



Rules For Living

BY SAM HOLCROFT

DIRECTED BY
RYAN RILETTE

ROUND
THEATRE
HOUSE



Bring a Friend to the Theatre (and our Family of Donors!)

Nothing spreads holiday cheer faster than introducing someone to a great night at Round House—especially during Rules for Living! Bring a friend, share the laughter, and when the final punch(line) lands, invite them to join you in supporting the theatre you love. Your generous donations help make sure the fun (and the farce) keeps coming all season long.

SCAN HERE TO SUPPORT ROUND HOUSE:



ROUND HOUSE IS PROUD TO PARTNER WITH THE INTERFAITH WORKS FOOD PANTRY THIS HOLIDAY SEASON

SHELF STABLE ACCEPTED ITEMS:



- BLACK BEANS
- COOKING OIL
- SPAM
- VIENNA SAUSAGES
- RICE
- CEREAL
- CORN
- BEEF SOUP
- VEGETABLE SOUP
- CANNED VEGETABLES
- CANNED FRUITS
- CANNED COCONUT MILK
- CREAM OF CHICKEN
- CREAM OF MUSHROOM
- CANNED SALSA
- PASTA SAUCE
- BOXED PASTA
- CANNED TUNA
- SPICES (SALT, PEPPER, SUGAR, CINNAMON)

Sugar free and low sodium items are HIGHLY preferred!

Questions? Contact Alice Salomon

at asolomon@iworksmc.org

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FOOD DONATIONS HELP STOCK OUR PANTRY AND ENSURE OUR NEIGHBORS WILL ALWAYS HAVE ACCESS TO SUPPLIES THAT MEET THEIR NEEDS!



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From ROUND HOUSE'S LEADERSHIP

WELCOME TO ROUND HOUSE THEATRE and thank you for joining us for the American premiere of Sam Holcroft's *Rules for Living*. As part of our 2025–2026 Season, we're delighted to share a holiday comedy that turns a family holiday gathering, one of our most familiar rituals, into something uproarious and revealing.

Holcroft imagines a Christmas where everyone's unspoken "rules" for getting through the day—the habits and coping strategies we cling to—suddenly become visible. Beneath the fights and farce lies a sharp, compassionate look at how we get stuck in patterns that both protect us and keep us from truly seeing and caring for one another.

This play is a vivid example of what we strive to do at Round House: use bold, imaginative theatre to inspire empathy and spark conversation. Our mission is to be a theatre for everyone—to welcome a wide range of stories, artists, and audiences into our spaces and create work that resonates beyond a single evening. *Rules for Living* invites us to laugh at the "rules" we live by, and then to ask which still serve us, and which we might be ready to rewrite.

Producing an American premiere like this takes an extraordinary team of artists and a committed community of supporters. We are grateful to the artists who have poured their talent and heart into this production, and to the donors and sponsors whose generosity keeps our stage vibrant. Your belief in adventurous work—whether it's an epic drama, a world premiere, or a high-energy holiday farce—makes it possible for Round House to remain a home for ambitious, artistically rigorous theatre here in the DMV.

Tonight's performance also comes at a crucial moment for us: the close of the calendar year. Ticket sales cover only part of what it costs to produce the work you see onstage and to sustain the education and access programs for students and community members across our region. Your tax-deductible contribution—whether it's \$25, \$250, or \$2,500—directly supports artists, subsidizes affordable tickets, and helps ensure that "theatre for everyone" remains a real, tangible commitment.

If *Rules for Living* makes you laugh, wince, or recognize your own family's "rules," we hope you'll invest in the future of this theatre—tonight or before December 31. In your program and on our website, you'll find information about how to make a year-end gift. Every donation matters and moves us closer to a sustainable future for Round House.

Thank you for spending part of your holiday season with us, and for all the ways you support this theatre—by being here, by sharing your experience with friends, and by giving when you can. Enjoy the show, and happy holidays from all of us at Round House Theatre.

RYAN RILETTE
ARTISTIC DIRECTOR

ED ZAKRESKI
EXECUTIVE DIRECTOR

ROUND HOUSE THEATRE EXTENDS ITS
DEEP GRATITUDE TO OUR
GENEROUS SPONSORS OF *RULES FOR LIVING*

The 2025-2026 Season is sponsored by
**LINDA J. RAVDIN & DON SHAPERO AND
DAVID & SHERRY SMITH**



“We are delighted to sponsor *Rules for Living* at Round House Theatre. We look forward to thinking, laughing, and seeing ourselves in new ways through the art of theatre. It is an honor to help bring this production to life for our community.”

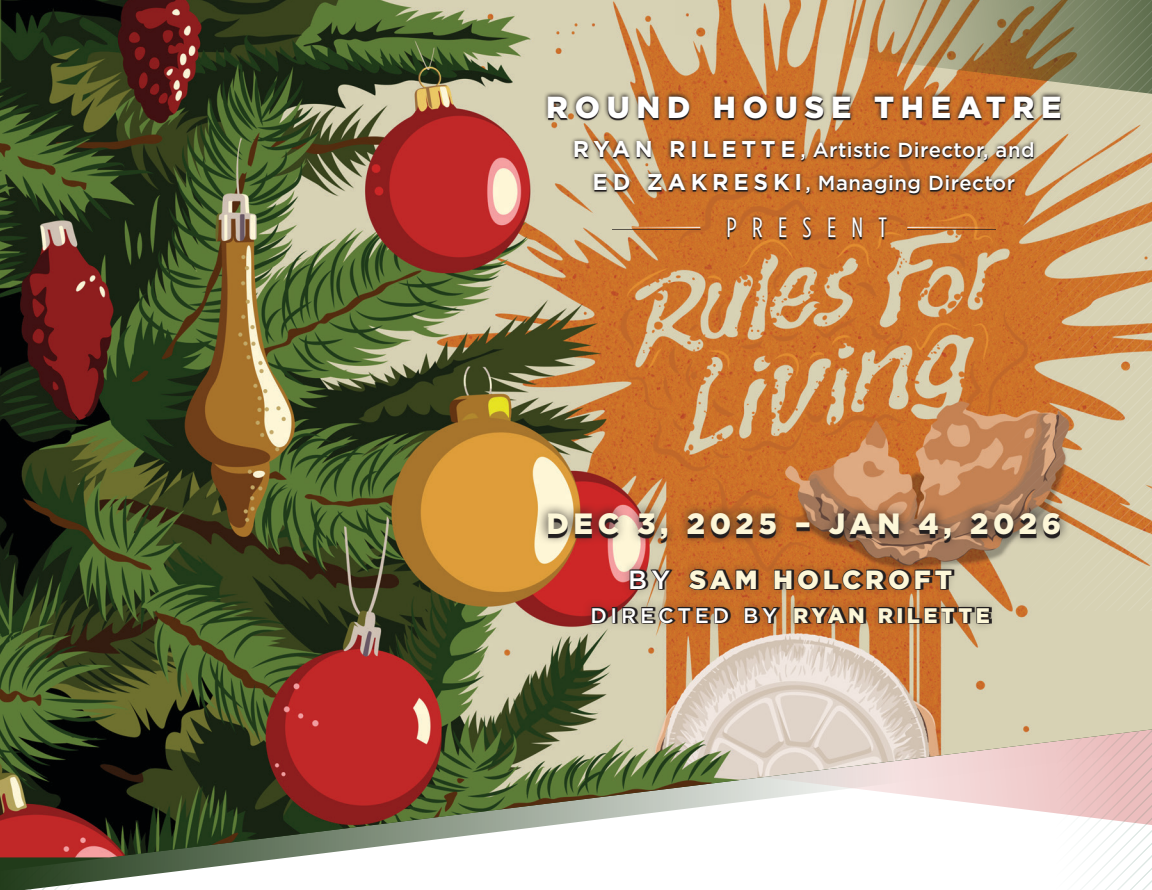
—MITCH & HEIDI DUPLER



“It is an honor to help bring *Rules for Living* to American audiences for the first time, particularly with this wonderful cast under Ryan's direction.”

—SUSAN & TIM GIBSON

To become a sponsor for an upcoming Round House Theatre production, please contact Michael Barret Jones, Director of Development, at 240.670.8795 or MJones@RoundHouseTheatre.org.



ROUND HOUSE THEATRE

RYAN RILETTE, Artistic Director, and
ED ZAKRESKI, Managing Director

— PRESENT —

Rules For Living

DEC 3, 2025 - JAN 4, 2026

BY SAM HOLCROFT
DIRECTED BY RYAN RILETTE

CREATIVE TEAM

Scenic Designer	JIMMY STUBBS
Costume Designer	IVANIA STACK
Lighting Designer	EMMA DEANE
Sound and Projections Designer	DELANEY BRAY
Fight Choreographer and Intimacy Consultant	CASEY KALEBA
Dramaturg	NAYSAN MOJGANI
Casting Director.	SARAH COONEY
Assistant Director	MICHAEL GLENN
Production Stage Manager.	TORI SCHUCHMANN

Rules for Living is sponsored by **Mitch & Heidi Dupler** and **Susan & Tim Glbson**.
The 2025-2026 Season is sponsored by **Linda J. Ravdin & Don Shapero** and **David & Sherry Smith**.

Rules for Living was first performed at the Dorfman Theatre, National Theatre, London, on 13th March 2015.

CAST (in order of appearance)

Matthew **WILL CONARD**
Carrie **DANI STOLLER***
Nicole **DINA THOMAS***
Adam..... **JONATHAN FEUER***
Deborah **NAOMI JACOBSON***
Francis **JOHN LESCAULT***
Emma **AVERY HARRIS**
 MAISIE POSNER

UNDERSTUDIES

Matthew/Adam..... **ARI POST**
Carrie/Nicole **AMY BENSON**
Francis **VINCE ROSSANO**
Deborah **MARA ROSENBERG**



FULL STAFF LISTING
on page 29

Rules for Living runs approximately
2 hours and 20 minutes including
one intermission.

*As indicated, Actors are members of Actors' Equity Association, The Union of Professional Actors and Stage Managers in the United States.



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



The Cast are members of Actors' Equity Association ("Equity"). Founded in 1913, Equity is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions, and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks



The Director and Fight Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union

PRODUCTION

Production Manager	SYDNEY GARICK
Assistant Production Manager and Company Manager	CHASSI SLAPPY
Technical Director	MATT SAXTON
Costume Shop Manager	ALISON SAMANTHA JOHNSON
Assistant Technical Director	JOSE ABRAHAM
Scenic Charge	JENNY COCKERHAM
Props Supervisor	ANNAMAE DURHAM
Sound and Projections Supervisor ..	DELANEY BRAY
Lighting Supervisor	STEVEN BURRALL
Lead Carpenter	DYLAN RUTEMILLER
Production Assistant	ELLEN MITCHELL
Wardrobe Head	HANNAH HEROLD
Deck Crew	L. BRUCE AND G. WEISS
Light/Projections Board Operator ..	KRISTOP ROSARIO
Sound Board Operator	ZHY STROWBRIDGE
Costume Shop Assistant	REGAN MCKAY
Light Board Programmer	ELLIOT PETERSON
Electricians	MAX ABRAMOVITZ SARAH MACKOWSKI ISA PELEGERO KRISTOP ROSARIO EL WOLHARDT
Audio Engineer	BRIAN JOHNKE
Carpenters	ETHAN GILLIAM JAMES MCDONALD CHRISTOPHER PEREZ WILL STUTZMAN MIKAYLA TALBERT
Scenic Artist	ALEX LOPEZ
Props Artisan	MASON DENNIS



— A CONVERSATION WITH —
ROUND HOUSE'S PROPS SUPERVISOR

ANNAMAE DURHAM

BY **NAYSAN MOJGANI** | DRAMATURG

The actors you see on our stage are just the tip of an iceberg, supported by dozens of other artists and administrators (not to mention donors!). Here, we're speaking with Round House Props Supervisor, AnnaMae Durham, about her work on Rules for Living. AnnaMae has been working with Round House since last season's Bad Books.

NAYSAN MOJGANI: Hi there. So... what is a props supervisor?

ANNAMAE DURHAM: The props supervisor coordinates both the hand props that are used by actors in a show, and also fills in the gaps with the scenic team. A previous boss once described it as anything that you would pack up and put into a moving van is a prop. So furniture, all the little knickknacks, curtains, appliances, things that you would take out of your home and put into a new one. It's both sourcing things, and also—as an artisan—crafting show-specific objects.

NM: You must work closely with the scenic designer.

AD: I work with both the director and the scenic designer, depending on the production needs and how much a scenic designer wants to include me in that process. I've worked with some designers that really have thought out every single prop in a show, and I've worked with some designers that think less about the nitty-gritty details of those things.

NM: Can you talk us through your process?

AD: I read a play first without... thinking, I guess? Just to see what it is, and then I read it a second time with my job in mind. I make a preliminary props list from stage directions and any dialogue mentioning an object. Then I'll ask questions: well, what *kind* of chair would this person have?

And sometimes that question is already answered by the scenic designer, so I'll study their rendering, and meld what they have with what I am discovering through reading the script. And then I'll go into conversations with the director and the scenic designer to get a more refined image of what we want. Next is the sourcing process, figuring out what we already have in stock and what I can find secondhand, before I purchase anything new. I always try to see what I can make work and what I can modify to fit our needs, until I get to the point of "Okay, this has to be bought or this is something that we build." A lot of things change in the rehearsal process—things get added, or cut, or we discover that something actually has to be a different shape or size than we initially thought, so I stay in communication with the directing and stage management team.

NM: And for *Rules for Living* specifically?

“

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”

AD: First read? The show is hilarious. But it did scare me, thinking about how I was going to find 36 turkeys, for the run of a show. There's a lot of stage business that happens during this play, and on top of that, any show that takes place during Christmas is always exponentially more dressed, because you have Christmas decorations on top of the actual stuff that you have in a home. There's a lot of very specific needs in this play. And it scared me, but it was also exciting. I have never done this amount of consumables in my career. This play has been a really, really difficult puzzle. We didn't exactly know in advance what the fight was going to look like, and that changes things, and more discoveries will happen in the rehearsal process that will help with the puzzle. And we have had so many conversations about the cooking of the meal on stage: when they're working with real food, and what can be faked.

NM: I imagine there's a lot of logistical challenges with so much food called for in the script.

AD: There's about 15 whole minutes where they are actually eating food, so I'm trying to figure out recipes for green bean casserole and everything that will taste good, fit with everybody's allergies, that are cost-efficient, and also figuring out how we keep that food temperature-safe. We don't have an oven at the theatre to heat up a turkey; are we going to rent an apartment near the theatre and use that to make all of this food? How are we going to keep it warm? So we've landed on the turkey being a partially built piece, carved from foam, having a space for a real turkey breast that actually gets carved, and there will also be a real turkey leg, but I'll make it look cohesive, like it's one piece that has been pulled out of the oven. And the other part of this is that until they practice with this food, we have no idea how messy it actually will be. All of the rugs in this show are washable, because they have to be able to be taken up and put in the washing machine if they get covered with stuff. And we also had a ton of conversations about food waste.

NM: Especially at this moment in time. *[NB: this conversation occurred on November 3, on the 33rd day of the government shutdown; later in the day, reluctantly complying with a court order, the Trump administration announced the partial funding of SNAP benefits.]*

AD: We are not creating this piece in a vacuum, and it is very real that so many people do not have enough to eat right now. That was on my mind, even on the first read. Through conversations with Sydney, Ryan, and Jimmy [*i.e., Production Manager Sydney Garick, Director Ryan Rilette, and Scenic Designer Jimmy Stubbs*—we figured out how we can make this show still work and be really funny while creating as little waste as possible. Yes, we are storytellers, but we're still a non-profit. We are still making something for the community that we are in, and in our community, there are a lot of people that work for the government. A lot of people that are not getting paid right now. And on top of that, a lot of people that are losing SNAP benefits, and that do not have enough to eat around the holidays. The price of groceries is astronomical. I'm really glad that we are working to find solutions, and that everybody can see the importance of that.

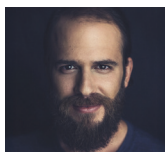
Many of our neighbors throughout the region are struggling to put food on their tables. Whether you need assistance yourself or are looking to help others, we encourage you to connect with a food bank or food pantry near you. You can find more information about our partnership with the InterfaithWorks Food Pantry on page 2 of this program. Stay safe, and care for each other.

BIOS

CAST



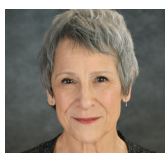
WILL CONARD (Matthew) is a recent graduate of NYU's Acting MFA program and is very excited to begin his theatrical career at Round House Theatre in this production of *Rules for Living*. Credits at NYU include *The Oresteia*, *Outrage*, *Pericles*, *Fifth of July*, *The Doctor's Dilemma*, and *Dread: D.R.E.A.D.* Film/TV: *Lapsis*. MFA: NYU, BA: Brown University. Website: willconard.com



JONATHAN FEUER (Adam) is making his Round House Theatre debut. Local credits include *Richard III* and *As You Like It* at Shakespeare Theatre Company, *John* at Signature Theatre, *Monumental Travesties* and *Charm* at Mosaic Theater Company, *Antigone Project* at Rep Stage, and *The Call* at Theater J. He has also worked at Arena Stage, Studio Theatre, Kennedy Center TYA, Imagination Stage, Prologue Theatre, Solas Nua, Spooky Action Theater, The Keegan Theatre, Adventure Theatre, and more. Jonathan is an MFA graduate of the Academy for Classical Acting at George Washington University. He will next appear in *Eureka Day* at Theater J in the spring.



AVERY HARRIS (Emma) is delighted to be stepping onto the Round House Theatre stage for the first time. Her most recent credits include *The Bedwetter* (Laura) at Arena Stage and *Ragtime* (The Little Girl) at Signature Theatre (Helen Hayes Nomination for Best Ensemble). Other theatre credits include *The Little Mermaid* (Ariel) and *Matilda* (Matilda). On Instagram at: [@avery.laina.harris](https://www.instagram.com/avery.laina.harris).



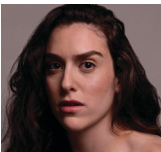
NAOMI JACOBSON (Deborah) has appeared at Round House in *Caroline, or Change*; *The Lyons*; *Wintertime*; *The Talented Mr. Ripley*; *Smell of the Kill* (all married to actual husband John Lescault); *The Tempest*; and *Mere Mortals*. She's performed at most of the DC Equity theatres including The Kennedy Center, Shakespeare Theatre, Arena Stage, Signature Theatre, and Woolly Mammoth Theatre. Regionally she has performed at the Guthrie Theatre, the Goodman Theatre, Cleveland Playhouse, Milwaukee Rep, Center Stage, Cincinnati Playhouse, Indiana Rep, Arizona Theatre Company, Village Theatre, Maltz Jupiter Theatre and the Berkshire Theatre Festival. Her voiceover work includes NPR, PBS, Discovery Channel, and the Smithsonian. She's received three Helen Hayes Awards, numerous nominations, the Lunt-Fontanne Fellowship, the Anderson-Hopkins Award, and a DC Arts Individual Artist grant. For full credits, visit naomijacobson.com.



JOHN LESCAULT (Francis) has appeared at Round House in: *Shakespeare, Moses, and Joe Papp*; *Our Town*; *Wintertime*; *The Lyons*; *Caroline, Or Change*; *A Prayer for Owen Meany*; and *Handbagged*. International credits include *Defiant Requiem* (Prague Spring Music Festival) and *A Midsummer Night's Dream* (Shakespeare Theatre Company/Macau Arts Festival). New York credits include *Handbagged* (59E59/ Round House Theatre) and *Le Deserteur* (Opera Lafayette at Lincoln Center). Regional credits: *Native Gardens* and *A Prayer for Owen Meany* (Cincinnati Playhouse); *The Second City's Twist Your Dickens*, *Love Factually*, and Opera Lafayette's *Sancho Panza* (The Kennedy Center), as well as productions at Arena Stage, Shakespeare Theatre Company, Signature Theatre, Ford's Theatre, Studio Theatre, Olney Theatre, and CATF. Film/TV: *Lincoln*, *The Day Lincoln Was Shot*, *Unsolved Mysteries*, *Beautiful Something*, *The Fox Hunter*, and *Dakota*. John has been a narrator of commercial audiobooks and for the Library of Congress's Talking Books program for 30 years. Training: Catholic University of America.



MAISIE POSNER (Emma) is ecstatic to be making her Round House Theatre debut in this hilarious and heartfelt play. Previous professional roles include Bielke in *Fiddler on the Roof* at the Olney Theatre Center and Rebecca Gibbs in *Our Town* at the Shakespeare Theatre. She has also done professional readings of *The Story of Walter* for Signature Theatre and *Shakespeare & the Zombie Plague of 1590*.



DANI STOLLER (Carrie) is an award-winning playwright and actor currently based in Washington, DC. Performance credits include: *This Much I Know* (59E59 Off-Broadway); *Which Way to the Stage* and *Ragtime* (Signature Theatre, Helen Hayes Nomination for Best Supporting Performer); *My Body, No Choice* (Arena Stage, Helen Hayes Nomination for Best Supporting Performer); *As You Like It*, *A Midsummer Night's Dream*, and *District Merchants* (Folger Theatre); *The Joy That Carries You*, *The Humans*, *The Diary of Anne Frank*, and *The Crucible* (Olney Theatre Center); *This Much I Know*, *Hester Street* (Helen Hayes Nomination for Best Supporting Performer), and *Prayer for the French Republic* (Helen Hayes Nomination for Best Supporting Performer) (Theater J). She has also performed at Studio Theatre, 1st Stage, Keegan Theatre, and The Kennedy Center. Education: BFA Ithaca College, MFA CUA.



DINA THOMAS (Nicole) is a DC theatre artist and real estate agent who is thrilled to be back after making her Round House debut earlier this year in the reading of *Baby Shower Katie*. Other DC credits include: *At The Wedding*, *Cry It Out*, and *2.5 Minute Ride* (Studio Theatre); *The Berlin Diaries*, *Chameleon*, and *The Wanderers* (Theater J); *Much Ado About Nothing* and *The Metromaniacs* (Shakespeare Theatre Company). Her Off-Broadway credits include *The Metromaniacs* (Red Bull Theater), *Clever Little Lies* at Westside Theatre, and *Tribes* at Barrow Street Theatre directed by David Cromer. Regional credits include *Everything You Touch* (Contemporary American Theater

Festival; *See How They Run* and *10x10 New Play Festival* (Barrington Stage Company); and *Bad Jews* (BroadwayWorld Award, Best Actress), *I'm Gonna Pray For You So Hard*, and *Miss Witherspoon* (Unicorn Theatre). MFA: University of Missouri–Kansas City, BA: Binghamton University. On social media @tinydthomas and @dbtrealtor.

UNDERSTUDIES



ARI POST (Matthew/Adam Understudy) is thrilled to make his Round House Theatre debut with *Rules for Living*. DC credits include *The Comedy of Errors*, *Romeo and Juliet*, and *The Rover* at Shakespeare Theatre Company; *Electionland* at Storyworks Theater; and *The Two Gentlemen of Verona* and *The Odyssey* at Shakespeare

Theatre Company (MFA). Other credits include *Now to Ashes* at the DC Fringe Festival (Best of Fringe); and *Venus in Fur*, *Vanya and Sonia* and *Masha and Spike*, and *Side Man* at local area theaters. Upcoming credits include *Appropriate* at Olney Theatre Center; and *Once* at NextStop Theatre Company. Training: MFA in Acting, Shakespeare Theatre Company at George Washington University.



AMY BENSON (Carrie/Nicole Understudy) is thrilled to be understudying at Round House Theatre once again! Amy is Round House's Artistic and Executive Associate and was the Assistant to Director Alan Paul on Round House's production of *Next to Normal* and understudied for *What the Constitution Means to Me*. She also is the

Festival Producer for the workshops during the Bonnie Hammerschlag National Capital New Play Festival. She was the Founding Artistic Director of Walking Shadow Readers Theatre, a new play development company. She has directed for Best Medicine Rep, Too Much Damn Theater, and the Philadelphia Dramatists Center. Amy also has extensive teaching experience as a teaching artist at Imagination Stage, Adventure Theatre, and Epworth Preschool. She has taught in Beijing and Berlin, where she founded her own acting studio, Amy Benson Studios. Training: BFA, NYU's Tisch School of the Arts. Instagram: @amybensonacts



VINCE ROSSANO (Francis Understudy) is back for his second understudy gig at Round House. He is a recent arrival in the DMV area having spent most of his nearly-sixty-year theatrical career performing in regional theatre in his home state of Vermont.

In the past few years, he has appeared in *Much Ado About Nothing*, *The Seagull*, and *The Father* at Unadilla Theater, *Taming of the Shrew* at the Vermont Shakespeare Festival, *Native Gardens* and *A Number* at Vermont Stage, and *To Kill a Mockingbird* and *Kiss Me Kate* at The Mirror Repertory Theater. He and his wife have also toured the Eastern Seaboard with their production of A.R. Gurney's *Love Letters*. He has a degree in theatre from the University of Vermont and also studied theatre at Goddard College.



MARA ROSENBERG (Deborah Understudy) is delighted to return to Round House Theatre where she understudied the role of Nan in *Jennifer Who is Leaving*. Since relocating to the DMV from Charlotte, NC, Mara has been seen in *Circle Mirror Transformation* (Silver Spring Stage); *Picnic* and *The American Plan* (NOVA Nightsky Theater); *A Daughter's a Daughter* (Greenbelt Arts Center); and *Wednesdays in Mississippi* (Pipeline Playwrights). Mara spends her days making silly voices as a school librarian.

CREATIVE TEAM



SAM HOLCROFT (Playwright) is an award-winning playwright and screenwriter. Theatre credits include *A Mirror* (Trafalgar Theatre, West End), co-produced with Second Half Productions; the musical *Fantastic Mr. Fox* (Nuffield Theatre, Southampton and Lyric Hammersmith); *Rules for Living*, *The Wardrobe*, and *Edgar and Annabel* (The National Theatre); *While You Lie* (Traverse Theatre), *Pink* (Tricycle Theatre), *Vanya* (Gate Theatre), and *Cockroach* (National Theatre of Scotland). Television work includes *The Rook* (Lionsgate). Awards include the Windham Campbell Prize for Literature in the Drama category, and the Tom Erhardt Playwriting Award for Most Promising Writer. Sam is currently writing on an HBO series, developing a new play for Second Half Productions, and is under commission to the National Theatre.



RYAN RILETTE (Director) is in his fourteenth season as Artistic Director of Round House Theatre. For Round House, he has directed *Bad Books* (world premiere), *The Seafarer*, “*We declare you a terrorist...*” (world premiere), *Throw Me on the Burnpile* and *Light Me Up*, *Homebound*, *The Curious Incident of the Dog in the Night-Time*, *Oslo*, *Small Mouth Sounds*, “*Master Harold*”...and the Boys, *The Book of Will*, *Angels in America: Perestroika*, *The Night Alive*, *Fool for Love*, *This*, and *How to Write a New Book for the Bible*. He also acted in *Ink* and *Uncle Vanya* at Round House, has directed at theatres throughout the country, and has acted in a handful of TV shows and films. During his tenure at Round House, he has produced seven of the 10 highest grossing seasons and 17 of the top 20 highest grossing productions in the theatre’s history. His productions have received 99 Helen Hayes Awards nominations and 30 Helen Hayes Awards. Ryan created the theatre’s Equal Play commissioning program, Resident Artist program, Fair Play pay scale for artists, and Free Play ticketing program. Prior to joining Round House, Ryan served as Producing Director of Marin Theatre Company, Producing Artistic Director of Southern Rep Theatre, and co-founder and Artistic Director of Rude Mechanicals Theatre Company. He is the former Board President of the National New Play Network.

JIMMY STUBBS (Scenic Designer) is a NYC-based scenic designer from Gaithersburg, MD. DC credits include *Wipeout* at Studio Theatre and *A Funny Thing Happened on the Way to the Forum* at Signature Theatre. Other design credits include

Henry IV at Theatre for a New Audience; *The Band's Visit* at Huntington Theatre Company; and *Pipe Dream* at Berkshire Theatre Group. Associate design credits include *Sunset Blvd.* and *The Hills of California* on Broadway, *Turandot* at Washington National Opera, and *Carmen* at the Glyndebourne Festival. Jimmy holds a BA in Theatre from the University of Maryland, College Park and an MFA in Set Design from the David Geffen School of Drama at Yale. He is a proud member of United Scenic Artists, Local 829. jimmystubbs.com

IVANIA STACK (Costume Designer) has previously designed several shows for Round House Theatre, including, most recently, *Bad Books*, *A Hanukkah Carol*, *Sojourners*, *The Seafarer*, *it's not a trip it's a journey*, and *"We declare you a terrorist..."*. Her work has also been seen at many regional and DC-area theatres such as: Arena Stage, Woolly Mammoth Theatre Company (Company Member), Shakespeare Theatre Company, Seattle Repertory Theatre, Asolo Rep, Gulf Shore Playhouse, Ford's Theatre, The Kennedy Center, Center Stage, Everyman Theatre, The Second City, The Wilma Theatre, Philadelphia Theatre Company, Signature Theatre, Imagination Stage, Olney Theatre Center, Studio Theatre, Theatre J, Pointless Theatre, Synetic Theatre, The Karski Project, and Gala Hispanic Theatre. She has an MFA in design from the University of Maryland, College Park.

EMMA DEANE (Lighting Designer) is an Indigenous Lighting Designer based out of New York City. Previous Round House credits include *On the Far End* and *Jennifer Who is Leaving*. Other recent credits include: *Confederates* (Signature Theatre); *9 Kinds of Silence* (PlayCo); *In the Southern Breeze* (Rattlestick Theater); *Dreaming Zezille* (New York Theatre Workshop, Associate Designer); *For the People* (The Guthrie Theatre); *Jane Eyre*, *Dial "M" for Murder*, and *Newtown* (Geva Theatre); *POTUS* and *The Chinese Lady* (Everyman Theatre); *Little Women* and *2 Pianos 4 Hands* (Northlight Theatre); *Trouble in Mind* (Hartford Stage); *Peter Pan* and *Wendy* (Kansas City Rep); *BAKKHAI* (Baltimore Center Stage); *Three Sisters* (Two River Theater); and *Manahatta* (Yale Repertory Theatre). MFA: Yale School of Drama. emmadeane.com

DELANEY BRAY (Sound and Projections Designer) is a sound and projections designer/engineer, happily lending both skill sets to this production. Previous work at Round House includes *What the Constitution Means to Me* (designer); *The Mountaintop* and *Radio Golf* (associate designer); *A Hanukkah Carol*, *Or Gelt Trip! The Musical*; *Next to Normal*; *The Tempest* (front of house mixer); and *Quixote Nuevo* (A2). Additional credits include *Cinderella: A Salsa Fairytale* (Imagination Stage), *Hurricane Diane* (Avant Bard), *Beastgirl* (Kennedy Center) and *Acoustic Rooster's Barnyard Boogie*, *Spells of the Sea* (Kennedy Center), as well as audio engineering credits at Shakespeare Theatre Company, Constellation Theatre Company, and Studio Theatre.

CASEY KALEBA (Fight Choreographer and Intimacy Consultant) has staged more than a dozen shows for Round House Theatre including *Topdog/Underdog*, *The Seafarer*, *Nine Night*, *Quixote Nuevo*, *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, and *The Night Alive*. DC credits include *Fences*, *Ragtime*, and *Who's Afraid of Virginia Woolf* at Ford's Theatre; *Il Trovatore*, *Romeo and Juliet*, and *Macbeth* with the Washington National Opera; *King of the Yees*, *Blackbeard*, and *Fiddler*

on the Roof with Signature Theatre; and *Red Pitch*, *Mary Stuart*, and *Sweeney Todd* with Olney Theatre Center. Casey is a five-time Helen Hayes nominee for Choreography and coordinates the stage combat training program through Round House Theatre's education wing. ToothandClawCombat.com

NAYSAN MOJGANI (Dramaturg) is the Artistic & Dramaturgical Advisor at Round House, serving as a member of the artistic team and guiding the new work program. As a theatre scholar, director, and dramaturg, Naysan has worked on new and classic work with theatres around the country, including Arena Stage (where he served as Literary Manager), La Jolla Playhouse, MOXIE, Theatre de la Jeune Lune, Theatre Squared, Malashock Dance, and Signature Theatre, and has taught at UC San Diego and George Mason University. Naysan holds a PhD in Theatre & Drama from UC San Diego, and a BA from Carleton College.

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

MICHAEL GLENN (Assistant Director) After appearing on stage in seven previous Round House Theatre productions (*What the Constitution Means to Me*, *The Seafarer*, *Ink*, *Gem of the Ocean*, *Small Mouth Sounds*, *Stage Kiss*, and *THIS*), and also performing with nearly all of the other Washington DC area theaters over a 25+ year acting career, Michael is beyond thrilled to have this opportunity to work on the other side of the curtain again. Previous directing credits include *The Dumb Waiter* and *The Ice Fishing Play*... way back in college! Michael can also be heard as a voice over actor in over a thousand titles at GraphicAudio.net (full-cast audio books featuring dozens of DMV-local actors).

TORI SCHUCHMANN (she/her) (Production Stage Manager) is a Maryland-based Stage Manager, thrilled to be joining Round House Theatre for *Rules for Living*. Previous Round House credits: *Staging Loss* and *Nothing Up My Sleeve* (Workshop). DMV credits include: *Romeo and Juliet*, *The Beatrice Project*, and *Rap Monologues* at Folger Theatre; *Head Over Heels*, *Orlando*, *The School for Lies*, and *Once on This Island* at Constellation Theatre Company; *Mother Goose*, *Paper Dreams*, and *Inside Out and Backwards* at Imagination Stage; *Poppea* and *The Return of Ulysses* at IN Series. Tori is actively studying Theatrical Intimacy with Theatrical Intimacy Education, and is one of the co-founders of ROLOTECHS—a digital directory of DMV-based Production and Creative Team members, and organizations that support them. www.torischuchmann.com www.rolotechs.com



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THE F@#\$\$'ED UP FAMILY HOLIDAY DRAMA

BY **NAYSAN MOJGANI** | DRAMATURG

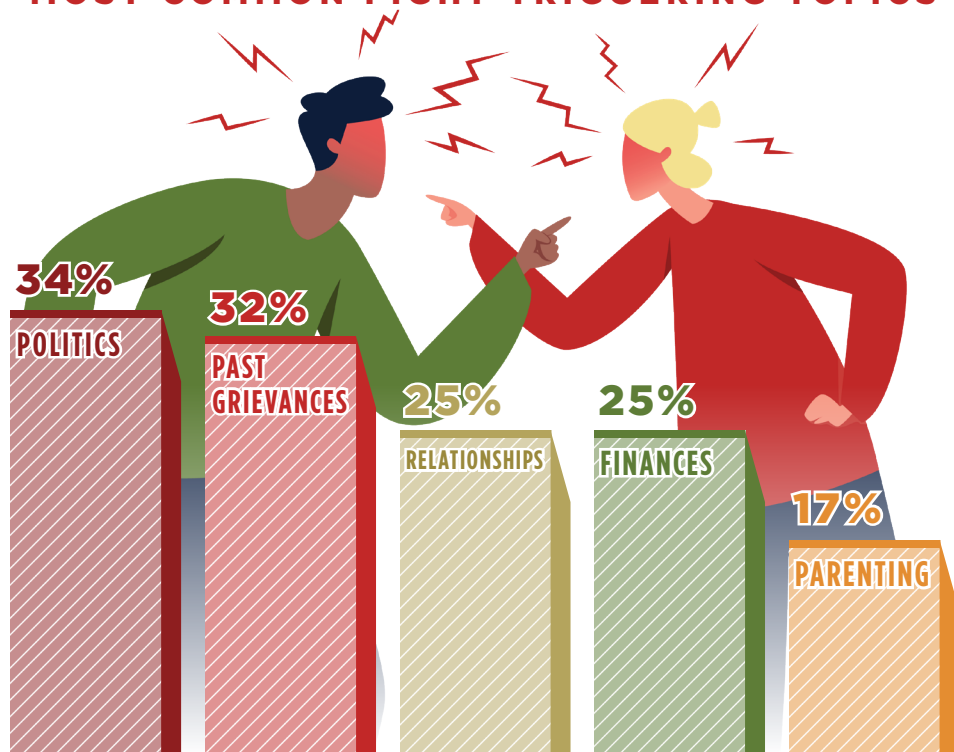
THE **DYSFUNCTIONAL FAMILY** is a mainstay of the American theatre. Long-simmering tensions boiling over. Buried secrets exploding open. Toxic patterns being highlighted by the addition of an outsider—perhaps a gentleman caller or a younger faculty member. These are the bread and butter of our stages and screens: *August: Osage County*. *Fences*. *Long Day's Journey Into Night*. *How I Learned to Drive*. *Buried Child*. *Fun Home*, if you're looking for a musical. The story of a damaged family struggling to live with each other and their problems is one we can't get enough of.

And no wonder, when some surveys estimate that upwards of 70% of Americans consider their own families to be dysfunctional to some degree! It's only natural that playwrights and audiences would want to explore the topic and connect with others with similar experiences through theatre. That's why so many of these stories are set in recognizable moments of tension and struggle, the moments we ourselves struggle to find harmony with our loved ones: after deaths, or at weddings, or around the holidays.

The holidays are, ironically, some of the most conflict-filled times for many of us. Close quarters and the pressure of obligatory happiness, mixed with alcohol, and layered on top of the grudges and traumatic memories of holidays past—it's the perfect combination for family drama (whether the actual or theatrical variety). So, if you find yourself arguing at Thanksgiving or giving somebody the cold shoulder Christmas morning, at least you're not alone. Far from it, in fact! A survey from Talker Research shows that about 40% of families typically fight during the holidays, with about a third of those fights being significant enough to create lasting damage to the relationships (and for younger generations, more open to confronting unaddressed issues, the numbers are even higher). See the chart on the next page for the most commonly cited topics that trigger fights for the survey respondents (slash suggestions on topics to avoid this holiday season).

“
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”




MOST COMMON FIGHT-TRIGGERING TOPICS



None of us set out to have a fight and ruin Christmas dinner. Maybe you have the best intentions and bite your tongue when your uncle starts talking politics, and you deflect your mother's question about when you're going to give her a grandchild, but then your sister does that one thing that invariably sets you off, and before you know it, everybody is shouting and two people are storming off in opposite directions, slamming doors behind them. And you're left wondering what happened to your good intentions and resolve.

Obviously, it's far more enjoyable to watch fictional characters fight than to do it yourself. But *Rules for Living* offers more than laughs and sympathetic catharsis. It shows us exactly what happens to those good intentions. We all have our personal baggage and internalized negative beliefs, and we all have our ways of coping with and compensating for them. Our loved ones' habits and foibles that drive us crazy all come from somewhere. My father, for instance, can drive me crazy with his overhelpfulness—ask him which cupboard the sugar is in, and he hops up to fetch half a dozen different sweetener options from around the house. But then I take a deep breath and think back to all the late nights and weekends he spent at the office and how easily he might have felt like he was neglecting us. And... Well, it still drives me crazy, but at least I understand where it's coming from, and that helps a little.

Rules for Living won't solve your family conflicts, and it won't make your aunt's comments about your new haircut sting any less, but it might bring a little more understanding and a little more grace, and every family could use a bit of that this holiday season.


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HOUSE RULES

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

We believe that...

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

We invite you to...

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

We will not tolerate...

- Insulting or discriminatory speech towards anyone.
- Unwanted invasion of another person’s physical space.
- Abusive or harassing behavior.
- Ignoring or talking over staff who are trying to assist you.
- Creating a hostile environment for fellow audience members, students, artists, or staff.
- Disrespect of or damage to our theatre or other facilities.

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

If you witness or experience behavior that violates the values and expectations outlined above, please alert our staff. Round House will take action to protect our community, with consequences up to and including removal from Round House activities.

RYAN RILETTE (Artistic Director) is in his fourteenth season as Artistic Director of Round House Theatre. During his tenure, he has produced seven of the 10 highest grossing seasons and 17 of the top 20 highest grossing productions in the theatre's history. His productions have received 99 Helen Hayes Awards nominations and 30 Helen Hayes Awards. Ryan created the theatre's Equal Play commissioning program, Resident Artist program, Fair Play pay scale for artists, and Free Play ticketing program. For Round House, he has directed *Bad Books*, *The Seafarer*, "We declare you a terrorist..." (world premiere), *Throw Me on the Burnpile* and *Light Me Up*, *Homebound*, *The Curious Incident of the Dog in the Night-Time*, *Oslo*, *Small Mouth Sounds*, "Master Harold"...and the Boys, *The Book of Will*, *Angels in America: Perestroika*, *The Night Alive*, *Fool for Love*, *This*, and *How to Write a New Book for the Bible*. He will direct the American Premiere of *Rules for Living* as the next show in this season. Prior to joining Round House, Ryan served as Producing Director of Marin Theatre Company, Producing Artistic Director of Southern Rep Theatre, and co-founder and Artistic Director of Rude Mechanicals Theatre Company. He is the former Board President of the National New Play Network, and formerly served on the boards of theatreWashington and Maryland Citizens for the Arts.

ED ZAKRESKI (Executive Director) is in his tenth season leading Round House Theatre, overseeing management, finance, marketing, and fundraising. Under his leadership, Round House doubled earned income and increased contributed income by 150%, growing the annual operating budget from \$4 million to \$10 million; and the theatre has been named one of the "Best Places to Work" by *Bethesda Magazine* multiple times. Over more than 30 years as a DC arts executive leader and fundraiser, Ed has raised more than \$150 million. At Round House, he led the \$14 million Full Circle Capital Campaign and theatre renovation, and produced the twelve highest-grossing productions in the company's history. Before joining Round House in 2016, Ed spent 12 years as Chief Development Officer at Shakespeare Theatre Company, where he completed the \$75 million capital campaign for Sidney Harman Hall and produced the \$3 million opening gala—called "the most buzzed-about gala" by *Washington Life*. He also doubled the annual fund and built STC's Annual Gala and Will on the Hill into two of BizBash's Top 10 Washington events. From 1998–2005, he held increasingly senior roles at the Kennedy Center, culminating as Director of Individual Campaigns, leading a 22-member team that raised \$11+ million annually. At the Kennedy Center, he significantly expanded engagement and fundraising of the Center's auxiliary boards and led unique experiential arts meetings across the United States and in Beijing, Budapest, Copenhagen, London, Paris, Prague, and St. Petersburg. Ed holds a degree in arts management from American University and is a frequent presenter on nonprofit arts management and fundraising.

ROUND HOUSE THEATRE 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 unceded land cared for by native tribes including the Piscataway peoples. We pay our respects to the Piscataway community and their elders both past and present, as well as future generations.

We 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.

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To learn more about the ways to support Round House, donor benefits, or to make a gift, visit RoundHouseTheatre.org/Support or call the Development Department at **240.641.5352**.

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Mfoniso Udofia

Teen Performance

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Caleen Sinette Jennings
Stefani Kuo
Diana Metzger
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**Round House is a theatre for everyone.
We enrich our community through
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- ▶ **THEATRE FOR EVERYONE**
- ▶ **ARTISTIC AMBITION**
- ▶ **COMMUNITY**
- ▶ **EMPATHY**
- ▶ **INTEGRITY**

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