

ROUND HOUSE BACKSTAGE

ROUND HOUSE THEATRE
DONOR NEWSLETTER

FALL 2023

ISSUE 22

INK



THE MOUNTAINTOP



TEEN PERFORMANCE COMPANY



ROUND
THEATRE
HOUSE

GREETINGS FROM OUR LEADERSHIP



DEAR FRIEND,

What a fall it has been at Round House! The 2023–2024 Season is in full swing, with two remarkable shows already wrapped and so much more to come.

We began the season with James Graham's Tony Award-winning play *Ink*, the second play of our co-production partnership with our friends at Olney Theatre Center. We loved welcoming Round House and Olney audiences alike to our Bethesda theatre for this acclaimed production. *The Washington Post* theatre critic Peter Marks praised the "savvy" production in a rave review noting the "expert performances" of the all-star cast, led by "an intense, unstoppable" Cody Nickell as Larry Lamb. If you missed it, check out a recap of the Inside Look and Opening Night for *Ink* on pages 14-15.

Our production of Katori Hall's *The Mountaintop* this fall offered a stunning look into the man, rather than the myth, of Dr. Martin Luther King, Jr. Led by two outstanding Round House veterans, Renea S. Brown and Resident Artist Ro Boddie, *The Mountaintop* encouraged us to rethink history through the eyes of those who shaped the stories we know today.

Actor Ro Boddie is one of the phenomenal talents we are proud to call Round House Resident Artists, alongside Scenic Designer Meghan Raham. Since 2019, our Resident Artist program offers local artists guaranteed work on at least four shows during their two-year residencies. We're thrilled to be an artistic home for their many talents. Get to know Ro and Meghan on pages 4-5.

This fall, we crossed the pond again for our annual Round House London Tour. Over two weeks, two groups of Round House supporters experienced the best of the West End and professional nonprofit theatres, from thought-provoking productions to conversations with leading theatre critics and artists and private tours of theatres and art galleries. This trip is always a highlight of our year—not only do we get to experience some truly amazing theatre, but we love getting to spend time with Round House friends and supporters.

As we write this, another highlight of the season is just getting into full swing. The Teen Performance Company is embarking on a new artistic adventure that will culminate in the 22nd annual Sarah Metzger Memorial Play on the Round House stage this spring. Meet the 2023-2024 Teen Performance Company on pages 6-9.

This season is off to a great start, all thanks to you. We're grateful for your continued support and can't wait for you to see what's next.

See you at the theatre!

RYAN RILETTE
ARTISTIC DIRECTOR

ED ZAKRESKI
MANAGING DIRECTOR

SPOTLIGHT ON BUSINESS COUNCIL MEMBER



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PROVISIONS CATERING OWNER BUNNY DWIN DISTINCTLY REMEMBERS her first live theatre production. She was 12 years old and attended a performance *The Hasty Heart* in Baltimore. After that, she wanted to be an actress and eventually started working in catering as a way to be creative and expressive. Her full-time career as a speech pathologist spanned 16 years before she returned to event planning and catering.

After moving to the Washington, DC area from Baltimore, Bunny founded Provisions Catering in 2000. She started by renting a small kitchen and doing everything herself and now has a full-time staff of 20, including 4 chefs, and has been featured by *Washingtonian Magazine* and *Bethesda Magazine* as one of the area's top catering companies. Provisions Catering has grown into a well-known boutique catering company serving delicious, high-quality food with fresh, seasonal ingredients at a wide range of events—from small, intimate gatherings, to events of 500+ people.

While running a successful catering business, Bunny continued attending theatre throughout the region and met Round House supporter and Emeritus Trustee Council member Bonnie Hammerschlag, who introduced her to Round House. After getting more involved at the theatre, Bunny served as a member of the Board of Trustees from 2012-2014. She continues to support Round House personally as well as having Provisions Catering as a Leadership Member of the Business Council. Round House is grateful for Bunny and Provisions Catering's generous contributions towards our mission to be a theatre for everyone and for providing superb catering services for many Round House events, including Opening Nights and our annual Board Holiday Party.

Bunny says that "Round House is like a second home for me. The productions always give me something to think about and [Artistic Director] Ryan Rilette always plans interesting seasons with an eye to diversity, variety, and responding to the community—and Round House's focus on fostering the next generation of theatregoers is inspiring!"

For more information on the Round House Business Council, visit RoundHouseTheatre.org/BusinessCouncil or contact Njeri Mungai, Development Officer, at NMungai@RoundHouseTheatre.org or 240.670.8801.



Bunny Dwin (center) with Provisions Catering Staff

MEET OUR RESIDENT ARTISTS



MEGHAN RAHAM



RO BODDIE

As a part of our commitment to building strong ties with our artistic community, Round House is excited to partner with our two Resident Artists: scenic designer Meghan Raham and actor Ro Boddie. We sat down with Meghan and Ro recently to chat about their process as artists, their favorite Round House Theatre projects, and what makes them tick as artists.

What does your artistic process look like? How do you like to connect what's happening in the text with what we see onstage?

MEGHAN RAHAM

I make sure I understand what the story is and how that story is being told. I usually make a spreadsheet version of the play for myself; like a chart version, broken into scenes or whatever makes the most sense for the text, with notes about everything that is needed or required, things I don't understand and want to talk about with collaborators, things that especially resonate or seem evocative visually in some way. I'll then dive into visual research, which ranges from literal architectural or spatial research or period research or geographic research to a much more abstract image finding that is more about compositional elements and visual qualities that feel like the world of the play somehow, even if I can't yet articulate why. I collect mountains (well—folders) of images, which always begin to spark ideas and form an initial hazy vision of what the general landscape could be like. From there I can start to work at those ideas on paper, in the form of sketches and ground plans, but then I typically move fairly quickly into 3D, both in computer models and physical scale models, both because I can see and understand it more clearly and it is enormously helpful in communicating with all of the collaborators. Once it is all designed, and the model is built and drafting package is submitted, there is a next phase of collaboration with the excellent production staff that build and paint and prop the show.

RO BODDIE

Every process is different, but generally, I always read the play over and over and over again to find out what the story is and how my character fits into that story. It's also very important to me that I'm off-book and know my lines before the first day of rehearsal, because the quicker I can start engaging with my scene partners, the better. I do a lot of my own dramaturgical research. I read books and interviews, I watch movies that relate to the play, I try to immerse myself in the world of the play. Once I grasp this character, I vow to always love them and do everything I can to make them three-dimensional. But I'm not precious with it—I ask a lot of questions of the play. I'm usually asking questions all the way to closing night! I always have the best performances when I embrace the fact that it'll never be perfect. I can only be perfect in my attempt at being true.

What have been some of your favorite Round House Theatre projects you've worked on? What made them so special?

MR

This is like asking which child is your favorite; an impossible choice! They are all special in their unique ways. I loved working with Ryan Rillette on *Fool For Love* and *The Night Alive* and being able to design both sets and costumes for those productions. *Cat On A Hot Tin Roof* was thrilling because I'm a huge Tennessee Williams fan, and it was my first opportunity to design one of his plays. *Master Harold...And The Boys* was wonderfully cinematic, and immersed us in another place and time—albeit one with clear contemporary resonance. *Radio Golf* was my first August Wilson play, and I've long admired his work; it was also my first time back at Round House Theatre since the renovation, and it was wonderful to experience this great new space.

RB

They're all my favorite! I leave each project with a new skill or way of working I didn't have before. In *The Tempest*—in addition to playing a role I likely wouldn't have otherwise been cast in—I got to

learn some pretty awesome magic skills, which... I don't know if I'll ever use again. But they're cool to know! *A Boy And His Soul* gave me the opportunity to honor my family back home in North Carolina. *Radio Golf* gave me the unique challenge of humanizing a character who, on the page, could easily be characterized as a villain. And *The Mountaintop*—which was my most recent Round House show—taught me to appreciate every moment of this fleeting life we're in.

What are the guiding creative principles of your work?

MR

If you embrace grappling with a text, how to help it find a resonant life onstage, and orient yourself towards trying to help everyone achieve their best artistry in the present, it's immensely rewarding. Theatre is an intrinsically and deeply collaborative form, and that has to be at the forefront.

RB

I have four—honor the play, be truthful, surrender, and give thanks.

This interview has been condensed for the sake of length and clarity.



Ro Boddie (Roosevelt Hicks) in August Wilson's *Radio Golf*. Set design by Meghan Raham. Photo by Margot Schulman Photography.

THE 2023-2024 TEEN PERFORMANCE COMPANY

CREATIVE TEAM

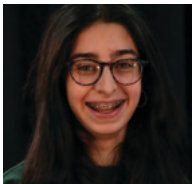
We're excited to announce this year's Teen Performance Company! This season's company is comprised of 23 high schoolers from all around the DC Metro region. We wanted to get to know them a bit better, so we asked them about their first theatrical experience and how it made them feel.



SOA ANDRIAMANANJARA
Director

11th Grader at Holton Arms School
First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first show I saw was *The Lion King* on Broadway. It made me laugh a lot—I was six when I saw it, so I don't remember the details, but I do remember being in awe when I saw the set and costumes. That feeling of wonder increased even more when the actors began to sing.



ZOE BECKER
Stage Manager

10th Grader at School Without Walls
First year with TPC

When did you get interested in doing theatre? I think I've been interested in doing theatre as long as I've been aware of the fact that it was something I could do. As long as I can remember, theatre has seemed like a unique, magical way of telling a story.



LUCINDA CHASE
Sound Designer

11th grader at Annapolis HS
Second year with TPC

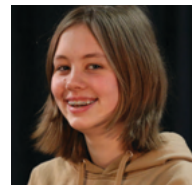
What was the first piece of theatre you saw, and how did it make you feel? The first show I remember seeing was *The Little Mermaid Jr.* at my

older brother's middle school when I was in 4th grade. It was great to see so many students that I looked up to, including my brother, having the time of their lives singing, dancing, or moving set pieces around. You could just feel the incredible enthusiasm on stage or in the makeshift tech booth, and it made me want to be a part of something like it.



EVE CINTRON
Costume Designer

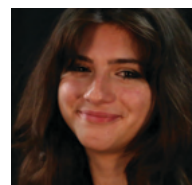
11th grader at Bethesda-Chevy Chase HS
First year with TPC



ANA EWACHIW
Projection Designer

10th grader at Montgomery Blair HS
Second year with TPC

What was the first piece of theatre you saw, and how did it make you feel? *The Little Mermaid*. Or at least it was the most memorable one. As a young kid, the whole idea of "real-life mermaids" got me excited. Anything fantasy related and finding loopholes in reality, really. So I guess when I saw people pretending and acting like mermaids, I was mesmerized.



ABIGAIL GRAEF
Lighting Designer

11th grader at The Nora School
First year with TPC

**MYLA LEUNG****Props Designer & Run Crew**

11th grader at Winston Churchill HS

First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first theatrical performance I saw was *Cinderella* at Imagination Stage. I loved how immersive the experience was. Although I was already familiar with the plot of *Cinderella*, the performance filled me with a sense of nostalgia and hope—I felt as if I was part of *Cinderella*'s journey, and I still found myself captivated by her journey.

**STEVIE LEWIS****Assistant Stage Manager**

10th grader at Stone Ridge School

First year with TPC

What was the first piece of theatre you saw? The first show I remember seeing was the musical *Wicked* with my family. I was pretty young, so the show felt magical. I couldn't believe how talented everyone was.

**MAYA MORALES****Dramaturg & Assistant Director**

Watkins Mill HS

First year with TPC

**GEORGIA PARRY****Assistant Stage Manager**

McLean School of Maryland

First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first show I remember seeing was in my elementary school where the 4th graders and 5th graders would put on a musical for the rest of the school. I sat on the tile floor of the gymnasium and watched my school's production of *Annie*. I remember this was my first time I really appreciated live theatre and after that I started taking classes and I've been into theatre ever since.

**LOIS PROELLER****Run Crew & Sound Op**

11th grader at Bethesda-Chevy Chase HS

First year with TPC

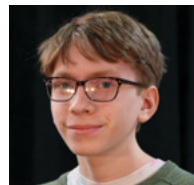
When did you get interested in doing theatre? My love for film technology merged with theatre over time. I fell in love with the world of sound production and the art of sound engineering when I first watched *Fight Club*, believe it or not. As I discovered the broad world of theatre technology, I knew it was something I wanted to dig deeper into.

CAST**SCOUT AMAKALI**

9th grader at Bethesda-Chevy Chase HS

First year with TPC

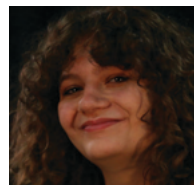
When did you get interested in doing theatre? I got into theatre in 7th grade after I took my school's theatre class and got invited to join the school-wide theatre troupe that produces all of the plays.

**OLI BAKER**

9th grader at Montgomery Blair HS

First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first big production I saw was *Hamilton* at the Kennedy Center. It made me feel the power that acting can have on an audience, and it made me want to pursue theatre. I definitely came away from the play changed.

**KATHRYN BATITTIO**

12th grader at Bethesda-Chevy Chase HS

First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The experience I remember the most was at the Maryland Renaissance Festival when I was about 6. They were performing *A Midsummer Night's Dream*

as a traveling performance throughout the day. My mom and I watched the first act and then I forced her to stay the whole day as we followed the production around the festival so I could see the end.



ALLISON EVANS

11th grader at Washington-Liberty HS
First year with TPC

When did you get interested in doing theatre?

I've been doing theatre since elementary school and I used to dance and perform. It wasn't until the beginning of high school that I thought about theatre as a professional career path that I wanted to pursue. When I realized that I wanted to do that for the rest of my life, I started getting seriously involved in school and outside of school productions as well as acting classes.



NOAH GREEN

12th grader at homeschool
Second year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first show I remember seeing that I remember truly making an impact on me was *Harry Potter and The Cursed Child*. I'd always been interested in acting, but it made me realize really how cool it can be, and that it can be a space I thrive in.



LARK JEFFERS

9th grader at Montgomery Blair HS
First year with TPC

When did you get interested in doing theatre?

I got interested in theatre when I was very young. I did day camps at Round House for about a year and then when I was 6, I was invited to audition for *Cat on A Hot Tin Roof* here at Round House. I ended up getting cast as a "No-Neck Monster" in that show. I just remember getting to run around the stage. But it really sparked this passion for performing and from there I've been participating in school and community theatre. Being able to have the chance to continue my work at Round House as I get older is something that is incredibly meaningful to me.



ISABELLE JONES

12th grader at Bethesda-Chevy Chase HS
Second year with TPC

What was the first piece of theatre you

saw, and how did it make you feel? The first show I remember seeing was *The Lion King* on Broadway with my grandparents. I remember being absolutely blown away at the opening number—the amazing puppets all moving through the aisles was so amazing for little me to see! The whole show was so amazing and I remember that being the moment when I first wanted to be onstage, because I was so enamored with what I had just watched.



ASTER KUKLOVA

9th grader at Quince Orchard HS
First year with TPC

When did you get interested in doing theatre?

When I was little my grandparents were really into theatre so they would take me to see a lot of shows. I remember liking them a lot, but 7th grade is when I started going to theatre camps and actually auditioning for shows.



QUINN PARKER

11th grader at Bethesda-Chevy Chase HS
Third year with TPC

When did you get interested in doing theatre?

I became interested in doing theatre after participating in my 3rd grade school musical, *The Lion King Jr.* in my elementary school's production. I was the only 3rd grader to get a main role, and I must admit it made me feel pretty honored and proud. I remember thinking to myself: "Wow. Maybe I don't really suck at this acting thing." Ever since then, I've been doing school shows, workshops, TPC, and other acting programs. Being a part of more productions over the years has made me fall in love with the art of acting, not only for the finished product, but for the close bonds that I have formed with so many of my fellow actors along the way. The pros aren't lying when they say cast members are like family!



JOSHUA PINCHBACK

11th grader at Bowie HS
First year with TPC

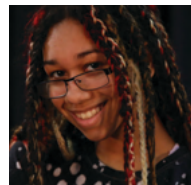
What was the first piece of theatre you saw, and how did it make you feel? *The Wiz*; it made me super interested in artistic things like theatre. It being an all-black cast also made me love because it was people who looked like me performing. I first got interested in doing theatre when I was in 2nd grade.



ROSIE ROBERTSON

10th grader at Bethesda-Chevy Chase HS
First year with TPC

The 2023-2024 Teen Performance Company performances of *Spring Break* by Joe Calarco will be performed at Round House Theatre in Bethesda March 15-17, 2024.



EVVALEEN ROBINSON

9th grader at Montgomery Blair HS
First year with TPC

What was the first piece of theatre you saw, and how did it make you feel? The first theatrical production I remember seeing was *The Nutcracker*, although technically it is a ballet it is still a theatrical show. It made me feel quite magical, to say the least.

These interviews have been condensed for the sake of length and clarity.



RoundHouseTheatre.org/On-Stage/Explore/Spring-Break

WHERE ARE THEY NOW?

TPC alum Kari Barclay (2009-2010 *The Misanthrope*, 2010-2011 *Androcles and the Lion*, 2011-2012 *The Giver*) has just published their first book, *Directing Desire: Intimacy Choreography and Consent in the Twenty-First Century*! Their book explores the growth of a new movement in theatre, that has become indispensable over the last 5 years: intimacy choreography.

Since leaving Round House, Kari has created productions regionally and in New York at venues including Ars Nova, the San Francisco Mime Troupe, MirrorBox Theater, and Manbites Dog. Their original play *Can I Hold You?* was the first full-length piece about asexuality performed in the U.S. and enjoyed a sold-out run in San Francisco and workshop in New York. Their newest play *Stonewallin'* was the winner of the 2021 Southern Queer Playwriting Festival and opened at Richmond Triangle Players in February 2022.



"I don't know of any other theater in the country that offers an opportunity like TPC. Receiving mentorship and trust at a young age to undertake a professional-caliber production were key to my growth. I participated three years in a row in different capacities as actor, director, and designer, and TPC gave me perspectives on theatre that I still use all the time. I can't express enough gratitude for the experience."

— K A R I B A R C L A Y

SPOTLIGHT ON LONDON TOUR

LAST MONTH, ROUND HOUSE TRUSTEES, DONORS, AND PATRONS TRAVELED across the pond for our 7th annual London Theatre Tour. In keeping with last year's incredible level of interest, we had two separate tour groups over a two-week period!

During each week, tour participants enjoyed West End and regional London theatre productions each day, preceded by delicious meals at top area restaurants. The itineraries were curated by Artistic Director Ryan Rilette and Managing Director Ed Zakreski and also included behind-the-scenes theatre tours, conversations with UK theatre makers, and of course afternoon tea. For the third year, we enjoyed beautiful views of the River Thames from the Sea Containers hotel posh, private apartment during our evening post-show gatherings. New to the tour this year was a closing night dinner aboard a boat traveling along the Paddington Basin.

WEEK 1 SHOWS

- ▶ *The Time Traveler's Wife* at the Apollo Theatre
- ▶ *untitled f*ck m*ss s**gon play* at the Young Vic
 - ▶ *Guys & Dolls* at the Bridge Theatre
 - ▶ *The Empress* at the Lyric Hammersmith
- ▶ *As You Like It* at Shakespeare's Globe Theatre



WEEK 1 TOURS AND INTERVIEWS

- ▶ Interview with Michael Billington, former lead theatre critic at *The Guardian*
 - ▶ Tour of the Globe Theatre
- ▶ Interview with Ellen McDougall, Director of *As You Like It*
 - ▶ Tour of the Royal Albert Hall
- ▶ Private tour at the Courtauld Gallery





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WEEK 2 SHOWS

- ▶ *Hamnet* at the Garrick Theatre
- ▶ *Lyonesse* at the Harold Pinter Theatre
- ▶ *Guys & Dolls* at the Bridge Theatre
- ▶ *Death of England: Closing Tim* at the National Theatre
- ▶ *Dear England* at the Prince Edward Theatre
- ▶ *Portia Coughlan* at the Almeida Theatre



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WEEK 2 TOURS AND INTERVIEWS

- ▶ Interview with Arifa Akbar, lead theatre critic at *The Guardian*
- ▶ Tour of the Theatre Royal Drury Lane
- ▶ Interview with Lolita Chakrabarti, adapter of *Hamnet*
- ▶ Private after-hours tour of the newly renovated National Portrait Gallery



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1 Artistic Director Ryan Rilette and guests at afternoon tea at the Royal Albert Hall 2 Ryan Rilette and Michael Billington 3 Private tour of the Royal Albert Hall 4 Private tour of the Courtauld Gallery 5 *As You Like It* at the Globe Theatre 6 Farewell dinner at the London Shell Company 7 Ryan Rilette and Arifa Akbar 8 Private tour of the National Portrait Gallery 9 Farewell dinner at the London Shell Company 10 Private tour of the Theatre Royal Drury Lane 11 Ryan Rilette and Lolita Chakrabarti 12 Private tour of the National Portrait Gallery 13 Tour participants at Evensong at Westminster Abbey 14 Post show talkback at the River View Apartment at Sea Containers



Dates for the 2024 London Tour will be announced soon!

For more information, please contact Amy Benson, Executive Assistant and Board Liaison, at 301.347.6846 or ABenson@RoundHouseTheatre.org.

PRAISE FROM PARTICIPANTS:

“

“For me it was a 5/5 on all the important levels...having a fresh intellectual experience that was entertaining surrounded by a lovely group of people. Bravo!”

“

“Great trip. Can’t wait for the next one”

“

“For me this adventure was an unexpected introduction to my theatre experience—behind the scenes, on stage, audiences, theaters history etc. always learning”

“

“The evening discussions were very valuable—we definitely want to do this again next year!”

“

“Round House organized a fantastic tour!”

“

“It ranks right up there as one of the most enriching travel experiences of my life. I truly mean that!”

Special thanks to Susan and Tim Gibson for being the resident photographers during the second week of the Tour.



the seafarer

**“THE PLAY IS SET ON CHRISTMAS EVE, IN
A DARK AND DANK HOME IN IRELAND,
POPULATED BY A CAST OF REPROBATES.”**

A stylized illustration on the left side of the page depicts a group of people sitting around a wooden table, engaged in a card game. The style is graphic and colorful, with a focus on the hands, cards, and clothing. In the upper left corner, there are Christmas decorations, including red and white ornaments and green foliage. The overall mood is cozy and festive, reflecting the holiday theme of the article.

THE SEAFARER

A HOLIDAY SHOW FOR THE REST OF US

BY **NAYSAN MOJGANI** | ASSOCIATE ARTISTIC DIRECTOR

WHEN THE ROUND HOUSE ARTISTIC TEAM originally programmed *A Hanukkah Carol*, or *GELT TRIP! The Musical*, we were excited about the choice for many reasons. One of those was a recognition that many members of our community were all-too-frequently overlooked in “holiday” programming (including within our own artistic team, which represents three different religious upbringings). The idea of producing a holiday show that does all of the things we expect when we use that term—intergenerational appeal, uplifting during a dark time of year, and a focus on the connections that ground us in our family and loved ones—but could also speak to those of us who aren’t interested in the usual Dickens at this time of year felt like a perfectly Round House way to mark the season.

While *A Hanukkah Carol* had to be postponed to the 2024-2025 season, we’re thrilled that Conor McPherson’s Tony- and Olivier-nominated *The Seafarer* allows us the opportunity to still offer a distinct perspective on the holiday season. The play is set on Christmas Eve, in a dark and dank home in Ireland, populated by a cast of reprobates. They drink, they play poker, they argue about petty things—and one of them may be a supernatural evil entity out to collect human souls. As somebody who didn’t really celebrate Christmas until I had children and can still be a bit of a Grinch in December, this kind of holiday fare feels much more up my alley than Tiny Tim and prize turkeys.

However, like all good holiday shows—whatever the holiday—when *The Seafarer* opens, even the Grinches among us will find ourselves buoyed by hope and leaving the theatre lighter than we entered. As the play progresses, McPherson unpeels the callouses on the characters, showing more affection and depth than their apparent bickering suggests; he also makes clear that the world of the play is built on deep foundations of hope and grace, even in these squalid environs. Some holiday stories seem to have been written for the perfect family that only exists on our Christmas cards; *The Seafarer* provides the same care and warmth for the rest of us.

This time of year, the nights get long and dark and cold, and we gather around the fire and tell stories to get us through, to remind each other of the new day and the new year that are right around the corner; I hope you’ll join us and lift a glass to getting through the night.

INK INSIDE LOOK AND OPENING NIGHT

FOR THE FIRST SHOW OF OUR 46TH season, Round House travelled back to 1969 to retell the story of Rupert Murdoch and Larry Lamb's brutal storming of the British newsstand with their revamped version of *The Sun*. Patrons who attended the Inside Look were able to learn more about how we designed this whirlwind play, and the creative choices that went into telling such a fast-paced story.

Ink was the second half of our two-show co-production partnership with Olney Theatre Center, following last season's final show, *Fela!* We were thrilled to welcome Olney's patrons to our space for Opening Night for the first time since *Angels in America* in 2016!

Photos by Kent Kondo and Cameron Whitman Photography



Andrew Rein (Rupert Murdoch) and Company of *Ink*



Jason Loewith (Director) discusses the costume design of Brian McConnell



Managing Director Ed Zakreski, Zion Jang (Beverly Goodway), Karen Deasy, and Mitch Dupler



Cody Nickell (Larry Lamb)



Jason Loewith (Director) and Zion Jang (Beverly Goodway)



Awestra Zarif (Stephanie Rahn)



Matthew Nielson (Sound Designer), Rachel Schroeder, and Michael Kampen



The Company of *Ink*



Sarah Gehl and Deimoni Brewington



Andrew Peng, the Honorable Delegate Lily Qi, Catherine Leggett, Ike Leggett, and Phil Peng



Amy Austin, Larry Redmond, and Elizabeth Pringle



Bonnie Fogel and Cathy Bernard



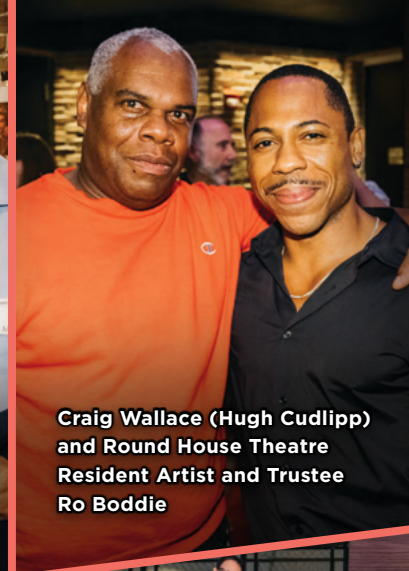
John Horman, Trevor Brown, and Michael Staines



Development Officer Njeri Mungai, Keith Arnaud, and Celia Arnaud



Heidi Dupler, Mitch Dupler, Andrea McCarren, and Bill McCarren



Craig Wallace (Hugh Cudlipp) and Round House Theatre Resident Artist and Trustee Ro Boddie



The Honorable Delegate Pamela Queen, Olney Theatre Managing Director Debbie Ellinghaus, Deborah Berman, and Bruce Berman



Season Sponsors Don Shapero and Linda Ravdin, Managing Director Ed Zakreski, Show Sponsors Bonnie and Alan Hammerschlag, Judy Zickler, and Leo Zickler



The Cast and Crew of *Ink*

THE MOUNTAINTOP ART CONTEST, INSIDE LOOK, AND OPENING NIGHT

IN OCTOBER AND NOVEMBER, WE WERE HONORED TO PRESENT *THE MOUNTAINTOP*, A reimagining of Dr. Martin Luther King Jr.'s final night before his assassination in 1968. To help celebrate MLK's honor, we hosted an art contest for students in grades K-12 to create a piece of original artwork that explores what Dr. Martin Luther King Jr.'s legacy means today. The 11 winners were displayed in our lobby during the run of the show!

The Inside Look for *The Mountaintop* boasted the most guests we've ever had attend and Inside Look before. Those who came learned about the creative choices the design team made in order to support the larger-than-life story and got a sneak peek of the climactic final moments of the show!

Photos by Danisha Crosby, Kent Kondo, and Cameron Whitman Photography



ANNABELLE (GRADE 8)



MARC (GRADE 3)



KRITHIKA (GRADE 2)



Board President Jay Hammer and Trustee Rafael Hernandez



Ro Boddie (Dr. Martin Luther King, Jr.) and Nick Hernandez (Sound Designer)



Sherrice Mojgani (Lighting Designer) and Delicia Turner Sonnenberg (Director)



Associate Artistic Director Naysan Mojgani (Dramaturg), Sherrice Mojgani (Lighting Designer), and Delicia Turner Sonnenberg (Director)



Delicia Turner Sonnenberg (Director) discusses the final moments of the play



Alex Staines and Michael Staines



Linda Ravdin, Dana Brewington, Artistic Director Ryan Rilette, and Bill Tompkins



Carl Nash, Undine Nash, and Craig Wallace



Director of Education Danisha Crosby, Caleen Jennings, and Managing Director Ed Zakreski



The Cast and Crew of *The Mountaintop*



Robin and Jay Hammer and Yao Dogbe



Ro Boddie (Dr. Martin Luther King, Jr.), Delicia Turner Sonnenberg (Director), and Renea S. Brown (Camae)



David Smith, Sherri Smith, and 2023-2024 Season Sponsors Don Shapero and Linda Ravdin



Artistic Director Ryan Rilette, Show Sponsors Jay and Robin Hammer, Martha Dippell and Danny Korengold



Zavier Taylor, Naysan Mojgani (Dramaturg), Delicia Turner Sonnenberg (Director), Nick Hernandez (Sound Designer), and Sherrice Mojgani (Lighting Designer)

PHILIP METZGER

IN MEMORIAM



This past September, Round House Theatre lost one of its greatest supporters, Philip Metzger, who lost his long and valiant battle with cancer. Philip and his wife, Lynn Metzger, along with their family, have supported the growth and development of young theatre artists at Round House for more than 20 years. Together, they helped create what is now the Round House Teen Performance Company, which culminates annually in the Sarah Metzger Memorial Play, named for Lynn and Philip's daughter, Sarah.

The Teen Performance Company and the Sarah Metzger Memorial Play are truly unique. They prepare high school students to direct, design, stage manage, and perform a world premiere play on the Round House stage with the guidance of mentors who are local, professional theatre artists.

For more than two decades, this program has played a pivotal role in Round House's mission to be a theatre for everyone. The Teen Performance Company and Sarah Metzger Memorial Play owe their success to the support and dedication of Philip and Lynn.

Philip will be deeply missed by all of us here at Round House and beyond—we thank him for being such a positive force in the lives of so many young theatre-makers. Round House was grateful to host his memorial service and to place a seat plaque in his memory in the theatre, next to other plaques honoring the Metzger family.

ACCESSIBILITY AT ROUND HOUSE

Did you know that Round House offers performances with additional accessible features?

For information about specific accessible performance dates, please visit RoundHouseTheatre.org/Your-Visit/Accessibility or call our box office at (240) 644-1100.

ASSISTIVE LISTENING DEVICES | We provide FM audio enhancement for all performances. These are available to borrow free-of-charge at the box office and are available in styles for those with and without hearing aids.

AUDIO-DESCRIBED PERFORMANCES | Round House offers at least one performance for each show with professional audio description. For these performances, a professional audio describer provides a carefully timed narration of the onstage visual elements in the performance, including the action, costumes, and scenery via Assistive Listening Devices.

OPEN-CAPTIONED PERFORMANCES | Round House offers at least one performance for each show with live text presentation of onstage dialogue on an LED sign. This is great for our patrons who are Deaf or Hard of Hearing, or those who value being able to read along with the actors' dialogue!

MASK-REQUIRED PERFORMANCES | While masks are always allowed at our theatre, we offer several mask-required performances during the run of all our shows.

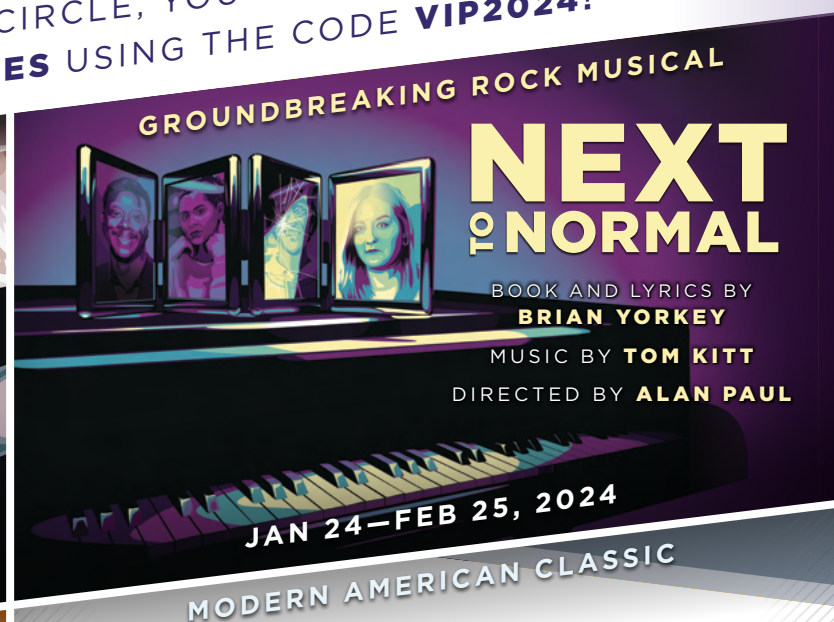
RELAXED PERFORMANCES | We pick a selection of shows to offer Relaxed Performances to each season. These performances are specially adapted shows for adults and children who might benefit from a more relaxed environment. Our Relaxed Performances aim to provide a safe and welcoming environment for individuals with sensory and cognitive disabilities, their families, and friends.

You can read more specifics on what our Relaxed Performances entail on our website at RoundHouseTheatre.org/Your-Visit/Accessibility or call our box office at 240.644.1100.

2023-2024 SEASON

COMING UP IN THE

DON'T FORGET! AS A MEMBER OF OUR INNER
CIRCLE OR LEADERSHIP CIRCLE, YOU CAN RECEIVE
10% OFF SINGLE TICKET SALES USING THE CODE **VIP2024!**



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