A BOY AND HIS SOUL

BY COLMAN DOMINGO
DIRECTED BY CRAIG WALLACE
A year ago, when we first entered lockdown, we began production on Homebound, our 10-episode web series about stay-at-home life in DC, which was shot entirely on phones by the actors themselves in their own homes wearing their own clothes for costumes. This fall, we shot The Work of Adrienne Kennedy: Inspiration & Influence on our stage, but with no set, limited costumes (again, pulling mostly from actors' closets), and actors using scripts. As with Homebound, each of the plays we filmed for the Adrienne Kennedy Festival were rehearsed and filmed in only a week. American Dreams and The Catastrophist, both co-productions, were filmed elsewhere using similar means—American Dreams was broadcast live from the actors' homes, and The Catastrophist was filmed on a bare stage in California.

With A Boy and His Soul, we return to the Round House stage for a full production for the first time since we closed our Teen Performance Company productions of Freak and How the Moon Would Talk on March 8, 2020. While we can’t yet invite you as our audience into the theatre, this is the first time in a year that we’ve been able to fully rehearse a play and to stage it with a complete set and costumes on our stage. While we are filming instead of performing every night, unlike everything else we have done so far, this show was fully rehearsed, staged, and filmed while running straight through the show—just as you would see it live in the theatre! While this isn’t the full recovery that we had hoped for by this point, it’s a big step in the right direction, and one that we hope you’ll celebrate with us.

We expect that there will be one more phase in our pandemic programming before we return to normality. At some point, we plan to welcome socially distanced, masked audiences to watch shows in person, and hope that we will be able to offer a digital version that is filmed in front of a live audience for those folks who don’t feel comfortable returning in person yet. While we’d love to give you specific dates on when that phase will start and, more importantly, when it will end and we’ll return to normal attendance with no masks required, we simply can’t at this time. As we have throughout the pandemic, we will follow all Federal, State, and County guidelines, with your safety and that of our artists and staff as our number one priority.

Thank you for your patience and for engaging with our digital programming. We can’t say thank you enough—especially to our subscribers and donors whose continued support has truly made it possible for us to make it through this last year. Theatres were among the first businesses to close and will be among the last to return to normal programming, but with your ongoing support, Round House will continue to thrive.

RYAN RILETTE | ARTISTIC DIRECTOR  ED ZAKRESKI | MANAGING DIRECTOR
CREATIVE TEAM
Scenic Designer ......................... PAIGE HATHAWAY
Costume Designer ....................... IVANIA STACK
Lighting Designer ....................... HAROLD F. BURGESS II
Sound Designer .......................... MATTHEW M. NIELSON
Props Master ............................. KASEY HENDRICKS
Dramaturg ............................... NAYSAN MOJGANI
Production Stage Manager ............ CHE WERNSMAN*
Director of Photography .............. MABOUD EBRAHIMZADEH

Running Time approximately 70 minutes with no intermission.

*Actors’ Equity Association ("Equity"), founded in 1913, 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
When Ryan asked me to direct Colman Domingo’s A Boy and His Soul, I jumped at the chance. The play is funny, irreverent, and moving. It’s about Black folks, Black love, and Black family. And most and best of all, it’s about Black music. Soul music. From the days before MTV and mp3s. When your local DJ was as important as the mayor. Songs by The Stylistics, The O’Jays, and Gladys Knight and the Pips were shared by everyone in the household and brought whole communities together. We didn’t have equality, but we did have Earth, Wind & Fire.

If you know this music, come take a trip with us down memory lane. If you don’t know this music, come celebrate with us the redeeming, healing power of soul.

Enjoy.
KEEPING IT COMPLICATED, WITH COLMAN DOMINGO

By NAYSAN MOJGANI

AN AUTOBIOGRAPHICAL SOLO SHOW ABOUT A YOUNG BLACK MAN coming to terms with his identity in the ‘70s and ‘80s and coming out to his family as gay: that sounds like a setup for something heavy and depressing and painful. But in Colman Domingo’s hands, we instead get a buoyant story of love and acceptance and support and Black joy. This subversion of our expectations speaks volumes about Domingo as an artist, as well as the need for a more honest range of Black stories in our culture.

In a conversation between Domingo and Tessa Thompson for Interview Magazine from 2016, he explained that he “started writing because I saw such a huge lack of complex stories about the inner city. Anything I would see at the theatre, it’s all about poverty, drugs, abuse in the black home. I didn’t come from that home and I’m from the inner city. I grew up with people who went to Martha’s Vineyard as well as people who sold crack cocaine... I really try to set up my plays so that people are thinking, ‘Oh, you’re starting with a stereotype.’ Have a loud, brash, street talking girl who’s just so colorful. I know that sister, she’s absolutely real. And then I smash that stereotype and we see the heart of this person as well... I like setting up each archetype and then just punching sticks through them. ‘Oh, you think it’s going to be this type of play? Gotcha!’”

It’s in that impulse—to complicate, to make it messy—that the greatest art is so often found. Even in the roles Domingo picks as an actor, this impulse is clear: his Broadway debut in Passing Strange, for instance, where he bitterly comments as a closeted choir director that he and the main character are “just two brothers... passing for black folks;” or his work in The Scottsboro Boys, making audiences laugh and applaud a brutal miscarriage of justice, and then making them dwell in the discomfort of that experience; or the code-switching of his character Cutler in the recent Ma Rainey’s Black Bottom.

In a 2009 essay for Broadway.com, Domingo offers an origin story for A Boy and His Soul. He describes cleaning up after a closing shift as a bartender and singing Donny Hathaway’s “Someday We’ll All Be Free” with a regular who was lending him a hand, both of them finding in the song and the shared experience an articulation of the worries and pains of their day. But it wasn’t until months later, after the patron had gone through rehab and gotten long-needed medical care and reunited with his family, that Domingo began writing the play. The seed of A Boy and His Soul is in both ends of that arc—the pain and the recovery, the wound and the healing—and it’s the shared moment of music that bridges the two.
**BIOS**

**RO BODDIE** (Jay) returns to Round House, where he previously appeared in "Master Harold"...and the Boys. Off-Broadway credits include Socrates at The Public Theater; Appomattox at 59E59 Theaters; and A Play is a Poem at Atlantic Theater Company. Select regional credits include Pipeline at Studio Theatre; A Play is a Poem at the Mark Taper Forum; Blueprints to Freedom at La Jolla Playhouse; Skeleton Crew at The Old Globe; The Mountaintop at Cleveland Playhouse; Ma Rainey's Black Bottom at Baltimore Center Stage; and The Whipping Man at Milwaukee Repertory Theatre. Television credits include The Good Wife, Elementary, Person of Interest, and Unforgettable. Ro is an alumnus of University of the North Carolina School of the Arts.

**COLMAN DOMINGO** (Playwright) is a Tony, Olivier, Drama Desk, and Drama League Award nominated actor, director, writer and producer. Colman has recently received his Honorary Doctorate in Humane Letters from Ursinus College. He is a Juilliard School Creative Associate and on faculty of the Yale School of Drama. He has starred in some of the most profound films in recent years such as George C. Wolfe's Ma Rainey's Black Bottom, Barry Jenkins' If Beale Street Could Talk, Steven Spielberg's Lincoln, Lee Daniel's The Butler, Ava DuVernay's Selma and Nate Parker's Birth of a Nation. He stars in the upcoming films, Jordan Peele's Candyman and Janicza Bravo's Zola. He stars on HBO's Euphoria as Ali. He recurred on Steven Soderbergh's series The Knick. As a writer, his plays and musicals include Dot (Samuel French), Wild with Happy (Dramatist Play Service) and A Boy and His Soul (Oberon Books), the Tony Award-nominated Broadway musical Summer: The Donna Summer Musical, and Geffen Playhouse's groundbreaking musical Light's Out: Nat King Cole. His plays have been produced by The Public Theater, Vineyard, La Jolla Playhouse, Humana Festival of New American Plays, New York Stage and Film, A.C.T, The Tricycle Theater in London, Brisbane Powerhouse in Australia, among others. He is the recipient of a Lucille Lortel, Obie, Audelco, and GLAAD Award for his work. His production company, Edith Productions, has a first look deal with AMC Studios for which he is developing television, film, theatre, and animation projects. He is currently writing a new musical for The Young Vic in London/Concord Music and hosting Season 3 of his series, Bottomless Brunch at Colman's, across AMC platforms.

**CRAIG WALLACE** (Director) is a Round House Theatre Resident Artist making his Round House directorial debut. Craig’s past performances at Round House include 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.

**PAIGE HATHAWAY** (Scenic Designer) is a Round House Resident Artist, returning after designing The Curious Incident of the Dog in the Night-Time; School Girls; Or, The African Mean Girls Play; A Doll’s House, Part 2; How I Learned to Drive; The Book of Will; and Or. Other DC credits include Right to be Forgotten at Arena Stage; Ain’t Misbehavin’, John, and The Gulf at Signature Theatre; the Queens Girl Rep at Everyman; South Pacific, Thurgood, and Godspell at Olney Theatre Center; and Familiar at Woolly Mammoth. Regionally, she designed Matilda, Cinderella, Jerome Robbins’ Broadway, and A Chorus Line at the Muny; A Midsummer Night’s Dream at Arden Theatre; and Sweat at Asolo Repertory Theatre. Paige is a member of USA 829. She received her BFA from the University of Oklahoma and MFA from the University of Maryland. PaigeHathawayDesign.com Instagram: @paigehathawaydesign

**IVANIA STACK** (Costume Designer) is delighted to return to Round House Theatre, where she is currently a Resident Artist. Her work has been seen at many regional and DC area theatres including Arena Stage, Woolly Mammoth Theatre Company (Company Member), Seattle Repertory Theatre, Ford’s Theatre, Kennedy Center Family Theatre, Center Stage, Everyman Theatre, The Second City, The Contemporary American Theatre Festival, Signature Theatre, Imagination Stage, Olney Theatre Center (Associate Artist), Studio Theatre, Theater J, Constellation Theatre, Andy’s Summer Playhouse, Pointless Theatre, Synetic Theatre, Forum Theatre, Theatre Alliance, Rorschach Theatre, The Karski Project, Metro Stage, and Gala Hispanic Theatre. She has an MFA in design from the University of Maryland, College Park.

**HAROLD F. BURGESS II** (Lighting Designer) returns to Round House, where previous credits include Homebound; A Doll’s House, Part 2; and A Year with Frog and Toad. DC credits include Breath Boom and My Children! My Africa! at Studio Theatre; Aubergine, Thurgood, and Grounded at Olney Theatre Center; Trayf, Broken Glass, Another Way Home, and The Sisters Rosensweig at Theatre J; Big River at Adventure Theatre; and Unexplored Interior at Mosaic Theatre Company. Regional credits include Be Here Now, Murder on the Orient Express, Radio Golf, Dinner With Friends, The Importance of Being Earnest, Sweat, Aubergine, Dot, and Death of A
Salesman at Everyman Theatre; and productions for Rep Stage, Imagination Stage, Northern Stage (VT), and several local universities. Harold is the recipient of a 2020 Maryland State Arts Council Independent Artist award. He holds an MFA from the University of Maryland and is the Director of the College Park Scholars Arts program. Harold is a member of United Scenic Artists, Local 829. HaroldBurgessDesign.com

MATTHEW M. NIELSON (Sound Designer) returns to Round House, where design and composition credits include Homebound, Spring Awakening, The Legend of Georgia McBride, The Book of Will, Two Trains Running, Around the World in 80 Days, and A Prayer for Owen Meany. DC-area credits include Arena Stage, Ford’s Theatre, the Kennedy Center, Woolly Mammoth, Signature Theatre, Olney Theatre Center, Studio Theatre, Theatre Alliance, CATF, and The Smithsonian. Off-Broadway credits include The Public Theatre, Lincoln Center, and 59e59. Regional credits include Denver Performing Arts Center, Cincinnati Playhouse, Milwaukee Rep, Portland Center Stage, Actors Theatre of Louisville, Philadelphia Theatre Company, and Barrington Stage Company. Film/TV credits include The Curious Incident of the Dog in the Night-Time, Oslo, Small Mouth Sounds, The Legend of Georgia McBride, Or, The Book of Will; and A Prayer for Owen Meany. Che has worked as an AEA Stage Manager in the DC/Baltimore region for the past two decades, with shows at Imagination Stage, The National, The Kennedy Center, Folger Theatre, Shakespeare Theatre Company, Theatre J, Studio, Everyman, Rep Stage, Center Stage, and Olney Theatre Center. She earned a Bachelor of Science from Virginia Tech.

KASEY HENDRICKS (Props Master) is thrilled to be returning to Round House. Previously she has worked on A Doll’s House, Part 2; Oslo; Gem of the Ocean; How I Learned to Drive; Small Mouth Sounds; The Legend of Georgia McBride; Handbagged; The Book of Will; Miss Bennet: Christmas at Pemberley; Angels in America; Caroline, or Change; Or; Cat on a Hot Tin Roof; Seminar; Rapture, Blister, Burn; and many more. During the summer season, she has worked as the Props Master at Wolf Trap Opera; some of her shows include Tosca!, Madame Butterfly, La Traviata, The Marriage of Figaro, Carmen, and Rigoletto. She has also worked at many other theatres in the area, such as Synetic Theater (credits include Hamlet, Romeo and Juliet, Much Ado About Nothing, Beauty and the Beast, Sleeping Beauty), Constellation Theater, Imagination Stage, and Olney Theatre.

MABOUD EBRAHIMZADEH (Director of Photography) is a Round House Theatre Resident Artist, previously serving as Director of Photography for The Work of Adrienne Kennedy: Inspiration & Influence and Homebound and previously seen in Homebound, 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 and McCarter Theatre; 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. MaboudEbrahimzadeh.com

CHERY WERNER (Production Stage Manager) is so happy to back for her fifth season at Round House! Some of her favorite RHT credits include The Curious Incident of the Dog in the Night-Time; School Girls; or, The African Mean Girls Play; Handbagged (Off-Broadway, Bethesda); Oslo; Gem of the Ocean; Small Mouth Sounds; The Legend of Georgia McBride; Or; The Book of Will; and A Prayer for Owen Meany. Che has worked as an AEA Stage Manager in the DC/Baltimore region for the past two decades, with shows at Imagination Stage, The National, The Kennedy Center, Folger Theatre, Shakespeare Theatre Company, Theatre J, Studio, Everyman, Rep Stage, Center Stage, and Olney Theatre Center. She earned a Bachelor of Science from Virginia Tech.

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NAYSAN MOJGANI (Dramaturg) has recently joined the staff of Round House Theatre as Associate Artist for Literary & New Plays, in which capacity he serves as in-house dramaturg and leads the theatre’s new work program. As a theatre scholar, director, and dramaturg, Naysan has worked on new and classic work with theatres around the country, including La Jolla Playhouse, MOXIE, Theatre de la Jeune Lune, Theatre Squared, Malashock Dance, and Arena Stage (where he previously served as Literary Manager), 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. He currently lives in Northern Virginia with his wife and their two children.
Soul music, soul food, soul brother, soul train.

Beginning in the mid-twentieth century, the word “soul” became deeply associated not just with the artifacts of Black culture, but with a sense of Blackness itself. In the music world, it began in the 50s as a term for an emerging genre of jazz, called soul due to the direct influence of the structures and rhythm of gospel music. From there it jumped and became solidly tied to gospel-inflected rhythm and blues, which became one of the leading pop genres of the last 50 years. It also expanded to describe the traditional food of the Southern slave and freed Black, with Ebony writer Lerone Bennett Jr. noting in 1961 “Soul became to some men a mystic quality connected in some tenuous way with ‘down-home’ food,” going on to caution that “soul is an extremely complex quality that cannot be associated in a one-to-one way with collard greens.” It even was used to describe Black facial hair—the soul patch originated with Black jazzmen, most notably Dizzy Gillespie.

The common thread here is a connection to shared roots among a group of people deliberately cut off from those roots, and the construction of a community among a group all-too-often isolated and splintered.

“Now what is soul? It’s the last to be hired, the first to be fired, brown all year-round, sit-in-the-back-of-the-bus feeling. You’ve got to live with us or you don’t have it.”
—Nathaniel “Magnificent” Montague, Billboard, May 23, 1964

When one looks at soul music through this lens, it falls directly in line with the history of African American music since the musical traditions of enslaved West Africans combined with Christian hymns under the brutal conditions of American fields and plantations to create the first African American form of music, the spiritual. The spiritual begat the blues, which begat jazz, which begat R&B, which begat soul, which begat funk, which begat hip-hop, and all of them are begat from a need to give voice to and provide a salve for the suffering of the African diaspora in America.

One of the things that set soul apart from its forebears, however, was the level of “mainstream” (i.e., white) success the genre saw. Among the Black community, soul music was a shared vocabulary and a shared experience that brought Black folks together across the nation and across age groups, tuning in to their radio stations, to hear the voices and tunes of their people. But soul musicians were played on white radio stations too. Their successes were tracked on Billboard’s Soul chart, but also on the generic pop charts. Record labels such as Motown were owned and run by Blacks, and songwriters and producers were often racially integrated teams. Soul music—like so much of the best Black artistry, from August Wilson to Basquiat—represents both the depths of Black pain and the peaks of Black joy and success.

And that full range of existence, everything that is being Black in America, that is Soul.

What puts the “soul” in soul?

By Naysan Mojgani

DIZZY GILLESPIE
During the height of the Soul era, the genre was dominated and defined by several major regional variations. The key cities associated with these variations are marked on the map below, along with the associated record labels, distinguishing characteristics, and a few examples of each. Chicago, New Orleans, and Los Angeles also made noteworthy contributions to the development of the genre.

**Detroit, MI**
- Major label: Motown Records
- Strong rhythm, borrowed call-and-response form from gospel
- Simple structure, but high production values
- Populatively-oriented, played on pop radio
- Commercially successful, especially in crossover appeal
- Examples: Jackson Five, the Supremes, Stevie Wonder, Marvin Gaye, the Temptations, Gladys Knight & the Pips

**Memphis, TN**
- Major labels: Stax Records, Hi Records
- Heavy use of horns
- Rooted in the church
- Stax notable for being integrated almost from the beginning
- Examples: Otis Redding, Isaac Hayes, Al Green

**Muscle Shoals, AL**
- While not necessarily associated with a style of soul, Muscle Shoals was one of the capital cities of the genre (if not the entire American music industry) due to its status as the home of FAME Studios, an iconic recording studio, as well as the slightly-less-significant Muscle Shoals Sound Studio, founded by former FAME session musicians. Artists who recorded hits in Muscle Shoals include Percy Sledge, Aretha Franklin, Wilson Pickett, Etta James, and many others.

**New York, NY**
- Major label: Atlantic Records
- Closely associated with Stax (Atlantic handled distribution for Stax until 1968) and with Muscle Shoals (many Atlantic artists recorded music at FAME)
- Commercial juggernaut
- Similar sound to Memphis Soul, including the reliance on horns and gospel motifs, but with more popular appeal
- Examples: Aretha Franklin, Solomon Burke

**Philadelphia, PA**
- Major label: Philadelphia International Records
- Extensive string and horn arrangements
- Heavily influenced by doo-wop vocals and jazz structure
- Very personal and emotional lyrics
- Defined by the song-writing team of Gamble & Huff
- Examples: Patti LaBelle, Teddy Pendergrass, Lou Rawls
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:
Facebook.com/PiscatawayConoyTribe
PiscatawayConoyTribe.com

Support indigenous rights organizations on a national or global level:
Native American Rights Fund: NARF.org
Cultural Survival: CulturalSurvival.org
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A land acknowledgment is a formal statement that recognizes and respects Indigenous peoples as the traditional stewards of a given geographic area. We share ours as part of Round House’s ongoing efforts toward equity and anti-racism.
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ROUND HOUSE THEATRE

Everyone deserves a defender.

THROW ME ON THE BURNPILE AND LIGHT ME UP
BY LUCY ALIBAR
DIRECTED BY RYAN RILETTE

BEGINS STREAMING ON MAY 3

...and it'll be okay.
WE’RE GONNA DIE
BY YOUNG JEAN LEE
DIRECTED BY PAIGE HERNANDEZ

BEGINS STREAMING ON JUNE 14

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