

ROUND HOUSE RESILIENCE

ANNUAL REPORT
FISCAL 2020



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A YEAR OF REIMAGINING FOR ROUND HOUSE

2019-2020 SEASON HIGHLIGHTS

- Round House **SUCCESSFULLY RE-OPENED OUR BETHESDA THEATRE AFTER A FULL INTERIOR RENOVATION** that was completed on time and on budget.
- **MORE THAN 1,000 PEOPLE ATTENDED OUR COMMUNITY OPEN HOUSE** to enjoy performances on stage and in the lobby, kids' activities, tastings from local vendors, and workshops with our Teaching Artists.
- The plays performed during our abbreviated 2019-2020 Season became **THREE OF THE TOP TEN HIGHEST-GROSSING PRODUCTIONS IN ROUND HOUSE HISTORY**.
- *School Girls: Or, The African Mean Girls Play* **WON THE 2020 HELEN HAYES AWARD FOR BEST ENSEMBLE** and featured a cast of entirely female and femme actors.
- Round House distributed **MORE THAN 6,000 FREE TICKETS DURING OUR ABBREVIATED SEASON TO STUDENTS AND LOCAL NON-PROFIT ORGANIZATIONS** through our acclaimed Free Play and On The House community access ticket programs.
- Round House **OFFERED OUR FIRST RELAXED PERFORMANCE, INCREASING ACCESSIBILITY TO LIVE THEATRE** in our region and advancing our ongoing commitment to be a cultural home for our entire community.
- When faced with an unprecedented global health crisis and the need to close our physical doors, Round House remained steadfast in our mission and **TRANSITIONED TO A DIGITAL FORMAT WITH ROUND HOUSE AT YOUR HOUSE**.
- Round House successfully **LAUNCHED OUR RESILIENCE FUND** and, thanks to the support of so many, surpassed a \$210,000 Trustee matching gift challenge to minimize the financial impact of the coronavirus pandemic and the cancellation of in-person performances and fundraising events.
- Round House **DEVELOPED AND PRODUCED *HOMEBOUND*, A GROUNDBREAKING DIGITAL WEBSERIES** featured in *The New York Times*, that expanded the reach of our work beyond the Washington, DC region.
- Round House **ENGAGED 500 STUDENTS WITH VIRTUAL CLASSES AND CAMPS** that explored every aspect of theatre and provided students much-needed opportunities to connect with each other and Round House Teaching Artists.



DEAR FRIENDS, OF ROUND HOUSE,

IN this year of uncertainties, one thing is sure: our 2019-2020 Season will stand out as a pivotal moment in Round House history. In the middle of what was on track to be a record-breaking season, we were faced with a once-in-a-century pandemic and forced to close our newly renovated theatre. Yet, in this unique moment, we came together while separated to share new stories and support our artistic community. Thank you for sharing

THANK YOU FOR SHARING
IN OUR SUCCESSES AND
FOR KEEPING US RESILIENT
THROUGH THIS GREATEST
OF CHALLENGES.

in our successes and for keeping us resilient through this greatest of challenges. We wouldn't be here without you.

The 2019-2020 Season opened with Jocelyn Bioh's off-Broadway hit, *School Girls; Or, The African Mean Girls Play*. Brought to life by a supremely talented, majority Black, female, and femme cast and creative team, *School Girls* was extended by a week due to popular demand and went on to win the Helen Hayes Award for Outstanding Ensemble in a Play. In November, the mesmerizing staging of *The*

Curious Incident of the Dog in the Night-Time explored the inner works of the brilliant yet dizzying mind of a teenager on the autism spectrum through dazzling visuals designed by co-director Jared Mezzocchi. The show laid the groundwork for Round House to introduce Relaxed Performances, which offer a safe and welcoming environment for individuals with sensory and cognitive disabilities, as well as their families and friends.

Our renovated theatre's enhanced acoustics were on full display during the provocative rock musical *Spring Awakening*. The young characters and cast members featured in the 2019-2020 Season attracted young audiences to Round House, aided by Free Play, which offers free tickets to students ages 13 through college. This year, we distributed more than 5,000 Free Play tickets during just the first half of the season. We also launched On The House, which distributed more than 1,000 free tickets to Round House productions through non-profit and community groups who wish to share the enjoyment of live theatre with their constituents.

Round House is a theatre for everyone. Initiatives like our community access ticket programs are central to the new mission and values that Round House adopted in Spring 2020, which encompass our commitment to equity, diversity, inclusion, and accessibility. We work to break down barriers to attending, learning, and creating theatre, and seek to highlight voices that have been historically misrepresented and under-resourced. As we expand the types of stories told in American theatre, we contribute to the betterment of the entire field.

Our organizational values served as a guidepost as we confronted an unprecedented public health and economic crisis. After closing our theatre due to the rapid spread of the coronavirus pandemic, we brought Round House to your house through a multitude of virtual programs. Round House Education classes transitioned seamlessly to an online format, achieving record enrollment. Our Theatre Education Challenges ensured access to free, age-appropriate arts education activities for students learning from home. Playwrights on Plays offered interactive discussions with celebrated theatremakers about their work and the works that inspire them. Our weekly webseries *Homebound* explored what it was like to be under stay-at-home orders in the nation's capital, even as the unique situation of living through a global pandemic clashed with a domestic reckoning against racial injustices. The series employed local artists while attracting national acclaim.

This has truly been a momentous year. As you read, we hope you'll remember fondly all that we have achieved together, and all that we have to look forward to in the months and years ahead.

WE WORK TO BREAK DOWN
BARRIERS TO ATTENDING,
LEARNING, AND CREATING
THEATRE, AND SEEK TO
HIGHLIGHT VOICES THAT
HAVE BEEN HISTORICALLY
MISREPRESENTED AND
UNDER-RESOURCED.

RYAN RILETTE | ARTISTIC DIRECTOR

ED ZAKRESKI | MANAGING DIRECTOR



MISSION AND VALUES

OUR MISSION

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



OUR VALUES

THEATRE FOR EVERYONE

We are a theatre of and for our community, committed to Diversity, Equity, Inclusivity, and Accessibility. We believe that engaging in the arts is essential to the human experience and that arts education should be available to all. Therefore, we intentionally and rigorously work to break down barriers to attending, learning, and creating theatre—including those based in race, gender, sexuality, ability, and economics. We amplify voices that have been historically under-represented and under-resourced by the theatre field and strive to incorporate anti-racist and anti-sexist practices across all aspects of our work.

ARTISTIC AMBITION

We hold ourselves to the highest professional standards in all our work. We aim to be an important voice in the theatrical world by creating art locally that has an impact globally.

COMMUNITY

We believe that we enhance our communities through our collaborative artistry both on stage and in the classroom. We invest locally—in both talent and products. We create civic dialogues with art at the center and endeavor to be the artistic home for our community. We consider our communities to encompass Bethesda, Silver Spring, Montgomery County, Maryland, the Washington theatrical community, and the broad Washington metropolitan area.

EMPATHY

We believe that fostering empathy creates stronger communities and that communities thrive when they represent a wide and diverse set of stories and viewpoints that reflect the breadth of human experience. We challenge audiences and theatre-makers to awaken their empathy through artistic risk on the stage and in the classroom.

INTEGRITY

We believe in treating everyone with respect—staff, artists, students, trustees, and patrons. We endeavor to create a supportive culture that allows our teams to do their best work with an appropriate work/life balance. We are transparent about achieving our mission-based artistic and education initiatives and are committed to doing so in a financially responsible manner.

SEP 18 - OCT 13, 2019

SCHOOL GIRLS; OR, THE AFRICAN MEAN GIRLS PLAY

BY JOCELYN BIOH

DIRECTED BY NICOLE A. WATSON

“**LEAN,
MEAN, AND
THOROUGHLY
ENJOYABLE.**”

—THE WASHINGTON POST

“**A
COMEDIC
DELIGHT.**”

—DC METRO THEATRE ARTS

“A HUGE
ENJOYABLE RIDE
FROM A WIDELY
TALENTED CAST.”

—BROADWAY WORLD

We reopened our Bethesda theatre following a full interior renovation and launched into the 2019-2020 Season with Jocelyn Bioh's *School Girls; Or, The African Mean Girls Play*, directed by Associate Artistic Director Nicole A. Watson. *The Washington Post* praised the production for bringing “an excitement that fills a refreshed space with a freshness of talent.” Audiences followed the rivalry of classmates Paulina and Ericka as they competed for the title of Miss Ghana at the Aburi Girls' Senior High School. Described as “a jubilant, joyous, one-of-a-kind show” (*DC Theatre Scene*) and “a hugely enjoyable ride from a widely talented cast” (*Broadway World*), *School Girls* was also recognized by DC's theatre community, receiving an impressive six nominations for the annual Helen Hayes Awards honoring theatre excellence, and earning the Hayes awards for Outstanding Ensemble in a Play. Temidayo Amay was also named Outstanding Supporting Performer in a Play for their laugh-out-loud performance as Gifty.

Among the audiences for this joyful return to the theatre: nearly 60 scouts and troop leaders from Girl Scouts Nation's Capital, who all received complimentary tickets through On The House; a packed Event Room of students from Bethesda-Chevy Chase High School who hosted a transformative afternoon of stories from the African diaspora before their matinee performance; and an alumni group from the very same Aburi Girls' Senior High School featured in the play—with more than 30 joining us at Opening Night!

NOV 20 - DEC 29, 2019

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A PLAY BY **SIMON STEPHENS**

BASED ON THE NOVEL BY **MARK HADDON**

DIRECTED BY **RYAN RILETTE** AND **JARED MEZZOCCHI**

“**VISUALLY VIBRANT,**
EMOTIONALLY ABSORBING
PRODUCTION.”

—THE WASHINGTON POST

“IT’S A
MESMERIZING
MARRIAGE OF
TECHNOLOGY
AND STORY.”

—THE WASHINGTON POST

“AN
ORIGINAL AND INSIGHTFUL
OFFERING WHICH REMINDS US HOW
RAW AND STRANGE
AND SENSATIONAL EXISTENCE IS.”

—DC THEATRE SCENE

Simon Stephen’s award-winning adaptation of Mark Haddon’s bestselling novel *The Curious Incident of the Dog in the Night-Time* took us on the remarkable coming-of-age journey of 15-year-old Christopher Boone. Artistic Director Ryan Rilette and Jared Mezzocchi teamed up as co-directors following their work together on *Oslo*, the 2018-2019 Season’s hit political thriller. Mezzocchi, who also served as Projections Designer, worked in tandem with Rilette to marry elements of design and storytelling to help audiences step inside of Christopher’s mind. *The Washington Post* wrote, “Rilette and Mezzocchi have cracked the formula, and this *Curious Incident* adds up to even more than the sum of its impressive parts.” The second production on our newly renovated stage for the 2019-2020 Season was recognized with six Helen Hayes Award nominations and won the Hayes award for Outstanding Choreography in a Play thanks to the imaginative and acrobatic choreography by Orange Grove Dance.

Curious Incident also presented multiple opportunities to engage with outstanding local organizations, including a morning at Ivymount School for the cast to learn about the education they provide for their neurodiverse students; the first community art exhibit in the newly renovated second floor balcony, which featured works from VisArts’ VisAbility Art Lab; and a post-show holiday giving drive that raised more than \$5,000 for Main Street, an inclusive, community-centered residential development for adults with disabilities.

Round House Theatre extends its deep gratitude to Esthy & Jim Adler, Bruce & Ann Lane, and Judy & Leo Zickler, sponsors of *The Curious Incident of the Dog in the Night-Time*.

JAN 22 - FEB 24, 2020

SPRING AWAKENING

BOOK & LYRICS BY STEVEN SATER | MUSIC BY DUNCAN SHEIK

BASED ON THE PLAY BY FRANK WEDEKIND

DIRECTED BY ALAN PAUL

“SELF-ASSURED
AND THRILLING.”

—DCIST

“BOLD,
EFFERVESCENT
REVIVAL.”

—THE WASHINGTON POST

“A
THOUGHT-PROVOKING, SENSITIVELY WROUGHT
TREATMENT...DRAWS IMPRESSIVE PERFORMANCES
FROM A CAST OF YOUNG ACTORS WITH
LONG CAREERS AHEAD OF THEM.”

—DC THEATRE SCENE

Duncan Sheik and Steven Sater’s musical adaptation of Frank Wedekind’s prescient 19th-century drama *Spring Awakening* was the last main stage production on the Round House stage before the theatre closed due to the COVID-19 pandemic. Directed by Alan Paul, the musical followed a repressed group of teenagers on a road to adulthood fraught with suffocating confusion. Making his Round House directorial debut at the helm of this production, “Paul ultimately wields his committed cast with an uncanny understanding of how to craft spectacle that lingers” (*The Washington Post*). Both haunting and high-octane, the musical filled the theatre with anthems to adolescence infused with a blend of folk, pop, and rock. *Metro Weekly* commended the production for its “brilliant design and evocative lighting,” “scintillating choreography,” and “standout performances.”

With a Tony Award-winning score and a cast full of young, mostly local actors, *Spring Awakening* drew in more young audiences than ever: Round House was proud to welcome more than 2,000 Free Play ticket holders to the musical. To help navigate audiences of all ages through the production’s ultra-relevant topics of consent, mental health, and sexual education, Round House complemented the musical’s run with post-show discussions featuring special community guests including Advocates for Youth, Planned Parenthood of Metropolitan Washington, and SIECUS: Sex Ed for Social Change.

Round House Theatre extends its deep gratitude to Michael Beriss & Jean Carlson, Bonnie & Alan Hammerschlag, and Shugoll Research, sponsors of *Spring Awakening*.



TEEN PERFORMANCE COMPANY

MAR 6-8, 2020


THE 18TH ANNUAL SARAH
METZGER MEMORIAL PLAY

TEEN PERFORMANCE
COMPANY ONE ACTS

DIRECTED BY
ANNA BROSKOWSKY

FREAK

BY NAOMI IIZUKA
AND RYAN PAVELCHIK



HOW THE MOON WOULD TALK

BY NICK GANDIELLO

THE TEEN PERFORMANCE COMPANY (TPC) is a free pre-professional program for the next generation of theatre artists. The high school students who make up the Company receive one-on-one training and mentorship from experienced professional artists and are exposed to all the elements that are required to bring a professional production to the stage. Students also gain behind-the-scenes access to Round House productions and attend special events and master classes with Round House artists. The program culminates in The Sarah Metzger Memorial Play ("Sarah Play"), which is directed, designed, stage managed, and performed by the Teen Performance Company.

In the 2019-2020 Season, 21 students representing 12 schools from Montgomery County, Prince George's County, and the District of Columbia participated in the program. The program began in the fall with students attending Round House productions and special events as well as a series of master classes with professional theatre artists such as Jared Mezzocchi, Matt Nielson, and Tim J. Lord. This year's Sarah Play provided a special challenge, as the company took on two one acts: *Freak* by Naomi Iizuka and Ryan Pavelchik and *How the Moon Would Talk* by Nick Gandiello. Both shows provided a unique view into the world of teens.

In March of 2020, days before schools began to shut down, more than 900 audience members joined us to attend performances of the Sarah Play, including a student matinee and Round House's first Relaxed Performance. Nearly 400 of those attending benefitted from our Free Play program.

We would like to offer a special congratulations to our Teen Performance Company seniors, who were completing college applications between master classes and rehearsals: Griffin Boswell (1 season), Abigail Cannon (3 seasons), Legacy Chang-Santos (1 season), Natalia Dunn (1 season), Kana Seiki (2 seasons), Miles Solomon (2 seasons), Ellie Strickland (1 season), Gillian Tomlinson (3 seasons), and August Van Der Werf (1 season).

QUOTES

"My experience with the RHT Teen Performance Company has been nothing short of life changing. TPC allows young artists to learn and grow like few other programs. In my three years with the company, I've discovered a passion for theatre direction, production and management, I've gained invaluable mentorship from RHT artists, and I've learned what it means to create change through art. I will be forever grateful for the impact TPC and RHT has made, both on my life and in my community."

—Anna Brosowsky, director of Teen Performance Company One Acts

"I was slightly nervous coming into a new program where I only knew the people who recommended it to me, but TPC and Round House as a whole really stick to their promise of inclusivity and diversity. I felt so loved by everyone and was always inspired by my mentors and fellow students to make amazing art. Thanks to TPC I know I have made lifelong friends and have learned so much about myself as an actor and a teenager in the ever-changing world!"

—Ellie Strickland, actor in Teen Performance Company One Acts

"TPC was personally the last push I needed to pursue theatre after high school because the experience allowed me to meet so many inspiring artists of our generation and see the power theatre has in the community. I have never been blessed with a better opportunity than TPC in terms of experiencing and learning about all aspects of theatre and being surrounded by incredibly talented artists."

—Kana Seiki, actor in Teen Performance Company One Acts



EDUCATION

Round House Theatre Education inspires creativity, exercises imaginations, and promotes artistic risk-taking, while developing critical thinking, cooperation, and confidence. We believe every student is an artist and encourage students to explore unique and exciting ways to tell stories through theatre.

SUMMER CAMP 2019

Round House welcomed nearly 900 campers from kindergarten through high school to 11 weeks of playmaking fun at our summer camps. Because of the renovation taking place in Bethesda, sessions took place not only in our Education Center, but spread out from the rehearsal room at our administrative offices to the AMP by Strathmore in North Bethesda, and then returned to Bethesda as the first activity in our theatre's newly renovated Event Room.

DESTINATIONS (grades K-3) is a comprehensive theatre arts program fueled by the imaginations of our students. Budding young artists participated daily in acting, design, and movement exercises before applying their new skills to create projects and plays. At the end of each week, we welcomed family and friends to a sharing of our favorite creations. Each day students visited different creative destinations—from the Enchanted Forest to Outer Space—inviting them to create new and exciting experiences.

Our **PLAYMAKERS** program (grades 4-6) allowed students to explore the joys and challenges of working as an ensemble to write, design, and rehearse an original production. During each session, students took a variety of skill-building workshops in acting, movement, and design and created an original production complete with lights, sets, and costumes of their own design and creation. Playmakers students created plays as varied as a *Fantastic Fantasy* set in Hogwarts to their own comedy inspired by the *Diaries of a Wimpy Kid*.

TEEN INSTITUTE (grades 6-12) provided a unique opportunity for students to build theatrical skills while developing their own artistic voices. Each session focused on a different area of expertise and culminated in a showcase for family and friends. Students worked with artists like Lead Teaching Artists Brandon McCoy and Ian Anthony Coleman, actor Craig Wallace, and playwright Tim J. Lord.

Round House summer programs were supported by 14 high school **TEEN EDUCATORS**, who learned about the practice of teaching theatre while working with our youngest students, and 8 college **SUMMER INTERNS** who worked with our teaching artists across all our programs.

FALL AND WINTER PROGRAMS

APPRENTICES AND INTERNS

In addition to the Teen Educators and Summer Interns, Round House hosted eight additional interns over the course of the season, and expanded our **APPRENTICE PROGRAM** to seven early career professionals. Apprenticeships are designed to offer more extensive on-the-job training for recent college graduates who are pursuing careers in the arts. Round House hosted apprentices in Artistic/Directing and Literary Management, Education, Stage Management, Marketing, Production, and Community Engagement.

CLASSES, PERFORMING COMPANIES, AND DAYS OFF

Over 375 youth and adult students participated in a variety of fall and winter **ON-SITE CLASSES**, our **DAYS OFF PROGRAM**, and our **PERFORMANCE COMPANIES** at the Education Center and in Bethesda. Facilities in Bethesda allowed Education to offer some adult classes at the theatre, including Playwriting and Everyday Acting. Our **YOUNG ARTIST PERFORMANCE COMPANIES** continued with students in grades 4-8, serving as a training ground for our teens and introducing students to the process of rehearsing and performing a production. In the fall, students performed *The Truth About Dinosaurs* by Jim Knable in the Education Center studio.

Our performance companies expanded to include **THE ROUNDLINGS**, Round House's own teen comedy/improv troupe under the direction of Kevin Corbett. The Roundlings expands upon our commitment to making Round House a home for teens, as both theatregoers and theatre artists. Kevin Corbett, a member of the Capitol Steps, has been a favorite of Round House campers since he joined the summer staff in 1999. As Kevin noted, "So many of these kids have such great comedic timing and instincts, and I am thrilled to help them hone their skills and create a really fun program." The founding Roundlings, a group of 19 teens, met on Saturday mornings to develop their skills in sketch comedy, stand up, and improv, and shared their work with family and friends for the first time in January 2020.





SCHOOL PARTNERSHIPS

Round House continued to offer **AFTER-SCHOOL RESIDENCIES** at schools in our area including Piney Branch, Takoma Park, Woodlin, and East Silver Spring Elementary Schools. In 2019, our **PRODUCTION RESIDENCY PROGRAM** returned to Westland Middle School for a production of *I Hate Shakespeare* by Steph DeFerie, with a cast and crew of 70 students. In the winter of 2020, we began producing musicals at Westland and new partner schools Cabin John Middle School and Somerset Elementary. The Production Residency program allows Round House teaching artists to take our multidisciplinary approach to theatre to students at any level and prepares them to create and perform in a final production at their school. The residency seeks to inspire, teach, guide, and support young theatre artists in the play-making process, as well as encouraging the development of critical life skills including time management, creativity, communication, and collaboration.

This season was a great year for **STUDENT MATINEES**, with more than 1,400 middle and high school students from 17 schools attending matinees of *School Girls; Or, The African Mean Girls Play*, *The Curious Incident of the Dog in the Night-Time*, and the Teen Performance Company One Acts. A wide variety of schools joined us including The Chelsea School, Bethesda-Chevy Chase High School, Charles E. Smith Jewish Day School, Rockville High School, John F. Kennedy High School, and DC International, with some schools joining us for the first time.

QUOTES

“Thank you so much...for the opportunity to see your excellent play earlier this month. I can’t tell you how many times my class and I have referred to the play since seeing it together. I’m already trying to figure out how to get more of our kids into your theatre. With appreciation for the work you do and your generosity with our high school kids.”
—Georgetown Day School

“Round House is the gold standard!”
—St. Andrews Episcopal School
“My ten-year-old daughter has been coming to Round House Education for theatre classes for over a year now—everything from summer camps to Saturday classes during the school year. The teachers, the facility and the content are all top notch. The plays

are super inventive, smart, engaging and FUN. Most importantly, magical things happen here: my girl has gone from shy, unable to focus and lacking in self-confidence to a strong, self-assured and PROUD creator. She loves her time at Round House, and I can’t wait to be dazzled at her next sharing performance!”
—Athena J.

COMMUNITY ENGAGEMENT

OUTREACH, ENRICHMENT, AND ENGAGEMENT ARE CORE parts of Round House’s mission. This commitment can be seen all around the theatre—on stage (and, recently, on the Round House YouTube channel) with talkbacks and panel discussions, on our walls and in our programs with informative articles and complementary exhibits, and all around the DMV through a number of partnerships and access initiatives. Kicked off by a renovation designed to transform the theatre’s interior into a welcoming community hub, this year saw the expansion and creation of a number of successful community engagement programs.

FREE PLAY
Free Play, Round House’s initiative to develop the theatre audiences of tomorrow by providing rich, meaningful arts experiences today, has provided more than 10,000 free tickets to middle, high school, and college students for Round House productions since FY14 and continues to grow every year.

ON THE HOUSE
This year, Round House took the next step to removing barriers that can make it difficult for some members of our community to experience our work by launching On The House. This new community ticket access program provides complimentary group tickets to local non-profit organizations interested in sharing the joy of live theatre with their staff and constituents. The 2019-2020 pilot year of On The House saw 39 non-profits participating, with each organization bringing between 10 and 60 people to various performances of *School Girls; Or, The African Mean Girls Play*, *The Curious Incident of the Dog in the Night-Time*, and *Spring Awakening*. In total, we’ve welcomed more than 1,000 community partners and their constituents into our building.

“

“THANK YOU SO MUCH for all you’re doing to provide opportunities to students and community that might not have had access to these phenomenal shows. It’s so important for the community to have access to the arts.”

—Keren Cabral, Culture Steward at IMPACT Silver Spring

”



RELAXED PERFORMANCE

ON MARCH 7, THE SATURDAY MATINEE OF THE TEEN PERFORMANCE COMPANY ONE ACTS WAS the first Relaxed Performance presented by Round House with accommodations for people—including those with autism, sensory sensitivities, or communication differences—who would benefit from a more relaxed theatre experience. These accommodations included:

- A pre-visit social narrative and other preparatory materials explaining what to expect during the production and during the entire theatregoing experience at Round House
- The reduction of loud or startling sounds and overwhelming stage lighting
- Lighting in the seating area and an encouragement for patrons to vocalize, use electronic devices, and move about or exit the theatre as needed
- A calming area set up in the Donor Lounge with a live video feed of the show for patrons who need to take a break from the seating area
- Stim toys and fidget toys, generously donated by Stimtastic, and noise-reducing headphones, generously loaned to us by the Kennedy Center's VSA, offered to patrons



Round House's first Relaxed Performance was designed after months of research and preparation by a committee led by Associate Artistic Director Nicole A. Watson, and with the guidance and staff-training of Roger Ideishi, a professor, occupational therapist, and accessibility consultant who works with arts organizations to develop programming that is welcoming and appropriate for visitors with cognitive disabilities and sensory challenges. Relaxed Performances are an important next step in Round House's work to improve inclusion and accessibility for all patrons regardless of ability. Alongside open captioned, audio described, and sign interpreted performances, Round House's plans for returning to live performances include programming more Relaxed Performances in the future.

CREATE. CONNECT. COMMUNICATE.

RESPONDING TO THE COVID-19 PANDEMIC

LIKE OUR PEER THEATRES AND ARTS ORGANIZATIONS AROUND THE WORLD, ROUND HOUSE'S physical doors closed in mid-March 2020 as the COVID-19 pandemic became our new reality. Round House immediately canceled the remaining main stage shows in the 2019-2020 Season (*Cost of Living*, *Hatefuck*, and *Big Love*), as well as the Annual Gala and in-person education classes.

In the immediate weeks after the closure, the Board, leadership, and staff swiftly identified **A SET OF PRIORITIES** that would guide the organization through the coming months:

- First and foremost, we will continue to fulfill our mission while prioritizing the safety of our artists, audiences, and staff.
- We will provide artistic and educational offerings online until it is safe to do so in person.
- We will be prudent stewards of our financial resources to ensure that we are ready to robustly return to live performance when we are able to do so.
- Within those fiscal boundaries, we will maximize potential employment, with a particular priority to furloughed employees and part-time staff. We will also continue to employ as many artists as possible, prioritizing local artists and artists who have frequently been affiliated with Round House, and ensuring equitable compensation.
- We will continue to work toward racial equity at Round House and in the theatre industry by applying an EDIA lens to all of our decision-making while being guided by our organizational values of Theatre for Everyone, Artistic Ambition, Community, Empathy, and Integrity.

With these guiding principles in mind, Round House pivoted, creating a series of free digital programs under the **ROUND HOUSE AT YOUR HOUSE** umbrella. The acclaimed webseries **HOMEBOUND**, which employed actors who had been scheduled to perform in the canceled mainstage shows, began as "social distancing" and "Zoom" entered our vernacular and ended up grappling with the racial reckoning that consumed the country in summer 2020. **PLAYWRIGHTS ON PLAYS** brought audiences into the living rooms of celebrated theatremakers as they discussed their own work and the plays that inspired them. Round House's Education team offered weekly **THEATRE EDUCATION CHALLENGES**, offering students and families the chance to explore acting, movement, design, and play creation. And Fourth Wall Bar and Café manager Hudson Tang taught the **WEEKLY QUARANTINI**, a virtual cocktail-making class highlighting the products of Round House's local food and beverage partners. (See pages 24-25.)

As summer approached, the Education team worked to transition Round House's popular **SUMMER CAMPS** to a virtual format, continuing to employ resident artists and lead teaching artists while giving students not only a place to develop their creativity and imagination, but also a safe space to engage with other students and adults. (See pages 26-27.)

Through it all, Round House sustained its commitment to creating art, connecting with the community, and communicating with its patrons, donors, and students as we navigated this brave new world together.

APR 27 - JUL 24, 2020

HOMEBOUND

DIRECTED BY RYAN RILETTE AND NICOLE A. WATSON

WRITTEN BY (IN EPISODE ORDER): ALEXANDRA PETRI, KAREN ZACARÍAS, FARAH LAVAL HARRIS, LIZ MAESTRI, PSALMAYENE 24, TIM J. LORD, DANI STOLLER, AGYEIWAA ASANTE, LADY DANE FIGUEROA EDIDI, AND CALEEN SINNETTE JENNINGS

Round House's original webseries *Homebound* brought together DC-area playwrights, actors, and designers with two goals in mind: to explore life under stay-at home orders, and to support local artists who were hurt disproportionately by theatre cancellations. The series starred Round House Resident Artists Maboud Ebrahimzadeh and Craig Wallace, alongside seven other local actors who were originally slated to appear in the remainder of Round House's 2019-2020 Season. Under the remote direction of Artistic Director Ryan Rilette and Associate Artistic Director Nicole A. Watson, the cast filmed themselves from home. As *DC Theatre Scene* explained, "Not only is [*Homebound*] providing the admirable service of giving DC-area artists an outlet for their considerable talents; it is giving online audiences everywhere the chance to see their own COVID-era lives reflected on screen."

Ten DC-area playwrights were tasked with the challenge of writing *Homebound* as a chain story, with a new author writing a script each week to continue from previous episodes. Unfolding in almost real time, the series took on "major in-the-moment issues of our times through both comedy and drama" (*DC Metro Theatre Arts*) as it sought to "respond to this destabilizing moment with immediacy and artistry" (*The New York Times*). What began as a lightly satirical tale of Zoom glitches and work-from-home woes transformed into a poignant examination of systemic racism and police brutality following the murders of Ahmaud Arbery and George Floyd (among too many others). Sitting at the intersection of digital theatre and current events, Round House's first foray into online storytelling was both a snapshot of life during incredible times and an enduring testament to the power of art.

“HOMEBOUND IS A PARTICULARLY INSPIRED DEPLOYMENT OF A THEATRE COMPANY'S RESOURCES DURING THE SHUTDOWN... ROUND HOUSE HAS STEPPED UP.”

—THE WASHINGTON POST

ROUND HOUSE AT YOUR HOUSE

PLAYWRIGHTS ON PLAYS

What does life for professional playwrights look like during a pandemic? What are the plays they find themselves reaching for? For ten weeks, Literary Manager Gabrielle Hoyt interviewed ten celebrated Round House-affiliated theatremakers to learn more about their lives, their work, and a play of their choice that inspires and sustains them. All of the plays selected were available for free online, allowing audiences to tune in on the Round House YouTube channel and ask questions live.



THEATRE EDUCATION CHALLENGES

Round House Education produced a series of age-appropriate **THEATRE EDUCATION CHALLENGES** for grades K-3, 4-6, and teens. Every week, Round House staff and teaching artists produced at-home activities, and then encouraged students to share their own creations with each other online. From room transformations to superhero designs, playbill creations to family improv games, each challenge was designed to keep students engaged using the same methods of creating theatre that we teach at Round House—acting, movement, design, and playmaking.



WEEKLY QUARANTINI

Although we could no longer gather in person at the Fourth Wall Bar & Café, Round House still wanted to introduce our patrons to delicious products. Every Friday, Food and Beverage Manager Hudson Tang led audiences through a cocktail recipe or tasting while interviewing local vendors featured in the Fourth Wall menu about their products and their stories. With recipes and “Drink Dramaturgy” available on our website, audiences were able to follow along or just unwind at the end of each week.



PATRON PRAISE

“Round House has become such an important community for our family, and I continue to be impressed by how quickly and thoughtfully you all were able to pivot and adapt class offerings under this new platform. The sense of community that Round House’s teaching artists cultivate—even from afar—is so very appreciated.”

—CHELSEA H.

“Round House Theatre presents thoughtful high-quality entertainment and is stepping up to provide it in a new way during the pandemic. Kudos to their devotion to theatre art and to their determination to continue making it available!”

—MONA S.

“I feel fortunate to have the ability to see the show and hear the discussions while I am currently 2,000 miles away. I would never have had this opportunity to be ‘close to you.’ Watching [*Homebound*] and the two discussions continues to make me very proud of the work that RHT continues to do. Keep up the creativity!”

—ELISSA O.

EDUCATION GOES VIRTUAL



SPRING 2020

Days after the Teen Performance Company performed, Montgomery County began the process of closing down in-person activities. Round House Education held the final sharings for our On-Site Classes in person for their winter semester on March 14, including an early performance of the Young Artists Performance Company (grades 6-8) production of *15 Reasons Not to Be in a Play* by Alan Haehnel. As it became clear that we would not be conducting classes in person for some time, our Education team refused to let the inability to gather students in person limit the scope of their work. In the spring, our Theatre Education Challenges offered students and their families free access, on their own schedules, to creative activities that encouraged them to explore all aspects of theatre—acting, movement, design, and play creation.

In addition, some of our most experienced teachers jumped in to teach a full slate of synchronous **CLASSES** virtually for students ranging from preschoolers (and their parents) through our Older Active Adult Series. Our **YOUNG ARTISTS PERFORMANCE COMPANY**, comprising 18 students in grades 4-8, rehearsed and performed Don Zolidis's brand new play *How to Survive Life in a Quarantine* via Zoom, and **THE ROUNDLINGS** continued working online every Saturday with Kevin Corbett and shared their work with family and friends virtually.

SUMMER CAMP 2020

Building on the successful launch of virtual education programs in the spring, Round House Education held the entirety of its summer programming online, offering a place where students from kindergarten through grade 12 could have fun and build community via theatre and playmaking. Nearly 500 students joined us virtually with some students joining in from as far away as Massachusetts, California, and Florida.

Round House Education put a priority on giving students not only a place to develop their creativity and imaginations, but also a safe space to engage with other students and adults. Our camp programs were offered live over Zoom in small groups, allowing teachers to fully engage with each student. Recognizing that not everyone had access to the craft supplies needed, Round House shipped boxes of supplies to ensure all students had the materials to fully experience every aspect of camp. Need-based scholarships were also offered to students who might not be able to afford to attend camp. Teaching artists primarily led camp from the Round House Education Center in order to provide the best experience for our students and teachers. Every classroom was set up as a mini studio with web cameras, TVs, and computers. Education was careful to follow all COVID safety protocols to protect our teaching artists and staff, while working to create a true camp atmosphere. **DESTINATIONS**, **PLAYMAKERS**, and **TEEN INSTITUTE** all continued to meet their essential goals of letting students continue to experience the sheer joy of creating theatre, even while in their own homes. Our youngest students ended each weekly session by inviting their parents to share favorite exercises and creating our final stories. Students in **PLAYMAKERS** created seven short films inspired by everything from myths and legends to *Star Wars*, and our oldest students worked on skills like playwriting, acting for the camera, and auditioning with guest artists that included Maboud Ebrahimzadeh, Caleen Sinnette Jennings, and Eleanor Holdridge.

QUOTES

"Round House did an incredible job with distance learning—really the best we have experienced, from providing all the supplies to reduce the stress for parents, to using the technology creatively, to continuing to deliver your outstanding educational programming like you always do. Thanks so much!"

—Emily S.

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"I was able to witness some of the activities and marveled at the staff's ability to keep things interesting and active for the kids. I also very much appreciated their obvious desire to give everyone equal airtime, their focus on kindness, and the highlight of Juneteenth!"

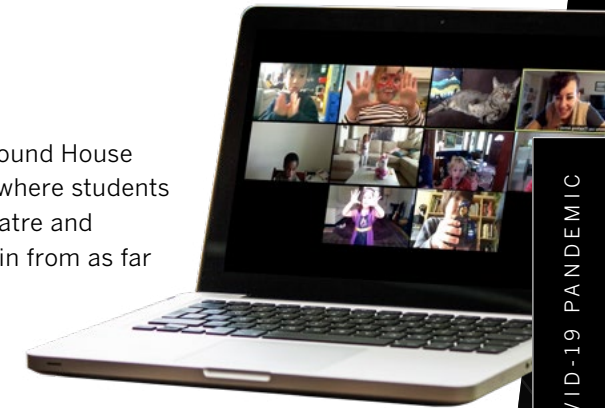
—Tanya P.

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"I could go on and on about what a great job [the teaching artists] have done pulling off such a great camp experience in the midst of all the challenges and overall craziness! Kudos to them and to all of you at Round House Theatre for being as creative with this camp platform as you are in person!"

—Cory & Janelle N.

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SPECIAL EVENTS



HOMECOMING CELEBRATION

To celebrate the reopening of Round House following our renovation, more than 1,000 people joined us for a weekend of celebration in late August 2019. Our Homecoming Celebration began with a special preview for our closest supporters before our official reopening the following day.

Round House's Community Open House kicked off with a special donor brunch, followed by a ribbon-cutting ceremony to officially open the newly renovated theatre. We were honored to have government representatives from the State of Maryland, Montgomery County Executive and County Council, and the Greater Bethesda Chamber of Commerce attend our reopening to declare proclamations for the new Round House.

Following the ribbon-cutting ceremony, we opened our doors to the public for our Community Open House. Throughout the day, we had performances on stage and in the lobby, kids' activities, tastings from local vendors, and workshops with our Teaching Artists. The day concluded with the Inside Look for *School Girls; Or, The African Mean Girls Play*, the first show in our 2019-2020 Season.

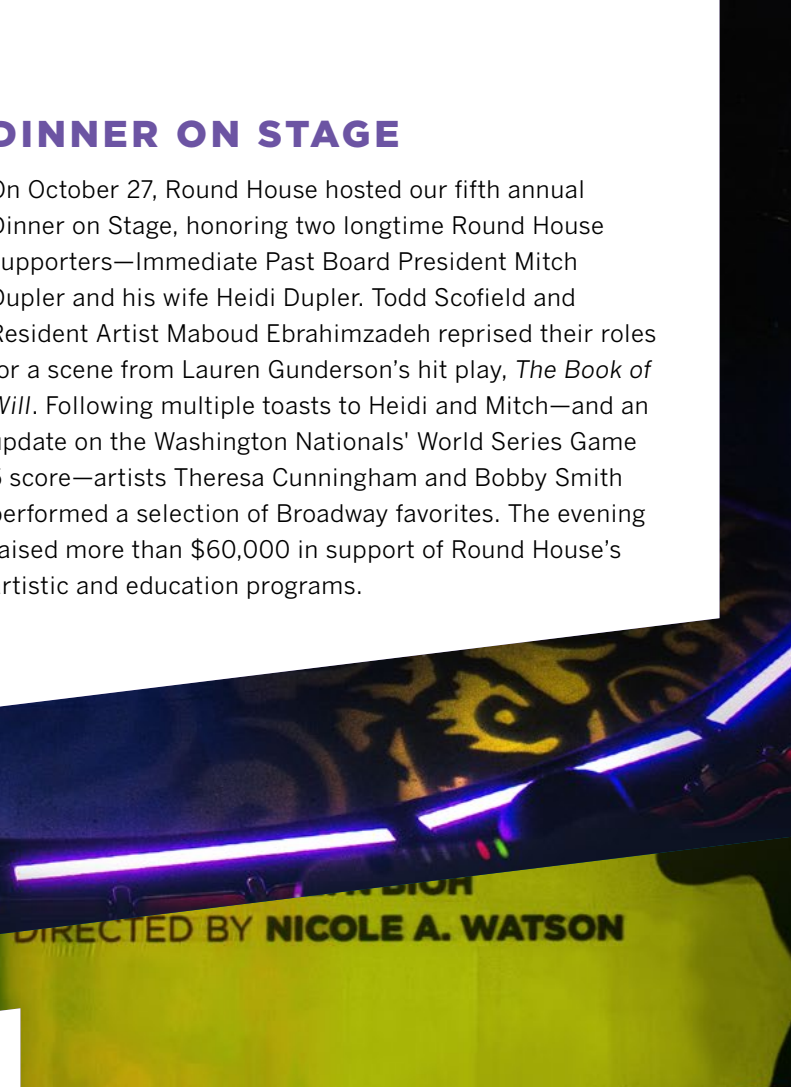


DINNER ON STAGE

On October 27, Round House hosted our fifth annual Dinner on Stage, honoring two longtime Round House supporters—Immediate Past Board President Mitch Dupler and his wife Heidi Dupler. Todd Scofield and Resident Artist Maboud Ebrahimzadeh reprised their roles for a scene from Lauren Gunderson's hit play, *The Book of Will*. Following multiple toasts to Heidi and Mitch—and an update on the Washington Nationals' World Series Game 5 score—artists Theresa Cunningham and Bobby Smith performed a selection of Broadway favorites. The evening raised more than \$60,000 in support of Round House's artistic and education programs.

INSIDE LOOKS

Our Inside Look production preview series gives Round House supporters a sneak peek at our upcoming plays and have become one of our most popular donor benefits. Attendees have the opportunity to hear from the cast and creative team, learn about the design inspirations for the show, and participate in a Q&A. In addition to three in-person Inside Looks this season, we held virtual Inside Looks for our acclaimed webseries, *Homebound*.



LONDON TOUR

In October 2019, 26 Round House donors and patrons traveled across the pond for our fifth annual London Tour. Led by Round House leadership, the five-day trip included special discussions, private tours, group dinners, and outstanding theatre performances at top venues across London.

This year, the tour focused on the theatres that anchor the burgeoning South Bank region. To kick off the tour, long-time *Guardian* theatre critic Michael Billington joined the group at the National Theatre to discuss the shows we were seeing, the state of London theatre, and the effects of Brexit.

The group attended performances of *Translations* by Brian Fiel at the National Theatre, Laura Wade’s *The Watsons* at the Menier Chocolate Factory, a new adaptation of *Blood Wedding* directed by Yäel Farber at the Young Vic, and

the world premiere of *Two Ladies* by Nancy Harris at the Bridge Theatre.

In addition to a conversation with Young Vic Artistic Director Kwame Kwei-Armah, who served as the Artistic Director of Baltimore Center Stage from 2011 to 2018, participants enjoyed tours of the National Theatre, Young Vic, and Old Vic, as well as a private tour of the Tate Modern museum.

“I started going on this trip because I was looking for people who are as passionate about theatre as I am. Mission accomplished. I would not miss this annual trip with my theatre buddies for the world.”

—Linda Ryan, five-time London Tour attendee



BROADWAY IN BETHESDA

GALA SPONSORS

Originally planned for April 25, Round House’s 2020 Gala was set to feature Broadway leading lady Kelli O’Hara. While the annual event had to be cancelled due to the rapid spread of the COVID-19 pandemic, Round House extends our sincere gratitude to Gala Co-Chairs Debra Kraft Liberatore and Rob Liberatore and Kathleen and Chris Matthews. Thanks to their leadership and the generosity of Gala sponsors who donated the full value of their sponsorships and tickets, Round House raised more than \$120,000 towards sustaining the theatre through our prolonged closure.

PRODUCER

Cathy S. Bernard
Bonnie and Alan Hammerschlag
David and Sherry Smith
Patti and Jerry Sowalsky

STAR

Lorraine and Doug Bibby
Lynn and Bill Choquette
Heidi and Mitch Dupler
Robin and Jay Hammer
Ilana and Michael Heintz
Bonnie and Harold Himmelman
Daniel Kaplan and Kay Richman
Debra Kraft Liberatore and Rob Liberatore
Kathleen and Chris Matthews
Alan Miller and Sue O’Hara
Linda Ravdin and Don Shapero
Mark and Merrill Shugoll

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Olwen and Don Pongrace
Carol Trawick
Nina Weisbroth and Lawrence Culleen
Joel and Elena Widder
Judy and Leo Zickler

LEADING ACTOR

Andrew Isen
Sheryl Rosenthal and Marty Bell
George and Patti White

ENSEMBLE

Barbara Boggs
Judy Racoosin
Sally Patterson
Robin Sherman

RESILIENCE FUND

(Resilience Fund financials for March 24 – June 30, 2020)

THANKS TO THE HARD WORK OF OUR STAFF, THE GUIDANCE AND GENEROSITY OF OUR dedicated Board of Trustees, and our wonderful community of donors, Round House entered the coronavirus crisis in a strong financial position. However, from the onset of the pandemic, Round House recognized the disruption to our business, including the need to cancel the second half of our 2019-2020 Season and our annual Gala, would have a significant financial impact on us. Round House launched our Resilience Fund in March 2020 with four priorities, which included keeping our staff employed for as long as possible, providing work for artists who were unemployed due to COVID-19, creating innovative artistic and educational offerings online, and preparing artistically and financially to launch the coming season.

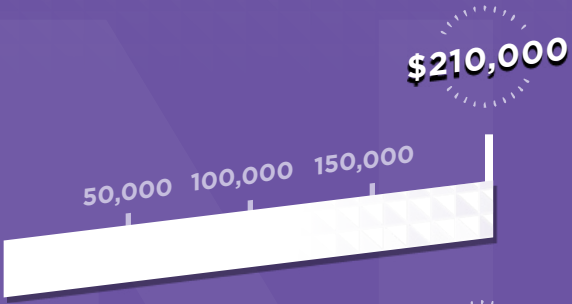
Round House is deeply grateful to the many donors that generously supported our Resilience Fund. Together with the Board of Trustees’ \$210,000 matching gift, more than \$430,000 was raised to help Round House sustain operations. Thanks to this outpouring of support, Round House was able to create community connection while our theatre’s doors were closed, through meaningful and thought-provoking digital artistic content and virtual classes and camps.

Round House succeeds because of its wonderful artists. Utilizing the Resilience Fund, we committed to providing work and pay to these talented professionals throughout the pandemic:

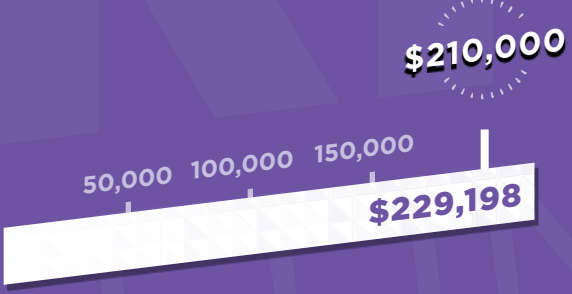
- We paid out the remainder of the contracts for the artists who had been working on our production of *Cost of Living*, which was only two weeks from opening when we made the decision to cancel the production
- We paid out a portion of the contracts to the artists who had been scheduled to work on our final two shows of the season
- We hired 43 artists and teaching artists for digital projects as a part of Round House at Your House



TRUSTEE
MATCHING
CHALLENGE



RESILIENCE
FUND
CONTRIBUTIONS



422 NEW
DONORS

GAVE TO THE RESILIENCE FUND
CONTRIBUTING A TOTAL OF:

\$53,628

Round House is grateful to have been awarded **COVID-19 EMERGENCY GRANT SUPPORT** from:

MARYLAND STATE
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MONTGOMERY
COUNTY TELEWORK
ASSISTANCE FUND

SHARE FUND
THE DIMICK FOUNDATION

MONTGOMERY COUNTY
PUBLIC HEALTH EMERGENCY
GRANT PROGRAM

REOPEN MONTGOMERY
GRANT FUND

ROUND HOUSE
IS A THANKFUL
RECIPIENT OF A

**PAYCHECK
PROTECTION
PROGRAM**

loan from the federal government enabling
us to keep our entire full-time staff employed
through the end of our 2020 fiscal year.

TOGETHER WE ARE RESILIENT

(as of June 30, 2020)

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Round House is deeply grateful to the many donors that have generously supported the Resilience Fund. Together with the Board of Trustees, more than \$430,000 was raised to help sustain Round House's operations and allow us to continue to fulfill our mission of being a theatre for everyone. **THANK YOU!**

ROUND
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Helen Shockley
Elaine and
English Showalter
Scott Ableman &
Debbie Shrager
Shubert Foundation
Mark and Merrill Shugoll
Kim Siegal
Mari Silbey
Amy Silver
Daniel and Sybil Silver
Joanna Silver
Ira Silverman
Dan and Beverly Simons
Cora Simpson
David and
Mickie Simpson
Stuart Sirkin and
Arlene Farber Sirkin
Kimberly Six

Caroline Smith DeWaal
David and Sherry Smith
Edgar and Andy Smith
Jeff and Jane Smith
Karen MacRae Smith
Michael Smith
Sidra Smith-Garner
Helen Smits
Patti and Jerry Sowalsky
Pamela and John Spears
Lynn and
William Spector
Nessa Spitzer
Mr. and
Mrs. Milton Spivack
Judy and Don Squires
Jelena Stajic
Luanne and Marc Stanley
Brittany Starr
Dick and
Christina Staufenger
Leslie and Howard Stein
Merle Steiner
Richard Steiner
Beth Stekler
Hillary Stern &
D Scott Cohen
Jane and Herb Stevens
Melanie Stevenson
Valerie Stone
Jennifer Strasburger
Susan Strasser
Tom Strikwerda
Gwydion Suilebhan
SunTrust Foundation
Jay Sushelsky
Robert Sweibel
Jessica Swope
William Taboada
Anne Talvacchio
Howard Tarnoff and
Robyn Miller-Tarnoff
Andrea and
Charles Taylor
Phil Taylor
William & Karen Tell
Foundation
Riley Temple
Margaret Tevis

Dan and Michlyne Thal
Lisa Thamasett
George Thiede
Elizabeth Thornhill
Marjorie Tommer
Gary Toney
David Torok
Melissa Trainer
Sara Trautman-
Yegenoglu
Mary W. Truland
Martha Trunk
Ruth Uhlmann
Eileen Vaining
Sarah VanWye
Joyce Violet
Debby Vivari
Sylvia Wagner
Susan Wait
Jean Walker
Mara Walker
Renate Wallenberg
Mia Walsh
Steve Wattenmaker and
Joan Timoney
Wege Family
Barry Weinberg
Nancy and
Leon Weintraub
Jennifer
Wellman-Andryuk
Kathy and Bob Wenger
Walter Wentz
George and Patti White
The White Family
Alison Whitmire
Minaal Evan
Wickremesinghe
Cynthia Wilcox
Sheila & Oliver Wilcox
Mike & Jenifer Wilhelm
Madeline and Gary Wilks
Larry Willett
Gregory A. Williams
Roger Williams and
Ginger Macomber
Ryan Woods
Leslye Wooley
Lacey Wootton

Alan and Irene Wurtzel
Allen Wyrick &
Shaun Hardy
Kyong Yun
Annette Zacarias
Ed and Judy Zakreski
Von and Peter Zeldow
Lynda and
Joseph Zengerle
Irina Zhdanova
Judy and Leo Zickler
Margot
Lurie Zimmerman,
in memory of
Paul Zimmerman
Andrew A. and
Marcia D. Zvara

**in memoriam*



EQUITY, DIVERSITY, INCLUSION, AND ACCESS AT ROUND HOUSE

Round House is a theatre for everyone—a theatre of and for our community, committed to Equity, Diversity, Inclusion, and Accessibility (EDIA). We believe that engaging in the arts is essential to the human experience and that arts education should be available to all. We recognize that in our country, community, and professional field, individuals and groups are marginalized and oppressed based on identity factors including (but not limited to) race, gender, sexuality, ability, class, religion, and citizenship. Therefore, we intentionally and rigorously work to break down barriers to attending, learning, and creating theatre.

Round House's new mission and values, refined in 2020 through an EDIA lens, are embodied in many already existing programs, policies, and commitments. But whether those were established years ago or just in the past few months, the work of making theatre more inclusive and accessible must be proactive, ongoing, and constantly reaffirmed. The summer of 2020 saw nationwide protests in response to the heinous murders of Black individuals at the hands of police. Amidst the national conversation on systemic and institutional racism, Round House realized that we can and must do more to fulfill our mission to be a Theatre for Everyone.

We can and must do more to amplify voices that have been historically under-represented and under-resourced by the theatre field, to incorporate anti-racist and anti-sexist practices across all aspects of our organization, and to communicate our values and responsibilities with openness and transparency. Led by our Staff and Board EDIA Workgroups, Round House published our first official Commitment to Anti-Racism, detailing where we are and where we are going, and a Land Acknowledgement, honoring the people who are indigenous to the land where Round House now stands. They are reprinted here as a first step toward public accountability. All future annual reports will continue to review and detail Round House's progress on EDIA initiatives.

COMMITMENT TO ANTI-RACISM

(published July 2020)

Round House Theatre is committed to the work of anti-racism, and we pledge to our community an ongoing and transparent commitment to this work across all areas of our organization. We understand that it is vitally important that our efforts to support anti-racism go beyond a specific moment in time or a few public statements.

We acknowledge that, as an organization founded predominantly by white artists and board members, Round House has not always been sensitive to the systemic harms endemic to the theatre community that have created racist and inequitable environments. While we have taken steps in recent years to address these inequities, we must continue to confront our own unconscious biases and to unlearn practices and undo policies that contribute to this inequity. We must move beyond tokenism and complacency to become a truly inclusive organization. We have learned that being neutral or “not racist” is, by default, a way to uphold racism. In order to fully realize our mission to be a “Theatre for Everyone,” we must be actively anti-racist. This work is never done, and we are in it for the long haul.

WHERE WE ARE

- Round House Theatre is committed to breaking down racial barriers through our promotion of dialogue and understanding, building bridges within our communities, and engendering empathy in our audiences and students. [Our statement of organizational values](#), which was created with the full-time staff and board, reaffirms that we are an anti-racist and anti-sexist organization committed to working toward equity, diversity, inclusion, and accessibility across all aspects of our organization.
- In January of 2020, our full-time staff and board participated in three days of racial equity training with [artEquity](#), an organization that provides resources and training to support the intersection of art and activism.
- We formed Staff and Board EDIA Workgroups to guide our efforts to transform our organizational culture into one that is fully inclusive and equitable. The Workgroups are in the process of reviewing Round House practices, policies, and procedures to identify and address the systems that need to change.
- Round House is invested in diversifying the voices that are amplified through live theatre. Launched in 2017, our Equal Play commissioning program is commissioning and developing 30 new plays written exclusively by women playwrights and BIPOC (Black, Indigenous, and people of color) playwrights to create a new body of work that will help reshape the face of American theatre.
- Beginning with the 2019-2020 Season, we committed to staffing our shows with at least 50% BIPOC artists (actors, stage managers, designers, directors, and crew) in an effort to address inequities in our field, to

enrich our storytelling by better reflecting the diversity within our community and our country, and to hold ourselves accountable.

- Round House has used its position to collect donations from its community in support of local organizations or in moments of crisis. This summer, Round House leadership have pledged to match donations of our staff to charities that support Black causes and anti-racism efforts.

WHERE WE'RE GOING

- We will amplify the voices of BIPOC artists and share anti-racism resources with our audiences and community.
- We will ensure that all staff and board receive racial equity training, both as part of onboarding and on an ongoing basis.
- While our policies prohibit racism and harassment in any form, we will reexamine and strengthen our procedures, policies, and reporting mechanisms. As a theatre, we recognize that many of the people we work with are part-time staff, guest artists, and teaching artists, and we will ensure that policies protect and empower all Round House guests and employees.
- In all future job postings, we will diversify our staff recruitment channels, publish salary ranges, and cultivate an inclusive organizational culture in an effort to hire more BIPOC staff and apprentices.
- We will ensure the board's culture is consistent with the theatre's commitment to equity, diversity, inclusion, and accessibility. We will, through proactive and intentional recruitment, continue to seek out BIPOC board members to more accurately reflect the diversity of Montgomery County and the DC metropolitan area.
- We will apply an anti-racism lens to all major organizational decisions and all current policies and procedures, recognizing that if a policy is not anti-racist, it is inherently racist.
- We will review our vendor relationships, giving preference to companies who actively and publicly work toward EDIA objectives.

We will share these commitments on our website and will review our progress on—at minimum—an annual basis, publishing our progress each year in our Annual Report.

LAND ACKNOWLEDGMENT

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

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

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

LEARN MORE ABOUT THE PISCATAWAY TRIBE:

[Follow Piscataway Conoy Tribe on Facebook](#)
PiscatawayConoyTribe.com

SUPPORT INDIGENOUS RIGHTS ORGANIZATIONS ON A NATIONAL OR GLOBAL LEVEL:

[Native American Rights Fund](#)
[Cultural Survival](#)
[Indigenous Environmental Network](#)

WHAT IS A LAND ACKNOWLEDGEMENT?

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

FULL CIRCLE CAMPAIGN SUCCESS

MORE THAN \$12.6 MILLION RAISED!

FULL CIRCLE

THE CAMPAIGN FOR ROUND HOUSE THEATRE

LAUNCHED IN FY17, ROUND HOUSE THEATRE'S Full Circle capital campaign was successfully completed in FY20, furthering our goal of becoming a top regional theatre by amplifying the voices of underrepresented artists, fostering the next generation of theatre, creating a more welcoming theatre, and grounding these initiatives in a stable financial foundation.

With the support of so many in the Round House community, the Full Circle campaign propelled Round House to a new phase of artistic excellence.



THROUGH THE FULL CIRCLE CAMPAIGN, WE:

- **CREATED A DYNAMIC AND FLEXIBLE THEATRE**, improving acoustics and sightlines, enhancing our technical capacity to produce shows ranging from intimate to epic, and transforming our lobby and public spaces to enhance the patron experience and encourage engagement before and after performances.
- Had our first cohort of four **RESIDENT ARTISTS** who, collectively, worked on every show in Round House's 2018-2019 and 2019-2020 Seasons. Continuing our prioritization of local artists, this program provided vital job stability to incredible artists, engaging them in teaching, season planning, and donor cultivation.
- Increased artist payroll by 25% through **FAIR PLAY**, building artist loyalty and making us competitive with the largest theatres in our market.
- Established **EQUAL PLAY**, a groundbreaking program to commission 30 new plays from BIPOC and female-identifying playwrights.
- Expanded Education programming with a 50% increase in funding for our **PLAY IT FORWARD** initiatives.
- Gave out 11,000 free student tickets through **FREE PLAY**, our ticket access program for students age 13 through college.
- Advanced theatre to future generations through pre-professional training in our **TEEN PERFORMANCE COMPANY** and hands-on experience in **APPRENTICESHIPS AND INTERNSHIPS**.
- Secured our **FINANCIAL STABILITY** by paying off debt, increasing our operating reserve fund, increasing liquid assets, and providing funding for future capital upgrades.

We have achieved all of the goals of the campaign and have set a path to financially sustain the long-term programs.

FIRST COHORT OF RESIDENT ARTISTS

MABOUD
EBAHIMZADEH



PAIGE
HATHAWAY



IVANIA
STACK



CRAIG
WALLACE



We are deeply fortunate to have Round House Theatre in Montgomery County. Their artistic excellence, strong administrative management, and commitment to being an authentic community partner is a tremendous asset. They were uniquely positioned to weather the challenges of the pandemic and are poised to come out of it even stronger.”

—GABE ALBORNOZ, Vice President, Montgomery County Council

I am so excited and honored to have received a commission from Round House’s EQUAL PLAY program! This program boldly commissions 30 new plays by female-identifying and BIPOC playwrights with the goal of making great new plays and helping to correct the imbalance that currently exists in the American theatre. I applaud them for this commitment to necessary voices and new stories. I always look forward to returning to Round House, which did such a fabulous job with the world premiere of my co-written play *Miss Bennett: Christmas at Pemberley* as well as Ryan’s fantastic production of my play *The Book of Will*.”

—LAUREN GUNDERSON, Playwright

As an actor, I’ve always loved getting to work with Round House. I was honored to be part of Round House’s first-ever cohort of Resident Artists, which not only guaranteed work on multiple shows over two seasons, but enabled me to form new connections with other local artists, supporters, and community members. Even after the theatre closed due to the pandemic, Round House rose to the occasion, offering the incomparable experience of creating *Homebound*, which helped us all connect through a truly unique moment in American life. I’ve loved playing an array of characters on the Round House stage, and have relished the experience of taking on a new role offstage as a director during the 2020-2021 Season. Round House values and supports its artists and encourages us to continue to grow, resulting in a stronger artistic community that benefits the entire region.”

—CRAIG WALLACE, Resident Artist

FREE PLAY TICKETS GIVEN OUT IN A SEASON

2017-2018 SEASON

1,993

2018-2019 SEASON

3,529

2019-2020 SEASON
(3 productions)

5,433



TPC PRODUCTIONS



FULL CIRCLE CAPITAL CAMPAIGN

(as of June 30, 2020)

Round House gratefully recognizes the major donors to the 2016-2020 Full Circle capital campaign. Their generosity enables Round House to nurture new plays and support local artists; construct a more versatile theatre with a welcoming lobby; train the next generation of theatre artists, audiences, and administrators; and ground these initiatives in a stable financial foundation.

Doug Bibby, President and Campaign Co-Chair | Cathy S. Bernard, Campaign Co-Chair | Mitch Dupler, Immediate Past President

Heidi and Mitch Dupler	Donald and Janet Boardman
State of Maryland	Rich and Pam Feinstein
Cathy S. Bernard	Ann and Frank Gilbert
The Morris and Gwendolyn Cafritz Foundation	Henry B. & Jessie W. Keiser Foundation, Inc.
Montgomery County	Ann and Neil Kerwin
Share Fund	Debra Kraft and Rob Liberatore
Judy and Leo Zickler	Maureen and Michael and the Patrick Michael McMurphy Memorial Foundation
Esthy and James Adler	Estate of Henry Schalizki
Arts & Humanities Council of Montgomery County	Dian and Steve Seidel
Lorraine and Doug Bibby	Shugoll Research
Bonne and Alan Hammerschlag	Carol Trawick
Jeffrey* and Carolyn Leonard	Joe and Lynda Zengerle
Michael Beriss and Jean Carlson	Margot Lurie Zimmerman in memory of Paul Zimmerman
Jay and Robin Hammer	Natalie R. Abrams
Daniel Kaplan and Kay Richman	Anonymous in honor of Doug Bibby
Bruce S. Lane and Ann E. Lane	Ellen and Jon Bortz
Marion Ein Lewin and Mark Ein, in honor of Larry Lewin	Dimick Foundation
Joram and Lona Piatigorsky	Jim Eisner
Nora Roberts Foundation	Arlene Diener Friedlander
Arronson Foundation	Carol Sue and Chris Fromboluti
Elaine Kotell Binder and Richard Binder	Susie and Michael Gelman
Don and Nancy Bliss	Tim and Susan Gibson
	Susan Gilbert and Ron Schechter
	The Greene-Milstein Family Foundation

Judy and Brian Madden
Paul and Zena Mason
Linda Ravdin and Don Shapiro
Linda and Steve Skalet
Patti and Jerry Sowalsky
Janice and Steve Straske
Alan and Irene Wurtzel
Anne* and Robert Yerman
Anonymous
Keith and Celia Arnaud
Nan Beckley
Eric Glantz and Jessica Nassau
The Greif Family
John and Meg Hauge
Robert E. Hebda
Mindy A. Hecker
Robin Hettelman and Matthew Weinberg
The Sheldon and Audrey Katz Foundation
Phyllis and Mort Lessans
Susan Freeman McGee
Lynn & Philip Metzger
Patricia Payne and Nancy Firestone
Robin Sherman
Tina and Albert Small, Jr. and family
John and Pamela Spears
Helen and Fred Altman
Marla and Bobby Baker, Baker-Merine Family Foundation
Wendy and Eben Block
Thomas and Kathleen Fingleton
Laura Forman and Richard Bender
Leslie Grizzard Hale and Joseph Hale

Richard Kasten
Carole Klein and Brad Chesivoir
Shawn and Stacia Krantz
Darrell Lemke and Maryellen Trautman
Marvin and Jo Anne McIntyre
John and Marie McKeon
Scott and Louise Melby
Jeff Menick
Lisa Mezzetti
Sally J. Patterson
Denise and Craig Pernick
Geraldine Fogel Pilzer
Susan and Bill Reinsch
Glenn and Pamela Rosenthal
David and Sherry Smith
Luanne and Marc Stanley
Ed Starr and Marilyn Marcossan
Michael, Larry, and Jennifer Abrams, in honor of Natalie R. Abrams
Dave and Toko Ackerman
Daniel and Nancy Balz
Ellen Berman
Jane* and Fred Cantor
Larry Culleen and Nina Weisbroth
Belle Negrin Davis
Bill Davis and Jane Hodges
Victoria Edouard
Dr. Helene Freeman
Cary C. Fuller
Dr. Harry and Arlene Gildenhorn
Chris and Jean Gilson
Larrie and Joyce Greenberg
Neil R. Greene and Ellen G. Miles

Stuart and Beverly Greenfeig
Nancy Greenspan
Edward Grossman and Rochelle Stanfield
Holly Hassett
Connie Heller
Paul R. Henderson
Levi and Alesha Holliday
Reba and Mark Immergut
Larry* and Sue Jeweler
Clifford Johnson and Margaret Roper
Elaine Economides Joost
Jerry and *Deena Kaplan
Chaz and Jane Kerschner
John and Rachel King
The Koff Family
Charles Lane and Catarina Bannier
Frank Liebermann
Peter Locker and Debra Roth
Joanna Miller and Lachlan Bell
Pete Miller and Sara Cormeny
Robert K. Musil and Caryn McTighe Musil
Heidi and David Onkst
Victor Shargai* and Craig Pascal
Kathy and Ed Quinn
Deborah and Lee Rogers
Margaret Ann Ross
Barbara Selter, Sue O'Hara, and Alan Miller
Shellie Steinberg
Richard and Susan Westin
George and Patti White
D M W
Ed and Judy Zakreski

*in memoriam



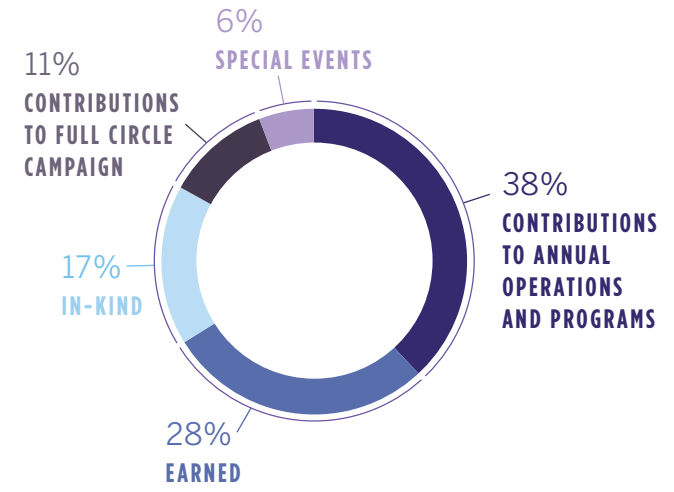
FINANCIALS

FISCAL YEAR 2020 (JUL 1, 2019 - JUN 30, 2020)

REVENUE AND SUPPORT

Earned Revenue (tickets, tuition, concessions, rental)	\$	1,889,106
Grants and Contributions	\$	2,542,624
Full Circle Campaign Contributions	\$	746,632
In-kind	\$	1,132,864
Special Events	\$	386,417
Investment Revenue	\$	240
TOTAL	\$	6,697,883

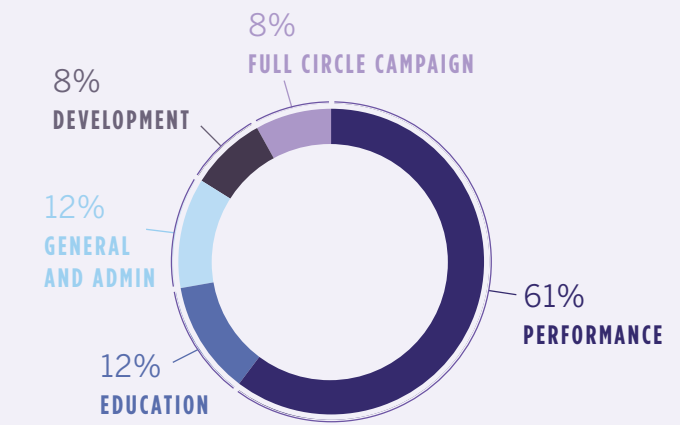
Full Circle Campaign funds released for artistic and education programming	\$	626,221
Full Circle Campaign funds released for renovation	\$	1,644,602



As a non-profit arts organization, Round House raises funds from many sources to supplement earned income from ticket sales, tuition, and concessions. The majority of our support comes from generous contributions by individuals.

EXPENSES

Performance	\$	4,817,789
Education	\$	910,683
General and Admin	\$	926,478
Development	\$	625,886
Full Circle Campaign	\$	603,042
TOTAL	\$	7,883,878



Our artistic and educational programming accounts for 73 percent of our total expenses.

+\$24,806

UNRESTRICTED CHANGE IN NET ASSETS FOR FY 2020
(includes increase to fixed assets due to renovation)

2019-2020 BOARD OF TRUSTEES

OFFICERS

Douglas M. Bibby, **President**
Linda J. Ravdin, **Vice President**
Cathy S. Bernard, **Treasurer**
Amy Selco, **Secretary**

TRUSTEES

Elaine Kotell Binder
Stephanie deSibour
Mitchell S. Dupler
Maboud Ebrahimzadeh**
Laura Forman
Ann Gilbert
Susan Gilbert
Leslie Grizzard
Jay Hammer
Bonnie Hammerschlag

Michael Heintz
Daniel Kaplan
Neil Kerwin
Debra Kraft Liberatore
Bruce Lane
Marion Ein Lewin
Paul Mason
Kathleen Matthews
Aruna Miller
Sally Patterson
Ryan Rilette*
Mark Shugoll
David H. Smith
Patti Sowalsky
Ivania Stack**
Michael Steele
Roger Williams
Ed Zakreski*
Judy Zickler

*Ex-officio
**Artist Representatives

HONORARY COUNCIL

Esthy and James Adler
Sue Ann Berlin
Don Boardman*
Jean Carlson
Bunny Dwin*
Donna W. Eacho*
Burt Fishman
Stuart Greenfeig*
Reba Immergut*
Peter A. Jablow*
Ann Lane
Carolyn Leonard
Ann Marie Mehlert
Trina and Lee G. Rubenstein
Ron Schechter

Marilyn Scheiner
Jeremy W. Schulman*
Robin Sherman
William J. Sim*
Shellie Steinberg
Kathy Yanuck Wenger*
Roger Williams*
Mier Wolf*
Andrew A. Zvara*

*Former Round House Theatre Trustees

(as of June 30, 2020)



STAFF LISTING

(as of June 30, 2020)

LEADERSHIP

Artistic Director: Ryan Rilette
Managing Director: Ed Zakreski

ARTISTIC

Associate Artistic Director: Nicole A. Watson
Literary Manager: Gabrielle Hoyt
Artistic Apprentice: Johnny Monday
Literary Apprentice: Agyeiwaa Asante

PRODUCTION

Production Manager: Jesse Aasheim
Assistant Production Manager/Company Manager: Sara Patterson
Technical Director: Matt Saxton
Assistant Technical Director: Jose Abraham
Master Electrician/Audio Supervisor: Chris Hall
Costume Shop Manager: Aubrey Mazzaferri
Scenic Charge: Jenny Cockerham
Master Carpenter: Shaun Bartlow
Seasonal Carpenter: Frank Gauthier
Resident Stage Manager: Che Wernsman
Production Apprentice: J.J. Querubin
Stage Management Apprentice: Jessica Hagy

EDUCATION

Director of Education: Danisha Crosby
Program Manager: Kathleen Mason
Education Assistant: Patrick Joy
Lead Teaching Artists: Kelsey Hall, Ian Anthony Coleman, Brandon McCoy
Education Apprentice: Melody Wang
Faculty: Ashley Barrow
Desiree Chappelle
Andrew Cissna
Reenie Codelka
Kevin Corbett
Mary C. Davis

Amanda Forstrom
Dominique Fuller
J.J. Jager
Paige Hathaway
Emma Lou Hébert
Mitchell Hébert
Claire Jones
Casey Kaleba
Emily Lettau
Katelyn Manfre
Christopher Richardson
Jonathan Rizzardi
Sophie Rosenthal
Justin Schmitz
Danielle Scott
Morgan Scott
Shirley Serotsky
Stefan Smith-Simmons
Ivania Stack
Elle Sullivan
Mariana Taitano
Rosa Tellez
Michael Thomas
Jacob Traver
Craig Wallace
Che Wernsman
Gray West
Rick Westerkamp
Michael Anthony Williams
Mary Rose Winnard

ADMINISTRATION

General Manager: Tim Conley
Associate General Manager: Emmy Leaverton
Facilities Manager: Liz Sena
Executive Assistant and Board Liaison: Carter Rice

DEVELOPMENT

Director of Development: Veronica Kannan
Development Officer: Dina Goldman
Development Operations Manager: Helen Aberger

MARKETING & COMMUNICATIONS

Special Events & Development Associate: Taylor Brandt
Institutional Giving Manager: Katelyn Maurer
Director of Marketing & Communications: Hannah Grove-DeJarnett
Associate Director of Marketing & Communications: Katie Atkinson
Public Relations & Partnerships Manager: Jasmine Jiang
Graphic Designer: Kent Kondo
Marketing Apprentice: Teddy Sullivan
Community Engagement Apprentice: Stephanie Deutchman

AUDIENCE SERVICES

Associate Director of Sales and Audience Services: Brian Andrade
Audience Services Manager: Mason Catharini
Lead House Manager: Pamela Jafari
Box Office Associates:
Marquita Dill
Lauren Farnell
Steve Langley
Sisi Reid
Sofia Sandoval-Ferriss
Morgan Scott
Danielle Scott
Julia Marks
Sonia Olychik
Brandon Horwin
Nashira Rawls
Maureen May
Nessa Amherst
Tamisha Ottley
Lacey Talero
Stephanie Rose

DONOR SUPPORT

(as of June 30, 2020)

LEADERSHIP CIRCLE

DIAMOND CIRCLE

\$100,000+

Arts and Humanities Council
of Montgomery County
A. James & Alice B. Clark
Foundation
Maryland State Arts Council

PLATINUM CIRCLE

\$50,000-99,999

The Morris and Gwendolyn
Cafritz Foundation
Share Fund
Shubert Foundation

GOLD CIRCLE

\$25,000-49,999

Michael Beriss and
Jean Carlson
Cathy S. Bernard
Lorraine and Doug Bibby
Heidi and Mitch Dupler
Jay and Robin Hammer
Bonnie and Alan
Hammerschlag
Daniel Kaplan and
Kay Richman
Linda Ravdin and
Don Shapero
David and Sherry Smith
Patti and Jerry Sowalsky
Judy and Leo Zickler

SILVER CIRCLE

\$10,000-24,999

Margaret Abell Powell Fund
of the William S. Abell
Foundation
Esthy and Jim Adler
Paul M. Angell Family
Foundation
Celia and Keith Arnaud
Elaine Kotell Binder and
Richard Binder
Clark-Winchole Foundation
The Cora & John H. Davis
Foundation
Pam and Richard Feinstein
JBG Smith
Debra Kraft and
Rob Liberatore
Ann and Bruce Lane
Marion Ein Lewin
J. Willard and Alice S.
Marriott Foundation
Chris and Kathleen Matthews
Marvin and Jo Anne McIntyre
Maureen and Michael
McMurphy and the Patrick
Michael McMurphy
Memorial Foundation
Montgomery County
Government

National Endowment for
the Arts
Susan and Bill Reinsch
The Rowny Foundation
Susan Gilbert and
Ron Schechter
Mark and Merrill Shugoll
Bernard and Ellen Young

BRONZE CIRCLE

\$5,000-9,999

Anonymous
Nan Beckley
Don and Nancy Bliss
Don and Jan Boardman
Ellen and Jon Bortz
Lynn and Bill Choquette
City National Bank
The Dimick Foundation
Laura Forman and
Richard Bender
Lawrence and Joanie Friend
Ann and Frank Gilbert
John and Meg Hauge
Michael and Ilana Heintz
Bonnie and
Harold Himmelman
John Horman
Sari Hornstein
Rick Kasten
Ann and Neil Kerwin
Paul and Zena Mason

Phillip* and Judith Messing
Alan Miller and Susan O'Hara
Elissa and Bill Oshinsky
Pasternak & Fidis, P.C.
Sally J. Patterson
Hank Schlosberg, in honor of
Paul Mason, Mark Shugoll,
and Marion Ein Lewin
Dian and Steve Seidel Linda
and Steve Skalet
The Sulica Fund
Weissberg Foundation
Anne* and Robert Yerman
Lynda and Joseph Zengerle
Margot Lurie Zimmerman, in
memory of Paul Zimmerman

COPPER CIRCLE

\$2,500-4,999

Marla and Bobby Baker,
Baker- Merine Family
Foundation
Ellen Berman
Brookfield Properties
Management
Larry Culleen and
Nina Weisbroth

Dallas Morse Coors
Foundation for the
Performing Arts
William Davis and
Jane Hodges
Eileen and Paul DeMarco
Hope Eastman and
Allen Childs
Jim Eisner
Clare Evans
Susan and Timothy Gibson
Susan and Peter Greif
Robert E. Hebda
Paul Henderson
Linda Lurie Hirsch
Robbins and Giles Hopkins
Reba and Mark Immergut
Clifford Johnson and Margaret
Roper
Rosalyn Levy Jonas
Dana and Ray Koch
Barry Kropf
Robert Lewicki and
Edna Boyle
Judy and Brian Madden
John and Marie McKeon
Scott and Louise Melby
Carl and Undine Nash
City of Rockville
Glenn and Pamela Rosenthal
Margaret Ann Ross
Amy Selco and Kevin Keeley
Elaine and English Showalter
Pamela and John Spears
Venable LLP
Richard and Susan Westin
Sheila & Oliver Wilcox
Roger Williams and
Ginger Macomber
Alan and Irene Wurtzel

INNER CIRCLE

SUSTAINERS

\$1,500-2,499

Clement and Sandra
Alpert Designated
Endowment Fund
Kate and Stephen Baldwin
Daniel and Nancy Balz
Sue Ann and Ken Berlin
Marian Block and Ed Rosic
Janice Crawford
Victoria Heisler Edouard
Burton and Anne Fishman
Fleishhacker Foundation
- in honor of Mitch and
Heidi Dupler
Arlene Friedlander
Victoria Frink
Edward Grossman and
Rochelle Stanfield
Ms. Mindy Hecker
Mitchell and Patti Herman
Jane Holmes
Elaine Economides Joost
Renee Klish
Darrell Lemke and
Maryellen Trautman
The Levitt Philanthropic Fund
in honor of Bonnie and
Alan Hammerschlag
MetroBethesda Rotary
Foundation Inc.
Aruna and David Miller
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SEASON HIGHLIGHTS: Photo of Moriamo Temidayo Akibu (Gifty) and Kashayna Johnson (Paulina) in *School Girls; Or, The African Mean Girls Play*⁺. Photo of Harrison Bryan (Christopher) in *The Curious Incident of the Dog in the Night-Time*⁺. Photo of Maboud Ebrahimzadeh (Maboud) in *Homebound*. Photo of Virtual Camp 2020.

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MISSION: Photo of the cast of *Spring Awakening*⁺.

SCHOOL GIRLS: Photo of the cast of *School Girls; Or, the African Mean Girls Play*⁺.

CURIOUS INCIDENT: Photo of the full cast of *The Curious Incident of the Dog in the Night-Time*⁺.

SPRING AWAKENING: Photo of Cristina Sastre (Wendla) and the cast of *Spring Awakening*⁺.

TEEN PERFORMANCE COMPANY: Photo of Hank Harris and Kana Seiki in the Teen Performance Company production of *Freak* by Danisha Crosby. Photo of Ellie Strickland, Nate Mitchell, Xavier Monroe and Miles Solomon in the Teen Performance Company production of *How the Moon Would Talk* by Danisha Crosby. Photo of Abigail Cannon and Miles Solomon in the Teen Performance Company production of *Freak* by Danisha Crosby.

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COMMUNITY ENGAGEMENT: Photos of Canady Foundation for the Arts, the Aburi Girls Old Students Association, and VisArts in the On The House ticketing program.

RELAXED PERFORMANCE: Photo of materials for relaxed performance.

HOMEBOUND: Photo of the cast of *Homebound*.

ROUND HOUSE AT YOUR HOUSE: Photo of Kathleen Mason. Photo of Gabrielle Hoyt and Mfoniso Udofia in Playwrights on Plays. Photo of Hudson Tang at the Fourth Wall Bar & Café. Photo of Emma Lou Hébert by Danisha Crosby. Photos of Virtual Summer Camp 2020. Photo of Morgan Scott by Danisha Crosby. Photos of Virtual Summer Camp 2020.

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RESILIENCE FUND DONOR LISTING: Photo of Moriamo Temidayo Akibu (Gifty) in *School Girls; Or, The African Mean Girls Play*⁺.

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DONOR SUPPORT: Photo of Harrison Bryan (Christopher) and Cody Nickell (Ed) in *The Curious Incident of the Dog in the Night-Time*⁺. Photo of Awa Sal Secka (Ama), Kashayna Johnson (Pauline), and Jade Jones (Nana) in *School Girls; Or, The African Mean Girls*⁺.

BACK COVER: Photo of Maboud Ebrahimzadeh and Craig Wallace in *Homebound*. Photo of food from the Fourth Wall Bar and Café. Photo of Teen Performance Company Sound Designer Gillian Tomlinson and Mentor Justin Schmitz by Danisha Crosby. Photo of Debora Crabbe (Mercy), Theresa Cunningham (Headmistress Francis), Jade Jones (Nana), and Moriamo Temidayo Akibu (Gifty) in *School Girls; Or, The African Mean Girls Play*⁺. Photo of James Mernin (Ernst), Carson Collins (Georg), and Sean Watkinson (Moritz) in *Spring Awakening*⁺. Photo from the Westland Middle School virtual highlights of *Frozen*. Photo of Griffin Boswell and Nate Mitchell in the Teen Performance Co. production of *Freak* by Danisha Crosby. Photo of the cast of *The Curious Incident of the Dog in the Night-Time*⁺.

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