HE BROUGHT HER HEART BACK IN A BOX
BY ADRIENNE KENNEDY
DIRECTED BY NICOLE A. WATSON

OHIO STATE MURDERS
BY ADRIENNE KENNEDY
DIRECTED BY VALERIE CURTIS-NEWTON

SLEEP DEPRIVATION CHAMBER
BY ADAM P. KENNEDY AND ADRIENNE KENNEDY
DIRECTED BY RAYMOND O. CALDWELL

ETTA AND ELLA ON THE UPPER WEST SIDE
BY ADRIENNE KENNEDY
DIRECTED BY TIMOTHY DOUGLAS

THE WORK OF ADRIENNE KENNEDY: INSPIRATION AND INFLUENCE
World history is strewn with the stories of groundbreaking artists who were not fully appreciated during their lives. Painters like Van Gogh and El Greco, composers like Bach and Bizet, and writers such as Emily Dickinson and Edgar Allen Poe all died without recognition of their immense contributions to arts and letters. Author Zora Neale Hurston was widely criticized during her lifetime and died in poverty, and guitarist Robert Johnson—considered now to be the grandfather of American blues music—passed away without knowing he would go on to influence legends from Muddy Waters to Eric Clapton, Jimi Hendrix to Fleetwood Mac.

Adrienne Kennedy’s body of work, and her influence on theatre artists of the late 20th and 21st Century, stands in the same pantheon as these legendary creators. A list of writers who claim her as a leading inspiration reads like a Who’s Who of American playwrights. Ms. Kennedy’s six-decade career started with her first play, Funnyhouse of a Negro, being produced by Edward Albee (using his profits from Who’s Afraid of Virginia Woolf!). Despite earning three Obie Awards, the Anisfield-Wolf Book Award for Lifetime Achievement, and an induction into the Theater Hall of Fame, she still does not have the widespread name recognition she deserves. With The Work of Adrienne Kennedy: Inspiration & Influence, we are honoring her as the living legend that she is.

Joining us in this landmark festival is the renowned McCarter Theatre Center, and we are also partnering with Princeton University and Howard University on this project. At a time when very few theatre companies are creating and producing performances, Round House is proud to partner with other theatres across the country to continue to bring art into the world.

As we look forward to 2021, we can’t wait to share with you the next show in our virtual season, The Catastrophist by Lauren Gunderson. This one-person show, co-produced with Marin Theatre Company, delves deep into the mind of Nathan Wolfe, one of the world’s leading virologists and Lauren’s husband, examining not only viruses and pandemics but the meanings and motivations of life.

In early 2021, we will announce our plans for the remainder of the 2020-2021 Season. Whatever the situation, we will be focused first and foremost on the safety of our artists, our audiences, and our staff.

Lastly, if you are able, we hope that you will make a contribution to the Round House Resilience Fund. While we have lost access to our usual sources of income, we are almost entirely reliant on the generosity of our supporters to continue our operations. Through December 31, our Board of Trustees will match every contribution to our Resilience Fund, up to a total of $150,000. Learn more and donate today at RoundHouseTheatre.org/Resilience. Thank you for your consideration.

With best wishes for the upcoming holiday season,
The RPM Fund is proud to sponsor The Work of Adrienne Kennedy: Inspiration and Influence. Adrienne Kennedy deserves a prominent place among the most lauded playwrights of our time, and we are pleased to help create greater awareness of her work. This festival is a substantive and moving contribution to the public discussion of racial inequity across all aspects of public life, including the arts, and we hope that it will help bring other underappreciated Black artists to national attention.”

He Brought Her Heart Back in A Box is sponsored by

Jay and Robin Hammer

Ever since a young friend of ours appeared as Kay in the New York production of He Brought Her Heart Back in a Box we have been on the lookout for a chance to see this play in DC. It is exactly the sort of challenging theatre we count on Round House to bring to the DC area. We are so proud to be loyal audience members and supporters of Round House.”

Sleep Deprivation Chamber is sponsored by

Elaine Kotell Binder & Richard Binder

Sleep Deprivation Chamber was written nearly 25 years ago, yet the story it tells could easily have come from today’s headlines. As parents, grandparents, and citizens, we all need to bear witness and support efforts to eliminate ongoing injustices.”

Ohio State Murders is sponsored by

Bruce & Ann Lane

We are pleased to sponsor Ohio State Murders, a chilling tale of the deep-seated impact of trauma during a time that is supposed to be filled with adventure, discovery, and growth. This poignant piece reminds us of the unknowable depths and untold stories that exist within us all.”

Etta and Ella on the Upper West Side is sponsored by

Susan Gilbert & Ron Schechter

Etta and Ella on the Upper West Side is a mesmerizing portrait of the simultaneous connection and dissonance between sisters. We’re thrilled to see Timothy Douglas’s masterful direction bring this play to life for the very first time.”
THE WORK OF
ADRIENNE KENNEDY: INSPIRATION AND INFLUENCE

Produced in association with MCCARTER THEATRE CENTER

NOV 14, 2020

HE BROUGHT HER HEART BACK IN A BOX

BY ADRIENNE KENNEDY
DIRECTED BY NICOLE A. WATSON

CAST
Kay ............................... MAYA JACKSON
Chris .............................. MICHAEL SWEENEY HAMMOND
Stage Directions ................. AGYEIWAA ASANTE

CREATIVE TEAM
Director ............................ NICOLE A. WATSON
Dramaturg ....................... MARTINE KEI GREEN-ROGERS
Lighting Designer ............... SHERRICE MOJGANI
Sound Designer ................ DARRON L WEST
Visual Effects Designer ......... KELLY COBURN
Scenic Charge .................. JENNIFER COCKERHAM
Production Assistant ........... CHE WERNSMAN
Director of Photography ....... MABOUD EBRABIMZADEH
Videography ..................... MIND IN MOTION
Editing ........................... JOSHUA LAND, MIND IN MOTION

See page 7 for full bios.

SPECIAL THANKS: Hasan Crawford and Ivania Stack
SLEEP DEPRIVATION CHAMBER
BY ADAM P. KENNEDY AND ADRIENNE KENNEDY
DIRECTED BY RAYMOND O. CALDWELL
In partnership with the
Department of Theatre Arts at Howard University

CAST
Suzanne Alexander .............. KIM JAMES BEY
Teddy Alexander .............. DEIMONI BREWINGTON
March Alexander .............. MARTY LAMAR
David Alexander .............. CRAIG WALLACE
Mr. Edelstein .............. DAVID SCHLUMPF
Ms. Wagner .............. JJANA VALENTINER
Officer Holzer .............. REX DAUGHERTY
Ensemble .............. IMANI BRANCH
Ensemble .............. SOPHIA EARLY
Ensemble .............. JANELLE ODOM
Ensemble .............. MOSES PRINCIEN
Ensemble .............. KAYLA ALEXIS WARREN

CREATIVE TEAM
Director .............. RAYMOND O. CALDWELL
Dramaturg .............. OTIS RAMSEY-ZOE
Lighting .............. SHERRICE MOJGANI
Sound .............. TOSIN OLUFALEBI
Production Assistant .............. CHE WERNSMAN
Director of Photography .............. MABOUD EBRAHIMZADEH
Videography .............. MIND IN MOTION
Editing .............. JOSHUA LAND, MIND IN MOTION

See page 8 for full bios.

OHIO STATE MURDERS
BY ADRIENNE KENNEDY
DIRECTED BY VALERIE CURTIS-NEWTON

CAST
Suzanne Alexander (Present) .............. LYNDRA GRAVATT
Suzanne Alexander (1949-1952) .............. BILLIE KRISHAWN
Aunt Louise .............. ANDREA HARRIS SMITH
Iris Ann .............. HEATHER GIBSON
David Alexander/Val .............. YAO DOGBE
Hampshire .............. REX DAUGHERTY
Stage Directions .............. AGYEIWAA ASANTE

CREATIVE TEAM
Director .............. VALERIE CURTIS-NEWTON
Dramaturg .............. MARTINE KEI GREEN-ROGERS
Lighting .............. SHERRICE MOJGANI
Sound .............. LARRY FOWLER
Visual Effects Designer .............. KELLY COBURN
Production Assistant .............. CHE WERNSMAN
Director of Photography .............. MABOUD EBRAHIMZADEH
Videography .............. MIND IN MOTION
Editing .............. JOSHUA LAND, MIND IN MOTION

See page 11 for full bios.

Sleep Deprivation Chamber is presented by special arrangement with Dramatists Play Service, Inc., New York. Originally produced by Signature Theatre Company: James Houghton, Founding Artistic Director, Thomas C. Proehl, Managing Director, and Elliot Fox, Associate Director.
WARD-WINNING PLAYWRIGHT, lecturer, and author Adrienne Kennedy was born in Pittsburgh in 1931 and attended Ohio State University. Her plays include Funnyhouse of a Negro (Obie Award), June and Jean in Concert (Obie Award), A Movie Star Has to Star in Black and White, A Rat’s Mass, The Owl Answers, Motherhood 2000, Electra and Orestes (adaptation), She Talks to Beethoven, An Evening with Dead Essex, A Lesson in a Dead Language, and The Lennon Play. She is the recipient of an Obie Award for Sleep Deprivation Chamber, which she co-authored with her son Adam. It premiered at the Public Theater and was produced by Signature Theatre Company, which devoted an entire season to Ms. Kennedy’s work. Other awards include a Guggenheim award, the Lila Wallace Reader’s Digest Award, the American Academy of Arts and Letters Award for Literature, and the American Book Award for 1990. Her published works include In One Act, Alexander Plays, and Deadly Triplets, all published by University of Minnesota Press, and People Who Led to My Plays (a memoir), originally published by Knopf and now in paperback by Theatre Communications Group, which will also publish He Brought Her Heart Back in a Box and Other Plays in fall of 2020. Her plays are taught in colleges throughout the country, in Europe, India, and Africa. She has been a visiting lecturer at Yale University, New York University, and University of California at Berkeley, where she was Chancellor’s Distinguished Lecturer in 1980 and 1986. She was also commissioned to write plays for Jerome Robbins, the Public Theater, Mark Taper Forum, Juilliard School, and the Royal Court in England. Ms. Kennedy has lived in Africa, Italy, and London and last fall was a visiting professor in Harvard University’s English Department.
**AGYEIWAA ASANTE** (Stage Directions) is a local Ghanaian-American playwright. She’s excited to continue her relationship with Round House, last seen as a playwright for the webseries *Homebound*. Agyeiwaa is also currently the Artistic Assistant at Round House after working as the Literary Apprentice for the 2019-20 season and assistant directing for *School Girls; Or, The African Mean Girls Play* under Nicole A. Watson. Her first play, *Swirl*, was presented at the Kennedy Center’s Page-to-Stage Festival before going on to the Watermelon One-Act Festival in 2019, winning best production. Her second play, *Help Wanted*, premiered at the Silver Spring One Act Festival. She will be a featured playwright at the University of Maryland’s Fearless New Play Festival this Fall. She is currently a member of D.C. Dramatists. Her work can be found on the New Play Exchange. B.A. in Theatre from the University of Maryland.

**MAYA JACKSON** (Kay) returns to Round House after appearing in the webseries *Homebound*. DC credits include *Kid Prince and Pablo* at the Kennedy Center; *Twelfth Night or What You Will and Free For All: All’s Well That Ends Well* at Shakespeare Theatre Company; *Full Circle* at Woolly Mammoth; *Swampoodle* at Solas Nua; *Holly Down in Heaven* at Forum Theatre; and *Me and the Devil Blues* at Flying V. Her regional credits include *The Curious Incident of the Dog in the Night-Time* at Actors Theatre of Louisville; *Shipwrecked!* at Great River Theatre; *The Dog In The Night-Time* at Time Shared in New York; and *Simon Dawes Becomes a Planet* at Solas Nua. Her first play, *Help Wanted*, premiered at Maryland’s Fearless New Play Festival this Fall. She is currently a member of D.C. Dramatists. Her work can be found on the New Play Exchange. B.A. in Theatre from the University of Maryland.

**MICHAEL SWEENEY HAMMOND** (Chris) returns to Round House after previously appearing in *Oslo*. DC credits include *Julius Caesar* (FFA) and *All’s Well That Ends Well* (FFA) at Shakespeare Theatre; and *Solid Gold Cadillac* at Studio Theatre. Off-Broadway/New York credits include *The Rivals* at NY Classical Theatre; *Hamlet. A Version* at Theatre at St. Clements; and *As You Like It* at Arcola Theatre. Regional credits include *In the Heat of the Night* at Pioneer Theatre Company; *Four Women Talking About The Heat of the Night* at Pioneer Theatre Company; *His Girl Friday and Car Plays: San Diego* at LA Jolla Playhouse; *Honour Killing* at Florida Studio Theatre; *Torchbearers* at Williamstown Theatre Festival; *A Devil at Noon* at Eugene O’Neill Theatre Center; and *Moe and the Heat of the Night* at Back Room Shakespeare Project.

**NICODEMUS T. DAWES** (*A Version*) returns to Round House after working as the Literary Apprentice for the 2019-20 season and assistant directing for *School Girls; Or, The African Mean Girls Play* under Nicole A. Watson. Her first play, *Swirl*, was presented at the Kennedy Center’s Page-to-Stage Festival before going on to the Watermelon One-Act Festival in 2019, winning best production. Her second play, *Help Wanted*, premiered at the Silver Spring One Act Festival. She will be a featured playwright at the University of Maryland’s Fearless New Play Festival this Fall. She is currently a member of D.C. Dramatists. Her work can be found on the New Play Exchange. B.A. in Theatre from the University of Maryland.

**NICOLE A. WATSON** (Director) is a director and educator with an interest in new play development and plays that deal with the past. A former history teacher, Nicole started directing in 2008 and works in NYC as well as universities and theaters throughout the US. Nicole is the Associate Artistic Director at McCarter Theatre Center. Most recently, she served as Associate Artistic Director at Round House Theatre. Nicole is a member of the New Georges Jam and has worked with New Dramatists, the Lark Play Development Center, the Fire This Time Festival, the New Black Fest, the Women’s Project Theater, The 52nd Street Project, Signature Theater, and Working Theater. Credits include Jocelyn Bioh’s *School Girls; Or, the African Mean Girls Play* (which won the Helen Hayes Award for Best Ensemble); Eleanor Burgess’ *The Niceties*; Lucas Hnath’s *A Doll’s House, Part 2*; Lynn Nottage’s *Sweat*, Robert Schenkkan’s *The Great Society*; the world premiere of Kevin R. Free’s *Night of the Living N-Word* (NY Fringe Festival); a workshop of Lenelle Moïses’ *Merit* (New Black Fest); Katori Hall’s *The Mountaintop*; the world premiere of the opera *Approaching Ali* (Washington National Opera at the Kennedy Center); the world premiere of Johnna Adams’ *World Builders* (Contemporary American Theater Festival), Eboni Hogan’s *Foreign Bodies* (2013 Poetic License Festival/2012 Women’s Center Stage), *We Play For the Gods* (Women’s Project), *BlindSight: A Melodic Hypothesis* (an original work for the Women Center Stage Festival), and Daniel McCoy’s *Eli and Cheryl Jump* (NY Fringe Festival).

**MARTINE KEI GREEN-ROGERS** (Dramaturg) is an Associate Professor at SUNY New Paltz, a freelance dramaturg, and the Past President of the Literary Managers and Dramaturgs of the Americas. Her dramaturgical credits include *The Greatest* with the Louisville Orchestra; *Four Women Talking About The Man Under The Sheet* and *Silent Dancer* at Salt Lake Acting Company; *Fences* and *One Man, Two Guvnors* at Pioneer Theatre Company; *Clearing Bombs* and *Nothing Personal* at Plan-B Theatre; *Sweat* at the Goodman; productions of *King Hedley II* at The Guthrie; *Radio Golf*; *Five Guys Named Moe* at the University of Missouri; *Para 2*; *Gem of the Ocean* at the Goodman; *Waiting For Godot* at the Kennedy Center; *Approaching Ali* at the Kennedy Center; *Approaching Ali* at the Kennedy Center; *Aulis, Seven Guirts, The Mountaintop*, *Home*, and *Porgy and Bess* at Court Theatre; *The Clean House* at CATCO; *Hairspray*; *The Book of Will* at Shakespeare in Love, UniSon; *Living N-Word* (NY Fringe Festival); a workshop of Lenelle Moïses’ *Merit* (New Black Fest); Katori Hall’s *The Mountaintop*; the world premiere of the opera *Approaching Ali* (Washington National Opera at the Kennedy Center); the world premiere of Johnna Adams’ *World Builders* (Contemporary American Theater Festival), Eboni Hogan’s *Foreign Bodies* (2013 Poetic License Festival/2012 Women’s Center Stage), *We Play For the Gods* (Women’s Project), *BlindSight: A Melodic Hypothesis* (an original work for the Women Center Stage Festival), and Daniel McCoy’s *Eli and Cheryl Jump* (NY Fringe Festival).
SHERRICE MOJGANI (Lighting Designer) returns to Round House after designing for The Curious Incident of the Dog in the Night-Time. Recent design credits include The Heiress and Two Trains Running at Arena Stage; Spunk, Ain’t Misbehavin’, and The Scottsboro Boys at Signature Theatre Company; A Few Good Men and Sweat at Pittsburgh Public Theatre; What You Are and Skeleton Crew at The Old Globe; Roz and Ray, Black Pearl Sings, and Outside Mullingar at San Diego Repertory Theatre; and Blue Door, Trouble in Mind, and Mud Blue Sky at MOXIE Theatre. Sherrice is an Assistant Professor at George Mason University in northern Virginia. She holds a BA in Theater Arts from UC Santa Cruz and an MFA in Lighting Design from UC San Diego. www.smojgani.com.

DARRON L WEST (Sound Designer) is a Tony and Obie Award-winning sound designer whose work for dance and theater has been heard in over 600 productions all over the United States and internationally in 14 countries. His accolades include the Drama Desk, Lortel, Auralco and the Princess Grace Foundation Statue Award. Broadway credits include Chinglish, Wait Until Dark, Top Girls, To Be Or Not To Be, The American Plan, The Royal Family, Time Will Tell. Regional credits include Actors Theatre of Louisville, La Jolla Playhouse, Guthrie Theater, Court Theatre, American Conservatory Theater, Mark Taper Forum, Arena Stage, McCarter Theatre Center, American Repertory Theatre, Trinity Repertory Company and Kennedy Center for the Performing Arts. Directing credits include Simple (2004 Humana New Play Festival), Big Love (Rude Mechs), War of the Worlds, and Radio Macbeth (SITI Company). Darron is a former resident sound designer at Actors Theatre of Louisville and founding member of Anne Bogart’s SITI Company.

KELLY COLBURN (Visual Effects Designer) is a Washington, D.C. based interdisciplinary artist working as both a director and multimedia designer along the East Coast. She returns to Round House after working as projections designer for Small Mouth Sounds. Other DC area credits include The Royale, The Diary of Anne Frank, and National Players Tour 69 at Olney Theatre Center; Pipeline, The Mis-Education of Dorian Belle, If I Forget, and The Hard Problem at Studio Theatre; Blood At The Root and Still Life With Rocket at Theater Alliance; The Velveteen Rabbit at Adventure Theatre; The Princess and the Pauper at Imagination Stage; and Kiss at Woolly Mammoth. Kelly received her BFA in Drama at the prestigious Tisch School of the Arts having studied at Playwrights Horizons Theater School and Stonestreet Acting Studio. She is the first class of Projections and Multimedia Design graduates from the University of Maryland’s MFA in Design through the Department of Theatre, Dance, and Performance Studies.

CHE WERNSMAN (Production Assistant) is in her fifth season at Round House. Previously she managed Handbagged (off-Broadway, Bethesda), Oslo; Gem of the Ocean; Small Mouth Sounds; The Legend of Georgia McBride; “Master Harold”...and the Boys; The Book of Will; How I Learned What I Learned; Or; Caroline, or Change; Miss Bennet: Christmas at Pemberley; on the SM team for Angels in America: Parts I and II. Also at RHT - Father Comes Home from the Wars: Parts 1,2&3; Beauty Queen of Leenane; The Little Prince; A Prayer for Owen Meany; and Once on this Island. DC/Baltimore region: Imagination Stage, National Theatre, Kennedy Center, Folger Theatre, Shakespeare Theatre, Theatre J, Mosaic, Studio, Everyman, Rep Stage, Center Stage, and Olney. Bachelor of Science - Virginia Tech.

MABOUD EBRABIMZADEH (Director of Photography) is a Round House Theatre Resident Artist, previously starring in and serving as Director of Photography for Homebound, and previously seen in The Curious Incident of the Dog in the Night-Time, Oslo, Small Mouth Sounds, The Book of Will, and Bengal Tiger at the Baghdad Zoo. Other DC credits include The Price at Arena Stage; Oil and The Invisible Hand at Olney Theatre Center; Mockingbird at the Kennedy Center; King John and Timon of Athens at Folger Theatre; Water by the Spoonful and Edgar & Annabel at Studio Theatre; and The Pillowman at Forum Theatre. Regional credits include Murder on the Orient Express at Hartford Stage; Disgraced at McCarter Theatre and Milwaukee Rep; The Invisible Hand (Barrymore Award, Outstanding Lead Actor) at Theatre Exile; The Liar at Gulfshore Playhouse; and The Container at Center Stage. Film and television credits include Jessica Jones, Imperium, and Sally Pacholok. www.maboudebrahimzadeh.com.

MINDINMOTION (Editing and Videography) is a video and film production company based in Baltimore, Maryland specializing in the creation of cinematic film, commercial, and music video content. Josh Land and Victor Fink founded MindInMotion in 2012, pooling their talents, resources, and networks with the shared philosophy that collaboration is the key to producing great work. For almost a decade they’ve been combining cutting edge technology with innovative storytelling to move audiences—producing films, commercials, branded content and marketing videos, and working with a diverse clientele from filmmakers to nonprofits and businesses. In a time of short attention spans and a saturation of video content, their work isn’t just watchable, it’s memorable. www.mindinmotion.tv

Sleep Deprivation Chamber CAST

KIM JAMES BEY (Suzanne Alexander) is happy to be returning to Round House with past credits including dialect coaching for School Girls; Or, The African Mean Girls Play and the Helen Hayes awarded production, Once on This Island. Off-Broadway credits include Zooman and the Sign at Center Stage; Salt at Actor’s Studio Free Theatre; and John Houseman’s The American Plan and Can’t Go Nowhere w/Ya. Regional credits include Little Foxes, The
Cherry Orchard, and Six Characters in Search of an Author at Arena Stage; Beneatha’s Place at Baltimore Center Stage; Having Our Say at St. Louis Repertory and Cincinnati Playhouse in the Park; Wake Up Lou Riser at Delaware Theatre Company; and A Raisin in the Sun at Lyric Repertory/Utah. Kim is a certified Associate Teacher of Fitzmaurice Voicework, with multiple credits as a Voice and Dialect coach. Education: Howard University (BFA); Rutgers University (MFA); British American Drama Academy at Oxford (BADA); National Alliance of Acting Teachers; and The Shakespeare Theatre Fellowship in Washington, DC.

DEIMONI BREWINGTON (Teddy Alexander) is a passionate Black storyteller hailing from Las Vegas, Nevada. He currently attends Howard University as a senior student in the Musical Theatre, BFA program. He is excited to be making his debut with Round House Theatre. Recently, Deimoni received a Helen Hayes Award (Best Ensemble) for performing as Justin in the Theater Alliance production of Blood at the Root in 2019. He was last seen at HU in the titular role of the musical, Pippin, earlier this spring. Deimoni seeks to inspire others through performance and interactive arts education.

MARTY AUSTIN LAMAR (March Alexander) is making his Round House debut. Off-Broadway credits include Ms. Evers’ Boys. Regional credits include The Amen Corner at Shakespeare Theatre Company; Little Shop of Horrors at Constellation Theatre; Spunk at Signature Theatre; Elf the Musical at Olney Theatre Center; Choir Boy at Studio Theatre; On the Brink and Let Freedom Ring at the Kennedy Center; Ragtime at Portland Center Stage; Ain’t Misbehavin’ and Hairspray at Weathervane Theatre; and La Traviata at Philips Center for the Performing Arts. Film and TV credits include Silent Dove, Law & Order, and Invega. Marty serves on the faculty of Howard University and is the Director of Music at Metropolitan AME Church. He received an MFA from University of Florida and a BA from Florida A&M.

CRAIG WALLACE (David Alexander) is a Round House Theatre Resident Artist. Craig’s past performances at Round House include the webseries Homebound; A Doll’s House, Part 2; How I Learned to Drive; “Master Harold” …and the Boys; Father Comes Home from the Wars (Parts 1, 2 & 3); Stage Kiss; Permanent Collection; and The Little Prince. Local credits include performances at Ford’s Theatre, Shakespeare Theatre Company, Folger Theatre, and others. Regionally, Craig has been on stages all over the country including Milwaukee Repertory Theatre, Shakespeare Theatre of New Jersey, and Shakespeare Santa Cruz.

DAVID SCHLUMPF (Mr. Edelstein) is making his Round House debut. Regional credits include: Sense & Sensibility, As You Like It, and Timon of Athens at Chicago Shakespeare; Who’s Tommy at Paramount Theatre; Dartmoor Prison at Goodman Theatre; Days Like Today at Writers Theatre; Sweet Smell of Success (Jeff Award, Best Actor) at Kokandy Productions; and Dessa Rose (Jeff Nomination, Best Supporting Actor) at Bailiwick Chicago). David received his MFA in Acting from Roosevelt University’s CCPA. davidschlumpf.weebly.com

JJANA VALENTINER (Ms. Wagner) is a Washington, DC based actress, improver, director, playwright, and makeup artist. Jjana was last seen at Round House in Pride and Prejudice and last seen on stage at Arena Stage’s The City of Conversation. She has worked at various theatres including Folger Theatre, Studio Theatre, Imagination Stage, Rorschach Theatre, Constellation Theatre, Forum Theatre, and The Hub Theatre, among others. She has performed professionally with various improv groups throughout the region for the past 15 years. Jjana has lead corporate workshops utilizing principles of improvisation to promote more effective communication, boost productivity, and foster greater collaboration. She has managed specialized teams of actors who assist in deposition training for Washington, D.C. based law firms. She holds an MFA from the Shakespeare Theatre Company’s Academy for Classical Acting at George Washington University and a BFA from Brigham Young University.

REX DAUGHERTY (Officer Holzer) is a DC based theatre artist and currently serves as the Producing Theatre Artistic Director of Solas Nua. During his five years at Solas Nua, Rex has garnered international acclaim for his productions, earning multiple Helen Hayes Awards and nominations. Recently, his one-man show The Smuggler was listed by The New York Times as one of the best theatre productions of 2019, nationwide. As an actor, he has performed at The Kennedy Center, The Shakespeare Theatre Company, The National Theatre, The Warner Theatre, Ford’s Theatre, Signature Theatre, Round House Theatre, Folger Theatre, Rep Stage, Solas Nua, and Off-Broadway at 59E59. Rex has received three Helen Hayes nominations as part of Outstanding Ensembles and is a member of Actors’ Equity Association.

IMANI BRANCH (Ensemble) is a self-professed Actor, Singer, Mover, and Shaker based in the DMV area. She currently pursues a BFA in Musical Theatre from Howard University and will graduate this spring. Recent stage credits include Fastrada in Howard University’s production of Pippin and the Helen Hayes Award-winning ensemble of Blood at the Root at Theatre Alliance
at Anacostia. Most recently, she acted in Protest in 8, a digital play series with Theatre Alliance, which will premiere in November. She thanks her family, close friends, and God for each blessing. For more information, please visit www.imanibanch.com

**SOPHIA EARLY** (Ensemble) is a proud Howard University BFA Musical Theatre student making her Round House debut. Recent credits include Pippin, Lysistrata, and Milk Like Sugar at Howard University. She has been singing and putting on shows since she was little. From high school drama clubs to Howard University’s Department of Theatre Arts, Sophia has spent years fueling her passion for performing. She got the incredible opportunity to study Shakespeare at the British American Drama Academy (BADA) for their Midsummer in Oxford program at Oxford University. Sophia has also had the opportunity to showcase her voice, becoming a semi-finalist in the 2019 NextGen: Finding the Voices of Tomorrow singing competition, hosted by the American Pops Orchestra.

**JANELLE ODOM** (Ensemble) is a senior Musical Theatre major at Howard University. She is enthralled to be working for the first time with Round House Theatre alongside the esteemed Raymond Caldwell. She made her professional debut in the staged readings of the Word Becomes Action Festival. She can be seen most recently competing as the Top 15 in the national BroadwayWorld Next on Stage contest and Howard Player’s production of Children of Killers. She is passionate about her craft and hopes to get her MFA in the near future to work as a teaching artist. She would like to thank her parents, friends and her wonderful ensemble for pushing her to be the best version of herself.

**MOSES PRINCIEN** (Ensemble) is making their Round House debut. Moses is a Helen Hayes nominated actor for their recent role in The Events at Theater Alliance. The last shows you could have seen them in were Rainbow Theatre Project’s Blue Camp and the first all-Black production of Urinetown: The Musical at Howard University. They enjoy working on new development projects such as the Hothouse New Play Development Series at Theater Alliance and Keegan Theatre’s Alix in Wonderland. They are currently in the process of obtaining a BFA in Musical Theatre from Howard University. Upcoming projects include Day Dream at Huemanati and Virtual Healing for Breaking Ground 2020.

**KAYLA ALEXIS WARREN** (Ensemble) is currently a senior Musical Theatre major at Howard University and is very excited to be working with Round House Theatre. She was last seen as the Leading Player in Howard University’s production of Pippin. Last fall, she made her professional debut at Theater Alliance in the Helen Hayes nominated production of Day of Absence (Courier/ Ensemble). Other recent credits include Jonkonnu and Studio to Stage Cabaret at Howard University. In addition to her acting credits, she is also an experienced choreographer. Recent credits include Urinetown: The Musical at Howard University; A Chorus Line and Avenue Q at MacGuffin Theatre & Film Company; Cabaret and The 25th Annual Putnam County Spelling Bee at Friends Select School; and The Miss District of Columbia Outstanding Teen Pageant 2019.

**RAYMOND O. CALDWELL** (Director) has served as Producing Artistic Director of Theater Alliance since January 2019 and served as the Associate Artistic Director at Theater Alliance from 2017-18. He is a resident director and lecturer in the Department of Theatre Arts at Howard University. His directorial work at Howard includes Breath Boom, I Too Sing America, Fabulation, Anything Goes, Trojan Women, The Children’s Hour, A Midsummer Night’s Dream, and Antigone. Raymond develops applied theatre curriculum for Broad-Futures, a nonprofit that advances the inherent potential of young adults with learning disabilities through workforce training. Additionally, he recently joined the board of the Children’s Chorus of Washington, DC. He holds an MFA in acting with a focus in community outreach and developing new work from The Ohio State University and a BFA in acting from the University of Florida. In 2009, he was the recipient of the Arena Stage Allen Lee Hughes Fellowship, after which he joined Arena’s staff for six consecutive seasons. A DC-based director, he most recently directed Blood at the Root at Theater Alliance and The Frederick Douglass Project with Solas Nua. Raymond has toured nationally and internationally as a performer and directed/developed work throughout the United States, India, Ukraine, Greece, Germany, and the UK.

**OTIS RAMSEY-ZÖE** (Dramaturg) is a care worker, dramaturg, director, and theatre arts educator. He is an adjunct instructor in dramaturgy at Carnegie Mellon University, junior lecturer in Women’s Studies at University of Maryland, and series editor for NoPassport Press’s Dreaming the Americas Series. He has developed new works at such institutions as Sundance Institute, Kennedy Center, Alabama Shakespeare Festival, Playwrights Center, National New Play Network, The Classical Theatre of Harlem, and Arena Stage and by such writers as Tearrance Arvelle Chisholm, Nathan Alan Davis, Colman Domingo, Kirsten Greenidge, Noah Haidle, Michael R. Jackson, Jacqueline E. Lawton, Tarell Alvin McCraney, and Stacey Rose. He was an adjunct instructor in Performing Arts at American University, lecturer of Theatre Arts at Howard University, associate artistic director at banished? productions, Future Classics program coordinator at The Classical Theatre of Harlem, and literary manager at Center Stage. He holds degrees from New York University (M.A. in performance studies) and the University of Notre Dame (B.A. in film, television, and theatre).
Ohio State Murders

CAST

LYNDA GRAVÁTT (Suzanne Alexander – Present) is making her Round House debut. Broadway credits include Cat on a Hot Tin Roof (with James Earl Jones); Doubt (standby); King Hedley II (u/s Ruby); and 45 Seconds from Broadway. Off-Broadway credits include Skeleton Crew at Atlantic Theater; The Hummingbird’s Tour at Theatre St. Clements; The Little Foxes at NYTW; Zooman and the Sign and King Hedley II at Signature Theatre; Crowns at Second Stage; Miss Witherspoon at Playwrights Horizons; Intimate Apparel at Roundabout; and The Old Settler and Dividing the Estate at Primary Stages. Regional credits include Guess Who’s Coming to Dinner? at Arena Stage and Huntington; A Raisin in the Sun at Chautauqua, Westport Country Playhouse, Geva Theatre, and Hartford Stage; Polk County at McCarter and Berkeley Rep; Crowns at Arena Stage; and The Young Man from Atlanta at Huntington and Alley. Television credits include Elementary, Person of Interest, The Good Wife, 30 Rock, all the Law & Orders, One Life to Live, As The World Turns, and All My Children. Film credits include The Delivery Man, Bounty Hunter, I Hate Valentine’s Day, and Who Killed Atlanta’s Children?. Lynda
has received three Audelco Awards, a Helen Hayes Award, and a Connecticut Critics Circle Award. She is a graduate of Howard University and a proud Member of Actors Equity.

BILLIE KRISHAWN (Suzanne Alexander – 1949-1952) is a theatre and film actor originally from Washington, DC. She is a graduate of Duke Ellington School of the Arts and Drew University (BA). Some of her recent local credits include Treasure Island at Synetic Theater; HERstory at The Kennedy Center; Winnie the Pooh and Jumpanji at Adventure Theatre (Helen Hayes Outstanding Youth Performance Award Recipient); Blood at the Root at Theater Alliance; A Civil War Christmas at 1st Stage; Melancholy Play (Helen Hayes Outstanding Lead Actress Award Nominee, Helen Hayes Outstanding Play Award Recipient), The Caucasian Chalk Circle, and Skin of Our Teeth at Constellation Theater Company; Andromeda Breaks and America’s Wives with Capital Fringe; Emilie at WSC AvantBard; How Old is a Hero at Discovery Theatre; and Greensboro Lunch Counter at The Smithsonian’s National American History Museum. Film credits include Water in a Broken Glass and TVOne’s For My Man. She works as a teaching artist in NY, NJ, and the DMV, including the Manhattan Theatre Club’s education program and Tectonic Theater Project.

ANDREA HARRIS SMITH (Aunt Louise) is delighted to return Round House Theatre after previously appearing in Small Mouth Sounds. Local and regional credits include Pipeline at Studio Theatre; Theory at Mosaic Theater Company; Our Town at Olney Theatre Center; A Midsummer Night’s Dream, Pericles, Les Blancs, and Chicago at Oregon Shakespeare Festival; Mules at Magic Theatre, San Francisco; Blues for an Alabama Sky (Critics Circle Award) at TheatreWorks, Bay Area. International credits include A Midsummer Night’s Dream, Hamlet, and Love’s Labour’s Lost at Royal Shakespeare Company, Stratford-upon-Avon and West End; To Kill a Mockingbird at Birmingham Rep/West Yorkshire Playhouse; Film and TV credits include Last Chance Harvey and Doctor Who (BBC). Andrea trained at A.C.T. (American Conservatory Theater) in San Francisco and The Bristol Old Vic Theatre School in the UK.

HEATHER A. GIBSON (Iris Ann) is a DMV actor who received her Bachelor’s of Arts in Theatre from University of Maryland, College Park. She’s so happy to make her Round House Theatre debut! Her theatre credits include Jaleesa in Kennedy Center’s Theatre for Young Audiences’ production of She A Gem, KK The Reporter & HER in Goldie Patrick’s HERStory: Love Forever, Hip Hop, Smart Girl in Adventure Theatre’s Judy Moody & Stink: The MAD, MAD, MAD Treasure Hunt (2018 Helen Hayes Nomination for Best TYA Production) and a countless amount of staged readings and workshops performed at multiple places like Woolly Mammoth, B Street Theatre, Theatre Alliance and Arena Stage. Film credits
include A Killer Conversation and 33rd & Memphis. Heather is currently preparing for two lead roles in A Word: The Series and Gen-Y: The Series.

**REX DAUGHERTY** (Robert Hampshire) is a DC based theatre artist and currently serves as the Producing Theatre Artistic Director of Solas Nua. During his five years at Solas Nua, Rex has garnered international acclaim for his productions, earning multiple Helen Hayes Awards and nominations. Recently, his one-man show The Smuggler was listed by The New York Times as one of the best theatre productions of 2019, nationwide. As an actor, he has performed at The Kennedy Center, The Shakespeare Theatre Company, The National Theatre, The Warner Theatre, Ford’s Theatre, Signature Theatre, Round House Theatre, Folger Theatre, Rep Stage, Solas Nua, and Off-Broadway at 59E59. Rex has received three Helen Hayes nominations as part of Outstanding Ensembles and is a member of Actors’ Equity Association.

**YAO DOGBE** (David Alexander/Val) returns to Round House after appearing in the webseries Homebound. Credits include Fences at American Players Theatre for their 40th Anniversary; Macbeth at Chicago Shakespeare Theater; Richard III and Twelfth Night at Houston Shakespeare Festival; and Othello and Love’s Labour’s Lost at Montana Shakespeare in the Parks. Yao received an MFA in theatre from the University of Houston. Yao was listed as one of Houston’s best actors in 2017 for his performance as Booth in Suzan Lori-Parks’ Topdog/Underdog. Yao recently received an honorary membership into Alpha Psi Omega, the National Theatre Honor Society, by his Alma Mater Norfolk State University. As an Actor/Playwright Yao has had two of his plays produced in his hometown of Virginia, and Washington DC.

**AGYEIWAA ASANTE** (Stage Directions)
See page 7

**VALERIE CURTIS-NEWTON** (Director) is the Head of Directing at the University of Washington’s School of Drama. She also serves as the Artistic Director for The Hansberry Project, an African American theatre lab. She has worked with theatres across the country including The Guthrie Theater, Seattle Repertory Theatre, Intiman Theatre, Actors’ Theatre of Louisville, Alabama Shakespeare Festival, Seattle Children’s Theatre, The Mark Taper Forum, New York Theatre Workshop, among others. She has been awarded the National Endowment for the Arts/Theatre Communications Group Career Development Grant for Directors, the Stage Directors and Choreographers Foundation’s Gielgud Directing Fellowship, Theatre Puget Sound’s Gregory Fall Award for Sustained Achievement, Seattle Times 13 Most Influential Citizens of the last decade, the Seattle Stranger Genius Award in Performance, and the Crosscut Courage Award for Culture.

**MARTINE KEI GREEN-ROGERS** (Dramaturg)
See page 7

**SHERRICE MOJGANI** (Lighting Designer)
See page 8

**LARRY FOWLER** (Sound Designer) is a Philadelphia based theatre sound designer, radio imaging producer, and music producer whose work spans over 20 years. Theatre companies Larry has designed for include Arden Theater, Wilma Theater, Azuka Theater, Interact Theater, Theater Horizon, People’s Light, New Paradise Labs, Simpatico, Theater Exile, The Lantern Theatre, Denver Center, Trinity Rep, ELeon Dance, Danse4Nia and Khaleah London Dance. He is a three-time Barrymore Award nominee for his work on Blood Wedding (Wilma Theater, 2017), Peter and the Starcatcher (Theater Horizon, 2018), and Hype Man (Interact Theater, 2018). In broadcast radio, Larry has been an in-studio producer and board operator for Radio One, Inc. in Philadelphia and is currently an imaging producer, voice over artist and content editor for Healthcare Now Radio.com, an online radio station with a focus in healthcare technologies and logistics.

**KELLY COLBURN** (Visual Effects Designer)
See page 8

**CHE WERNSMAN** (Production Assistant)
See page 8

**MABOUD EBRAHIMZADEH** (Director of Photography)
See page 8

**MINDINMOTION** (Editing and Videography)
See page 8
CAROLINE CLAY (Ella Harrison) is a twenty-five-year veteran of stage, film and television, making her Round House debut. She has appeared on Broadway in the Tony Award-winning productions of The Little Foxes, Doubt, and The Royal Family and as consultant to regional training programs around the world. Her film and television credits include Morning Glory, The Heights, House of Cards, Law & Order and Law & Order: Criminal Intent. Clay received a 2018 Helen Hayes Award nomination for Best Actress for the role of Faye in Studio Theatre’s production of Skeleton Crew, directed by Patricia McGregor. She is currently on faculty at her alma mater, the Duke Ellington School of the Arts. She holds a BFA in Theatre Arts from Philadelphia’s University of the Arts and an MFA in Performance from University of Maryland: School of Theatre, Dance, and Performance Studies. She is a playwright and active deviser, committed to telling the stories of unsung women of color in history.

TIMOTHY DOUGLAS (Director) is a theatre director, actor, and educator. He is a recipient of the Lloyd Richards Director Award from the National Black Theatre Festival and currently serves as Distinguished Artist in Residence at Emerson College, as well as an Associate Artist with Cincinnati Playhouse in the Park where he has staged the world premiere of Keith Josef Adkins’ Safe House, Jitney, Buzzer, Clybourne Park, The North Pool, The Last Firefly, a mixed-race Mother & Sons, and his African-American take on Horton Foote’s The Trip to Bountiful. Previous Round House directing credits include Gem of the Ocean, Father Comes Home From The Wars (Parts 1, 2 & 3), Two Trains Running, Permanent Collection, and A Lesson Before Dying. Other directing credits include Jason Reynolds’ Long Way Down for the Kennedy Center, The Color Purple for Portland Center Stage, and the China tour of Ayad Akhtar’s Disgraced for Ping Pong Productions at the historic Great Theatre. He also served as director on productions of Seven Guitars for Yale Repertory Theater; Nina Simone, Disgraced, and King Hedley II for Arena Stage; Richard II for Shakespeare & Company; and off-Broadway with Yellowman for the Billie Holiday Theatre and Brontë for Alloy Theatre Company.

SHERRICE MOJGANI (Lighting Designer) See page 8

LINDSAY JONES (Sound Designer) is a composer and sound designer for theatre, film and television. Broadway credits include The Nap, Bronx Bombers, and A Time To Kill. Off-Broadway credits include Slave Play at New York Theatre Workshop; Privacy and Dry Powder at Public Theater; Mankind and Bootycandy at Playwrights Horizons; Rx at Primary Stages; and many others. Regional credits include South Coast Repertory, Arena Stage, Goodman Theatre, McCarter Theatre Center, The Old Globe, Steppenwolf Theatre Company, Guthrie Theater, Hartford Stage, Chicago Shakespeare Theater, Lookingglass Theatre Company and many others. Film/television scoring work includes The Brass Teapot for Magnolia Pictures, A Note of Triumph: The Golden Age of Norman Corwin (2006 Academy Award Winner and Best Documentary Short Subject) for HBO Films. Lindsay is a founding member of the Theatrical Sound Designers and Composers Association (TSDCA) and The Collaborator Party. www.lindsayjones.com

CHE WERNSMAN (Production Assistant) See page 8

MABOUD EBRAHIMZADEH (Director of Photography) See page 8

MINDINMOTION (Editing and Videography) See page 8

OTIS RAMSEY-ZÔE (Dramaturg) See page 10
PANEL DISCUSSIONS

Inspiration & Influence: Exploring Adrienne Kennedy

- Panel discussions will be streamed on Round House’s YouTube page and will remain available for later viewing. Free and open to the public.

MONDAY, NOV 16, 7 PM ET: INFLUENCE & IMAGINATION
A panel of contemporary playwrights whose work was influenced by Adrienne Kennedy, moderated by EISA DAVIS and featuring ZAKIYYAH ALEXANDER and HARUNA LEE.

MONDAY, NOV 30, 7 PM ET: ACTING ADRIENNE KENNEDY
A panel of actors who have previously performed in Adrienne Kennedy plays, moderated by NICOLE A. WATSON and featuring CAROLINE CLAY, CRYSTAL DICKINSON, and MIKÉAH ERNEST JENNINGS.

MONDAY, DEC 7, 7 PM ET: CRITICAL REFLECTIONS
A panel examining the critical and academic response to Adrienne Kennedy’s work, moderated by Dean of the College at Princeton University JILL DOLAN and featuring Washington Post theatre critic PETER MARKS, Minneapolis Star Tribune theatre critic ROHAN PRESTON, and multidisciplinary artist and art critic REGINA VICTOR.

MONDAY, DEC 14, 7 PM ET: THE BLACK AVANT GARDE
A panel exploring the history, evolution, and impact of avant-garde and experimental works by Black artists, moderated by RAYMOND O. CALDWELL and featuring multidisciplinary performance artists DANIEL ALEXANDER JONES and HOLLY BASS.

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All donors who express their commitment to Round House Theatre through a planned gift become members of the Street 70 Legacy Society. Membership involves no dues, obligations, or solicitations, but it does allow us to recognize you for the plans you have made, and it may inspire generosity in others. Thank you to the following Street 70 Legacy Society members who have generously included Round House Theatre in their estate plans.

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Your gift to the Resilience Fund will help Round House create unique virtual programs, like Adrienne Kennedy: Inspiration and Influence, and prepare for a bold return to live performances in 2021. Gifts of any amount are greatly appreciated.

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With your support, Round House will continue fulfilling our mission to enrich our community though bold, outstanding theatrical and educational experiences, even in the face of a pandemic.

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

READ MORE AT
RoundHouseTheatre.org/MissionValues

OUR VALUES:
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LAND ACKNOWLEDGEMENT
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:
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Education Program Manager: Kathleen Mason
Education Assistant: Patrick Joy*
Lead Teaching Artists: Ian Anthony Coleman Kelsey Hall Brandon McCoy
Faculty: Agyeiwaa Asante Ashley Barrow Desiree Chappelle

**HONORARY COUNCIL**

Esthy and James Adler
Sue Ann Berlin
Don Boardman* Jean Carlson
Bunny Dwin*
Donna W. Eacho*
Burt Fishman
Stuart Greenfeig*
Reba Immergut*

**LEADERSHIP**

Artistic Director: Ryan Rilette
Managing Director: Ed Zakreski

**ARTISTIC**

Artistic Assistant: Agyeiwaa Asante

**PRODUCTION**

Production Manager: Jesse Aasheim*
Assistant Production Manager/Company Manager: Sara Patterson

**DEVELOPMENT**

Director of Development: Veronica Kannan
Development Officer: Dina Goldman*
Development Operations Manager: Helen Aberg
Institutional Giving Manager: Katelyn Maurer
Special Events & Development Associate: Taylor Brandt

**MARKETING & COMMUNICATIONS**

Director of Marketing & Communications: Hannah Grove-DeJarnett Associate Director of Marketing & Communications: Katie Atkinson
公共 Relations & Partnerships Manager: Jasmine Jiang*

**ADMINISTRATION**

General Manager: Tim Conley
Facilities Manager: Liz Sena*
Executive Assistant and Board Liaison: Carter Rice

**AUDIENCE SERVICES**

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

*Member of the Equity, Diversity, Inclusion, and Accessibility Staff Workgroup.

*Formed Round House Theatre Trustees

*Ex-officio

*Artist Representatives

**ROUND HOUSE THEATRE** is one of the leading professional theatres in the Washington, DC, area, producing a season of new plays, modern classics, and musicals for more than 55,000 patrons each year at our 352-seat theatre in Bethesda. Round House has been nominated for more than 197 Helen Hayes Awards and has won more than 37, including four “Outstanding Resident Play” Awards, the “Outstanding Resident Musical Award,” and the Charles MacArthur Award for Original New Play in 2016. Round House’s lifelong learning and education programs serve more than 5,000 students each year at its Education Center in Silver Spring and in schools throughout Montgomery County. Cornerstone programs include Free Play, which provides free tickets to teens and college students; the year-round Teen Performance Company, which culminates in the student-produced Sarah Metzger Memorial Play; Summer Camp for students in grades K-12; and a full slate of classes for adults and youth.
Artistic Director: Sarah Rasmussen
Managing Director: Michael S. Rosenberg
Special Programming Director: William W. Lockwood, Jr.

ARTISTIC
Resident Producer: Debbie Bisno
Associate Artistic Director: Nicole A. Watson
Director of Education & Engagement: Brooke Boertz
Artistic Engagement Manager: Paula Alekson

PRODUCTION
Director of Production: Dixie Uffelman
Stage Supervisor: Stephen J. Howe

MARKETING
Director of Presented Events Marketing: Andrea Cuevas
Visual Communications Manager: Carolina Vargas
Community Outreach and Press: REALMN Productions, LLC
Toni Isreal, Founder/CEO
Genetta Robinson, Community Outreach
Amanda Haynes, Press
Marshay Monet, Press

Digital Media Services:
The Aber Group Inc.
Amanda Lee, Account Director
Anastasia Tomorskaya, Digital Marketing Specialist
Allen Liu, Account Coordinator
Jay Aber, President
Sam Leung, Vice-President

DEVELOPMENT
Director of Development: Lindsey Forden
Digital Fundraising & Development Operations: Matthew Finnerty

ADMINISTRATION
General Manager: Mindy Richardson
Management Assistant & Producing Coordinator: Cory Dunn
Director of Finance: Natalia Armoza
Business Manager: Austin Brecht
Director of Information Technology: Charlotte Hussey

PATRON EXPERIENCE
Director of Patron Experience: Nikki Cooper
Patron Services Staff:
Melissa R. Reich
Heather Kayan
Rebecca Mariman
Charles Phox

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About
McCarter Theatre Center

McCarter’s mission is to create world-class theater and present the finest performing artists for the engagement, education, and entertainment of our community.

We are committed to:
- Sharing *stimulating, diverse* and *provocative* stories.
- Working at the intersection of *art* and *scholarship*.
- Making the arts *accessible* to a *broad range* of audiences.

An independent, non-profit regional theater, we live in the heart of the new Princeton University Arts District and provide programs all over Princeton, Trenton, and throughout central New Jersey.

Pictured above: McCarter’s community Block Party to celebrate the new season, August 2018.
HOW DO YOU PLAN FOR CATASTROPHE? Virologist Nathan Wolfe, named one of Time’s 100 Most Influential People in the World for his work tracking Ebola and swine flu, proposed pandemic insurance years before the novel coronavirus outbreak. No one bought it. Now, in a post-COVID world, we hear his story—presented entirely digitally. The Book of Will playwright Lauren Gunderson returns with a time-jumping tale based on the life and work of Nathan Wolfe (who also happens to be her husband). An interactive deep dive into the profundities of scientific exploration and the harrowing realities of facing your own mortality, The Catastrophist is a world premiere theatrical experience built of and for this moment in time.