It's impossible to make every single prop perfect unless you're a dedicated prop carpenter, or a dedicated painter, or you only manage fabric goods. I've always enjoyed finding the intersection of the craft of it and the storytelling aspect of it.

**NC:** It's your way of being in the acting world from the outside! You truly have the most influence on what they see on the stage every night. One last question, what makes a prop perfect?

**AMD:** It can be unachievable. Especially due to a lack of resources. But, I think a perfect prop tells the story and enhances the world that it exists in. Bonus points if it's really pretty or it was really fun to make. Like, if I learned something and nailed it. That feels like a perfect prop to me.

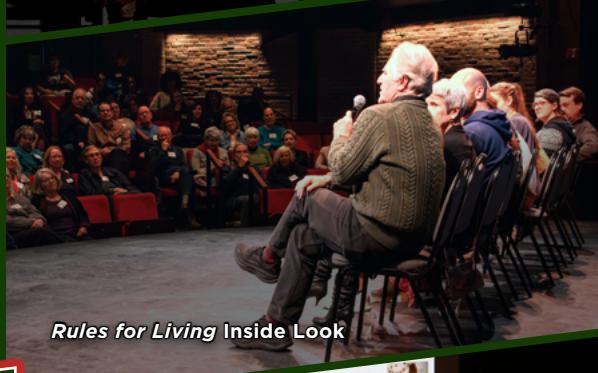
## RULES FOR LIVING INSIDE LOOK AND OPENING NIGHT

**B**ACK IN NOVEMBER, we welcomed donors to attend the Inside Look for *Rules for Living*. This was our highest attended Inside Look ever, welcoming over 150 attendees to hear about the process of creating the second show of our season, directed by our Artistic Director, Ryan Rilette.

In early December, we welcomed friends, family, and supporters back to Round House to celebrate the Opening Night of the American premiere of *Rules for Living*! Opening Night was a completely sold-out crowd, filling all eight rows of the orchestra and all three rows of our balcony. Critics and audiences raved about the chaos and hilarity of the show, and the strength of the cast, design team, and crew. It was a wonderful way to wrap up our 2025.



Inside Look Audience



Rules for Living Inside Look



Dina Thomas (Nicole) answers a question from the audience



Ryan Rilette (Artistic Director & Production Director) share the costume design for Matthew and Carrie



Aaron Posner, Maisie Posner (Emma), José Alberto Uclés, and Naomi Jacobson (Deborah), and Amy Killion (PR and Partnerships Manager)



Show Sponsor Susan Gibson, Assistant Director Michael Glenn and Production Director & Artistic Director Ryan Rilette



Jean Carlson, Michael Beriss, and Maureen & Michael McMurphy



Sarah Reed, Production Stage Manager Tori Schuchmann, and Sam Klaas

## THE INHERITANCE OPENING DAY

**O**N SATURDAY, September 20, we opened our long-anticipated show, *The Inheritance, Parts One and Two*. After 9 weeks of rehearsals, 3 weeks of previews, and countless hours of work, we presented both parts of *The Inheritance* to a sold-out crowd of friends, family, and press in one marathon day! We were delighted to welcome the playwright, Matthew López, our production sponsor, Roy Cockrum (of the Roy Cockrum Foundation), our season sponsors, our show sponsors, and many of our biggest fans to celebrate the opening of our 48th Season.

Invitees joined us at noon for a pre-show coffee and pastry reception, followed by *The Inheritance Part One*. After Part One, guests split up, some having lunch in the

theatre at the Fourth Wall Bar & Café, others heading out to restaurant partners Q by Peter Chang, Pisco y Nazca, and The Salt Line all offered exclusive discounts to Opening Day attendees. Finally, at 6:30, guests returned to Round House for a pre-show wine reception, featuring speeches and a toast to the show, before heading into the theatre for *The Inheritance Part Two*.

We were delighted to be able to celebrate the monumental achievement of *The Inheritance* with a 12-hour day of laughter, tears, friendship, and joy.

Photos by Cameron Whitman Photography



Cindy Calahan, Show Sponsor  
Nan Beckley, and Lina Keller



Ruchi Sharma and Apoorva Gandhi



Part Two Sponsors Robin &  
Jay Hammer



The cast and crew of *The Inheritance*



Tim Plant, Part One Sponsor Rick Kasten,  
Dan Hicks, and Bob Yule



Production Sponsor Roy Cockrum, Director Tom Story, Playwright  
Matthew López, and Artistic Director Ryan Rilette



Part Two Sponsor Jay Hammer and Season  
Sponsors Sherry & David Smith

# DONOR EVENTS ARE BOOMING— AND THE SEASON IS JUST GETTING STARTED!

**I**F THERE'S ONE THING we've learned this year, it's this: Round House donors don't just show up—you show up *big*. And the results have been nothing short of thrilling.

We kicked off fall with the extraordinary double-feature opening day of *The Inheritance*—an all-day theatrical marathon that brought our community together for an unforgettable celebration of epic storytelling. Truly one for the Round House history books.

That energy carried straight into our Inside Look for *Rules for Living*, which set an all-time attendance record and filled the room with curiosity, laughter, and the kind of joyful buzz only our donor community can create. Then came the sold-out Opening Night, complete with a donor waitlist hoping for just one more seat.

As our donor family grows, so do these shared experiences. It also means one important thing: RSVPs matter more than ever. When an invitation hits your inbox, tap that "yes" early—and if your plans change, a quick update helps us welcome as many donors as possible.

And the excitement keeps building. Next up is *Nothing Up My Sleeve*, starring the astonishing magician-actor Dendy and directed by Aaron Posner, who brought us our biggest hit ever with 2022's *The Tempest*. If you think this season has already been magical... just wait.

Thank you for filling our rooms, our lobby, and our hearts with your enthusiasm. Here's to more full houses, more shared magic, and many more unforgettable nights together!



# WHAT IS YOUR ROUND HOUSE LEGACY?

CREATE IT TODAY AND JOIN THE STREET 70 LEGACY SOCIETY

***The Inheritance asked us What do we owe those who came before us? But, more importantly, it asked "What legacy will we leave behind?"***

You can ensure your legacy as a proud supporter of the work that Round House produces with a planned gift today, for a future tomorrow. By including Round House in your estate plans, you can help shape the future of the theatre you love for generations to come.

- There is no minimum commitment
- Planned gifts cost nothing now, and can be as simple as a bequest or a more formal vehicle like a charitable annuity, remainder trust, or insurance arrangement.
- You can pick how you want your money to be used—support general operating costs, new play development, or any program of your choosing
- Your gift can remain anonymous, if you choose.

For more information, please contact the Development Department at **240-644-1405** or [Development@RoundHouseTheatre.org](mailto:Development@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\*

ANONYMOUS (2)

KEITH AND CELIA ARNAUD

NAN BECKLEY

DON AND JAN BOARDMAN

DIANE BOEHR

JAMES BURKS AND BETTE PAPPAS

MARTY\* AND BELLE NEGRIN DAVIS

GILBERT AND RONA EISNER

LAURA FORMAN AND RICHARD BENDER

HELENE FREEMAN

STEVEN GARRON

ANN AND FRANK\* GILBERT

SUSAN GILBERT AND RON SCHECHTER

JAY AND ROBIN HAMMER

ROBERT E. HEBDA

LINDA LURIE HIRSCH

ELAINE ECONOMIDES JOOST

CHERYL C. KAGAN

RENEE KLISH

DANA AND RAY KOCH

SETH AND BARBARA KOCH

BRUCE AND ANN LANE

DARRELL LEMKE\* AND MARYELLEN TRAUTMAN\*

SCOTT AND PAULA MOORE

GERI OLSON

DYLAN NATHANIEL PARHAM

SALLY J. PATTERSON

LINDA RAVDIN AND DON SHAPERO

LINDA RYAN

HENRY SCHALIZKI\*

MARK AND MERRILL SHUGOLL

PAMELA AND JOHN SPEARS

JOHN AND VAL WHEELER

*\*in memoriam*

For more information on making a legacy gift to Round House, please visit [RoundHouseTheatre.org/PlannedGiving](http://RoundHouseTheatre.org/PlannedGiving)

## DEVELOPMENT DIRECTORY

**DONOR HOTLINE: 240.644.1405**

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240.670.8795

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