

A HANUKKAH CAROL, or GELT TRIP! THE MUSICAL

November 20 - December 22, 2024

| From Round House's Leadership



Producing a world premiere musical—especially one as ambitious as *A Hanukkah Carol*, or *GELT TRIP the Musical!*—is one of the most challenging undertakings for a theatre company. The sheer number of people and amount of funding required to create a new musical of this scale far exceeds that of a typical show in our season. We are incredibly grateful to everyone who has come together to make this possible, especially commercial producers Daryl Roth, Jim Kierstead, and Feelin' Gelty, as well as show sponsors The GPS Fund, David & Sherry Smith, Bonnie & Alan Hammerschlag, Martha Newman & Brian Sutton, Ellen & Jon Bortz, Nan Beckley, Gil & Rona Eisner, and others. We truly could not have brought this show to life without their extraordinarily generous support.

At Round House, we believe in being transparent about our finances, though we don't typically share the costs of individual shows outside our Board of Trustees. However, during a recent trip to London, we interviewed the creator of a successful new West End musical who said he always shares the exact cost of each new production with audiences to highlight the resources required to create shows of this magnitude. Inspired by this idea, we're doing the same: the total cost of *A Hanukkah Carol*, excluding Round House's full-time staff, is over \$800,000. While we expect strong ticket sales, even if the show reaches its goal, ticket revenue will only cover 61% of the total cost. We rely on the generosity of donors like you to cover the remaining expenses.

If you believe in the importance of taking risks on new musicals like this, we hope you'll consider including Round House in your end-of-year charitable giving. Whether it's an extra \$10 added to your ticket purchase or becoming a sponsor for one of our future shows, every donation helps make productions like this possible. You can donate with check or credit card, donate appreciated stock, or via your Required Minimum Distribution from your

retirement plan. It's never too late to join in the fun— a number of the sponsors listed above were moved at our Backers Audition and Inside Look to join us, and we are grateful for your support whenever it comes.

Thank you for your consideration, and best wishes for a joyous holiday season and happy new year.

Thank You to our Sponsors

The 2024-2025 Season is sponsored by Linda J. Ravdin and Don Shapero



David and Sherry Smith

"With everything we've all been through over the last few months, we need to laugh, and sponsoring A Hanukkah Carol is a way we felt we could help! When we moved here from Northern California six years ago, we found a welcoming community and made beautiful friends through Round House. May the spirit of friendship and theatre bring joy to us all!"

THE GPS Fund

The GPS Fund

"Is there a better way to celebrate a holiday season than with friends, laughter, music, a spirit of hope, and room for everyone at the table? We are deeply committed to Round House's mission of Theatre for Everyone and are pleased to be able to support this world premiere of a delightful new musical!"



Bonnie and Alan Hammerschlag

"When we first heard the music by Aaron Kenny and the clever words of Rob Berliner and Harrison Bryan, we knew this project was in expert hands. It is not often one can support a brand-new musical, and although this comedy has lots of laughs, it also has the heart and soul of a story we want to see. It is our hope that, with time, it will become a tradition! So it is with special pride we get to help bring this production to the Round House Theatre stage and, hopefully, into your hearts."

About this Performance

***A Hanukkah Carol, or GELT TRIP! The Musical* runs approximately 90 minutes with no intermission.**

Any video and/or audio recording of this production is strictly prohibited.

A Hanukkah Carol is produced by special arrangement with Daryl Roth, Jim Kierstead, and Feelin' Gelty.

| Creative Team

Music Director

Angie Benson

Scenic Designer

Andrew Cohen

Costume Designer

Ivania Stack

Lighting Designer

Max Doolittle

Sound Designer

Scott Stauffer

Illusion Designer

Ryan Phillips

Puppet Designer

Genna Beth Davidson

Properties Coordinator

Andrea "Dre" Moore

Orchestrator

Charlie Rosen

Copyist

Danielle Gimbal

Keyboard Programmer

Randy Cohen

Dramaturg

Gabrielle Hoyt

Associate Director/Choreographer

Caitlin Ort

Associate Music Director

Lucia LaNave

Puppet Movement Director

Harrison Bryan

Music Assistant

Paige Rammelkamp

Casting Director

Sarah Cooney

Production Stage Manager

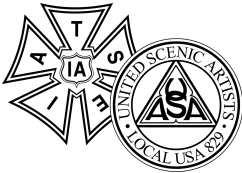
Che Wernsman*

Assistant Stage Manager

Taylor Kiechlin*

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

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



The Director/Choreographer is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



| Cast

in order of appearance

Dickensian Orphan...and more

Katrina Michaels*

Chava Kanipshin

Samantha Sayah*

Barb Kratzyt...and more

Bekah Zornosa*

Mom...and more

Aviva Pressman*

Dad...and more

Steve Routman*

Mimi Marley...and more

Kit Krull*

Hanukkah Past...and more

Nicole Halmos*

Hanukkah Present...and more

Jordan Friend*

| Understudies

Dickensian Orphan/Barb Kratzyt/Mimi Marley Understudy

Lily Burka

Dad and Hanukkah Present Understudy

Brian Lyons-Burke

Mom and Hanukkah Past Understudy

Sarah Cooney

Chava Kanipshin Understudy

Bekah Zornosa*

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



Production

Production Assistant

Carrie Edick

Wardrobe Head

Hannah Herold

Automation Head

Michael Hanlon

Lightboard Operator

Steven Burrall

Sound Engineer

Delaney Bray

Sound Assistant (A2)

Sarah Velkovich

Wardrobe Crew

Tsaitami Duchicela, Liah Westlyn

Deck Crew

Natasha Morales Alfaro Elizabeth, Ellen Mitchell

Follow Spot Operators

Ileana Blustein, Kristop Rosario

Crew Swing

Ainsley Priest

Costume Shop Assistant

Regan McKay

Lightboard Programmer

Cody Whitfield

Draper

Jenn Bae

First Hand

Jessica Utz

Crafts

Cheyenne Hill, Joshua Kelly, Channing Tucker

Stitchers

Sam Eisenstein-Bond, TyQuria Fountain, Benjamin T. Rafky, Katie Stomps

Wigs

LaShawn Milton

Electricians

Max Abramovitz, Zavar Blackledge, Sarah Mackowski, Kristop Rosario, Sam Wilhelm

Carpenters

Nadir Bey, Ro Burnett, Ben Champion, Gerardo Soriano Contreras, Barrett Doyle, Grace Duggan, Elijah, Lauren Evans, Ethan Gilliam, Michael Hanlon, Troy C. Johnson, Joshua Cole Lucas, Ellen Mitchell, Jack Moxley, Dylan Rutemiller, Will Stutzman, Sophia Tiedt

Scenic Artists

Danielle Harris, Alexandra Lopez, Karis Sneed

Sound Crew

Lois Proeller, Sarah Velkovich

| The Band

Conductor/Keyboard

Angie Benson

Guitar

Oliver Dyer

Percussion

Erika Johnson

Violin

Andrea Vercoe

Woodwinds

Patrick Plunk

Musical Numbers

A Hanukkah Carol

Hanukkah Carolers

It's a Miracle!

Dickensian Orphan, Full Company

Click *Block*

Chava

Click *Block* (Reprise I)

Chava

#cursed

Mimi Marley, Ensemble

A Bubbe Ditty (Biddy Bum)

Hanukkah Past

A Light in the Dark

Past Chava, Past Barb, Past Harry

Us Against the Bullies

Hanukkah Past, Ensemble

Click *Block* (Reprise II)

Chava

Hurt People

Mimi Marley, Full Company

The Present Is a Gift

Hanukkah Present

The Girl I Used to Know

Barb, Mom, Dad, Chava

Ignorance and Want

Hanukkah Present, Ensemble

Hanukkah Yet to Come

Ensemble

Dead to Us

Full Company

Rekindled

Chava

It's a Miracle! (Finale)

Chava, Full Company

| **From A Christmas Carol to A Hanukkah Carol**

By Gabrielle Hoyt, Dramaturg

“A *Hanukkah Carol*...sounds crazy, no?”

A little bit, yes! And that’s the point.

As an American Jewish woman, I always find the holiday season a mixed blessing. Don’t get me wrong, I love walking through a neighborhood decked out with Christmas lights (or even a mall blaring “Rudolph the Red-Nosed Reindeer”!). But such trappings of joy contain a seed of sadness: these season’s greetings are not quite for me. And often, efforts at inclusion—the tiny menorah next to the towering Christmas tree, the “Happy holidays” that really mean “Merry Christmas”—only reinforce my outsider status.

These feelings of alienation only get more pronounced when engaging with a Christmas classic like Charles Dickens’s *A Christmas Carol*. Dickens’s record, when it comes to the Jews, is complex. Having created an outrageously antisemitic character in *Oliver Twist*’s Fagin, Dickens claimed surprise when Jewish advocates of the time voiced their dismay. The author expressed regret and even revised the novel, but regardless of intent, many of his stories unabashedly embraced the antisemitic tropes of his time. In Ebenezer Scrooge, for example, Dickens fashions a miser who lends money, has a pointed nose, bears a Hebrew first name, and partners with a man called Jacob. Ebenezer Scrooge and Jacob Marley aren’t explicitly Jewish. Through these details, however, Dickens associates their greed, selfishness, and cruelty with Jewish signifiers. *A Christmas Carol* in its modern iterations is certainly not antisemitic...but the Victorian England that birthed it was.

Which is why, perhaps, when I first heard the opening of *A Hanukkah Carol* (spoiler, it’s a rousing chorus of “Ma’oz Tzur,” which accompanies the lighting of Hanukkah candles), I started to cry. Don’t get me wrong, the musical is laugh-out-loud funny, with a heartwarming, universal message: that we all have the capacity for change, and that, in changing ourselves, we can heal the world. It’s also a show that centers Jewish traditions and faith, repurposing *A Christmas Carol*’s famous plot while upending its antisemitic elements. Chava, the millennial heroine of *A Hanukkah Carol*—and the musical’s Scrooge stand-in—is far from perfect. She’s self-obsessed, status-driven, and shallow. Chava has become this way because she’s forgotten her Jewish values and abandoned her Jewish community. It is only in reaffirming these values and returning to her community that she finds her way to healing. A love letter to Jewish mothers and foods, to Macy’s and “Ma’oz Tzur,” to *Fiddler on the Roof* and Costco and Yiddish sayings and eight nights of light, *A Hanukkah Carol* belts out an infectious message that everyone can hear. If you’re reading this, it is, in some way, for you. And if you, like me, have waited a long time to see Jewish joy onstage: this show, at last, is for us.

Hanukkah in America

By Gabrielle Hoyt, Dramaturg

PRESERVING THE REAL HOLIDAY SPIRIT

ALL Christians and Jews concerned with the banishment of God from our society and the dismantling of our Judeo-Christian Western culture should take action to save our nation's celebration of Christmas and Chanukah.

We must never accept the substitution of the word "holiday" for the season and should only send Christmas or Chanukah cards, give Christmas or Chanukah gifts and attend only parties named Christmas and/or Chanukah. We should never allow the nonsense excuses of "separation of church and state," "diversity" or "pluralism" to destroy our culture.

Because government agencies are forced to remove religious decorations, we should be praying that private homes, office buildings and stores will proudly display even more of them.

Let's do something about this situation before it is too late.

MICHAEL FUSCO, Mineola

I RECENTLY watched the tree-lighting ceremony at Rockefeller Center and, except for a rendition of "Silent Night," there was little reference to Christmas.

So what, may I ask, is the Rockefeller Center tree all about?

I thought it was there to mark the joy we Christians feel at celebrating the birth of Christ. It is sad that the people who put up the tree need to be reminded of this.

RHODA KNIGHT KALT
Manhattan

IT'S very hard to be a 5-year-old Jewish boy at this time of year. I get very sad when I am driving in the car in Brooklyn and I look at all the lights and decorations hanging across the avenues. I drove with my mom up Avenue N and Avenue U and I did not see any decorations hanging over the streets that made me think of Chanukah.



LOST CHILD: There was scant reference to Jesus at Rockefeller Center's tree-lighting. N.Y. Post, Susan May Tell

I love all the lights and decorations. But I don't understand why their aren't any six-pointed stars, menorahs or dreidels hanging up. All I see are wreaths, Christmas trees, Santas, bells and five-pointed stars. It really wouldn't be hard to make a five-pointed star into a six-pointed one.

My mom told me that these decorations are for everyone to enjoy. So how come none of them remind me of my holiday? Chanukah is "the festival of lights" but I don't see any lights for Chanukah hanging. Please try and add some Chanukah decorations next year. I'm sure there are other children who must feel like I do.

HARRISON FUCHS
Brooklyn

In 1997, *A Hanukkah Carol's* original conceivor, Harrison Bryan, sent a screed to the *New York Post*. A writer even at age five, Harrison was indignant at what he perceived as Hanukkah's second-fiddle status to Christmas. He observed that it "wouldn't be hard to make a five-pointed star into a six-pointed one" and

urged municipal authorities to festoon the streets with Hanukkah-themed decor. What five-year-old Harrison didn't realize, though, is that even the premise of his critique—that Hanukkah is an American holiday worthy of public recognition—was revolutionary.

You may have heard (or may have said yourself) that Hanukkah is a minor holiday, mentioned nowhere in the Torah. This was and is accurate...in a way. The truth is, Jewish communities have marked the holiday for millennia. Dreidels trace back to the Venetian ghetto (or Ireland or Germany; many claim the invention of the dreidel!). The practice of passing out gelt originates from Sephardic enclaves in Italy and Yemen. The use of candles dates to 18th-century Eastern Europe, when these light sources became less expensive than the traditional olive oil. All such traditions only came together to form what American Jews considered "Hanukkah," however, a little over a century ago.

In the late 19th and early 20th centuries, the significance of Hanukkah in America increased alongside the country's swelling Jewish population. Fleeing successive waves of antisemitism that swept Russia and Eastern Europe, this generation of Jewish immigrants wanted to participate in the dream of American prosperity. Families began exchanging presents in December, interpreting Christmas as a holiday associated not just with Christianity, but with national identity. Concerned about a potential rapid loss of cultural integrity, community leaders of the 1920s began emphasizing Hanukkah as a tradition that could incorporate both Jewish practices and American abundance.

Still, Hanukkah didn't attain juggernaut status till after World War II. Following the Holocaust, American Jews found themselves the largest Jewish population in the world, newly aware of the tenuous nature of their own existence. Hanukkah, a holiday dedicated to Jewish tenacity and survival, took on fresh relevance. Though American Jewish assimilation occurred at an ever-faster clip, Hanukkah remained a mainstay: a distinctly Jewish ritual in which families could partake even if they drifted away from other religious or cultural traditions.

The characters of *A Hanukkah Carol* are invited to think about Hanukkah's past, present, and future. Whether or not you celebrate this specific midwinter holiday, the musical invites you to do the same. After all, as its evolution makes clear, Hanukkah is both capacious and enduring, with room for multiple observances, experiences, and traditions. The festival of light means something because of the meaning we've given it. This holiday season, what meaning will you make? And how will you make a cold winter night just a little warmer?

| An Interview with the Creators

In the midst of A Hanukkah Carol rehearsals, dramaturg Gabrielle Hoyt interviewed Aaron Kenny (music), Rob Berliner (book & lyrics), Harrison Bryan (book & original concept), and Marlo Hunter (direction & choreography) about developing a new musical, balancing comedy and sincerity, and making Bubbe laugh.

This interview has been condensed for clarity and length.

When did you first encounter *A Hanukkah Carol*?

Harrison Bryan: In December 2018, I was eating baked ziti around the table with my Bubbe (my grandmother!) and my family on one of the eight nights of Hanukkah. I had been asked to write a Hanukkah-themed ten-minute play. And it dawned on the entire family that there had not been an adaptation of *A Christmas Carol* for Hanukkah. I did a quick Google search, found nothing conclusive, and said, “This is my path. This is the way!” And overnight, I was visited by my own spirits of Hanukkah. I didn’t sleep, wrote the thing, brought it in the next morning, and it was staged in only a few hours after that. And then from there, in finding the opportunity to work with two songwriters whom I cared for and who cared about the idea, it took off.

Rob Berliner: Aaron and I had been writing songs together for several years, and Harrison was introduced to me via Aaron’s work with him on a different project. *A Hanukkah Carol* won me over with the title page. It stopped me in my tracks. I was very excited by Harrison’s enthusiasm for the holiday and for the potential of a project like this, as a Jewish person myself.

Aaron Kenny: I had the same reaction that Rob had, but from the other side of things. I’m not Jewish, but taking *Christmas Carol*, and being creative and carving our own path was just so exciting. Who are the spirits? What is the setting? What is the musical world of that?

Marlo Hunter: I came on in the summer of 2022. I only had the title at first. And—I tell this story, because I think it speaks to my journey as a Jewish person working on this show—my first response to it was, I’m not interested in Jewish parody. I didn’t know what it was. But I opened the script to read it, and it was evident from the first page that there was something very, very special about this piece, and about the writers themselves—the degree of craft and the depth of it, and how smart it was! It was unlike anything I had ever read.

Theater people love to talk about new play development, but musical theater development is even wilder. What would you like our audience to know about that process?

Marlo Hunter: There is a number our audience will see—a brand-new number—that didn't exist a month ago. It would be interesting for the audience to see a snapshot of the day we created it. The first discovery was, “They don't need to sing all of these lyrics because we've already said it.” So then, you cut musical material, right? But you can't just cut musical material, because then they're only singing half of a verse or half of a chorus, and that's structurally strange. So then, how do you solve that problem? Maybe Aaron, our composer, will play underscoring beneath dialogue to account for the cut melody. And then, you think you've got it! But Rob, our lyricist, will say yes, but rhythmically, there's a lot of space now between those lines. So now we need spoken words in between the musical lines. This is just one-quarter page of musical theater development! Which is why it takes a deep collaboration, a strong group, and so much time.

Harrison Bryan: In writing plays without music, there can be a fun ruthlessness about removing and replacing. When you're dealing with songs and music, it's hard not to feel more attached to the material because of how much care and concentration goes into it every single time. What the audience is seeing today is where we are today, with the people who we are with. And that is not hampering us. That is actually a beautiful embrace of the present moment.

Rob Berliner: Everybody had told me as a songwriter that you're going to have more cut songs than kept songs. I deluded myself into thinking that we were going to be an exception...and a good number of them are still here from the beginning, which means they've survived tonal shifts. They've survived massive rewrites. They've survived audience reshaping. But we've made those big changes because we're all on the same page about making the show better at any opportunity.

Aaron Kenny: I had invited Alan Menken to come along to an industry reading—high standards, you know! And he said, “You guys found the balance between comedy and heart, which is not easy to do.” It's shifted over the years, and still continues to shift, this balance between having fun, but also having a moving story.

Marlo, I think it is hard to conceive just how creatively enmeshed in the material the director of a new work can become. How have you approached your role in this process?

Marlo Hunter: I don't come from a place where I'm thinking, “How do I put my fingerprint on this?” I feel like I am a conduit between the material on the page and the actors who are going to come into the room. I think of it as brushing out a knot. As I'm working on material for the first time, I'm combing through, and then I might hit something, and then we have a discussion about it, and then we keep working until everything makes sense. Once it makes sense, then there are no rules. Once you understand what the rules are, then you can break them, you can do whatever you want! But I need to understand what's

on the page. Until I understand what the rules are, I can't break them or make new ones.

Harrison, this concept started as something that was yours—now, it's ours, which involves, on your part, a certain letting go. How have you cultivated that mindset?

Harrison Bryan: I view myself from a multi-hyphenate lens. This process has a direct relationship to my actor self as well as my writer self. When I'm acting in a show, it is as much mine as it is the writer's, as it is the ensemble's, as it is the director's, as it is the character's that I'm bringing to life. When I'm working on the other side of the table as a writer, that mentality does not shift in the slightest. I don't know if it works until we play it in the space with the other people. Then, once we've played it, it is no longer my choice. It is the room's choice. This show specifically has always been a gift. It has always been a love letter to my traditions and my experience—a love letter to Hanukkah celebrations and to the Christmas celebrations too. So, I ride that energy. I ride that wave, and I think we're all in a more communal place because of it. And on the flipside of that...the initial goal remains. Every day in rehearsal, I'm watching, and I'm thinking about it from the perspective of my parents and my sister and my Bubbe.

Aaron, your music holds together the show: not just the discrete numbers, but underscoring, incidental music, and more. How do you pay attention to each individual note while keeping an eye on the bigger picture?

Aaron Kenny: When working on a longer-form musical, my collaborators and I sit down and plot out the big tentpole moments—the drama. And then we ask, how is music associated with that? So we go in, and we start writing, and we start working on songs. But you don't know what you have as a whole until you hear it as a whole. It's very easy to get so bogged down in the modularity of a particular scene or a particular song and to try to finesse it into what you think can be the best. And then, all of a sudden, you're watching it in a reading or listening to it in a larger context, and your perspective can completely shift, as you discover something new about it that connects it to the rest. The vibe, the progression—it all has to work together. We talk a lot about energy and pacing, which is very appropriate to music, which has all these different tempos. But it's all connected.

Rob, your writing is deeply felt at times, and riotously funny at others. And then it all has to rhyme! From all those necessities, how are you creating a unified whole?

Rob Berliner: On this project, from the very beginning—from that title page alone—there is a contradiction. The idea of juxtaposing Hanukkah with *A Christmas Carol* is inherently two things at once. This entire journey has been about the balance. When we began, we were writing a parody of *A Christmas*

Carol, but also an adaptation of it and an homage to it. We were writing a show that was for us, and for Jewish audiences, but also very much for everyone. We say we like it to be authentically Jewish, but not exclusively Jewish. This show is a comedy. It's a comedy, but it's also a drama. A morality play. There are a lot of contradictions at work. But walking that line, lyrically, musically, dramatically, is the joy of it. How can we include enough direct homages to Dickens? How about references to *Fiddler on the Roof*? And then, jokes? How can we keep all those elements at play? That's been the fun for me as a lyricist and co-creator of the show. From every perspective, we always want to be surprising and delighting.

And what could be more Jewish than an irresolvable conflict that is also very funny?

Rob Berliner I've got like 10 more minutes worth of this answer, but I'll save it for another time.

| Jordan Friend

Hanukkah Present...and more



Jordan Friend (Hanukkah Present...and more) is a NYC and DC-based actor and singer-songwriter, and is delighted to be making his Round House Theatre debut. DC-area credits include *A Delicate Ship* and *Old Soul* at 4615 Theatre and *Disgraced* at NextStop Theatre. Regional credits include *Rock of Ages* at Sharon Playhouse (dir. Hunter Foster) and the west coast tour of the new musical *Mystic Pizza* (dir. Casey Hushion). Jordan's Jewish sci-fi multimedia play, *Candlelight* (co-created with Jenna Place), was developed at Olney Theatre. During lockdown, he performed a virtual tour of his solo OCD rock musical, *Old Soul*. Jordan's original music has been featured by world-renowned recording artist Ben Folds and is available on all major platforms. Cabaret/Performance Fellowship, Eugene O'Neill Theatre Center. BFA, Ithaca College.

Instagram: @jordanwfriend

www.yourfriendjordan.com

Nicole Halmos

Hanukkah Past...and more



Nicole Halmos (Hanukkah Past...and more) is delighted to be making her Round House Theatre debut! DC credits include *The Cake* (Helen Hayes Award for Outstanding Lead Performance in a Play) at Prologue & Next Stop Theatres; *The Squirrels* at Maryland Ensemble Theatre; *The Alchemist* at Shakespeare Theatre Company; and *A Christmas Carol* at Ford's Theatre. As a member of the Obie Award winning Target Margin Theatre Co., Nicole was seen Off-Broadway in *Hamlet*; *Mother Courage and Her Children*; *Dido and Aeneas*; *The Seagull*; and *Faust*. Regional credits include *Galileo* at Yale Rep; *Sweeney Todd* at Baltimore Center Stage; *Wit* at Dallas Theatre Center; *Our Town* at Triad Stage; *Who's Afraid of Virginia Woolf* and *Cabaret* at The Embassy Theatre; *August*, *Osage County*, *Carrie*, *Assassins*, and *The Prom* at The Cumberland Theatre.

Kit Krull

Mimi Marley...and more



Kit Krull (Mimi Marley...and more) is thrilled to make his Round House Theatre stage debut after participating in last year's Capital New Play Festival production of *limp wrist on the lever*. DC-area credits include *Drunk Shakespeare* at Sage Theatre and *The Naked Mole Rat Gets Dressed* at Merriweather Post Pavilion/Drama Learning Center. Other credits include *She Kills Monsters* at Silver Spring Stage; *The 25th Annual Putnam County Spelling Bee* at Arts Collective; and *A Midsummer Night's Dream*, *Spring Awakening*, and *As You Like It* at Howard Community College.

Instagram: @kitkrull

Katrina Michaels

Dickensian Orphan...and more



Katrina Michaels (Dickensian Orphan...and more) is delighted to make her DC debut in this world premiere production! NYC credits include *Hoi Polloi* at Theatre Row; *Dracula* at 13th St Rep; and *Rhinoceros* at Inwood Shakespeare. Regional credits include *Little Shop of Horrors* and *Pride and Prejudice* at Creede Repertory; *Tribes* and *Spelling Bee* at Florida Repertory; *Peter and the Starcatcher* at Orlando Shakespeare, Eagle Theatre, Argyle Theatre, Creede Repertory, and Winnepesaukee Playhouse; *The 39 Steps* at Depot Theatre; *Twelfth Night* at Colonial Shakespeare; *Cabaret* at Broward Stage Door; *A Midsummer Night's Dream* at Winnepesaukee Playhouse. Tour credits include *Much Ado About Nothing* and *Kindness*. International credits include Off-West End Award-winning *La Maupin*; *No For An Answer* at the Arcola; and *A Soldier's Woman* at the Cockpit. Instagram: @katmichaels27

| Aviva Pressman

Mom...and more



Aviva Pressman (Mom...and more) is grateful to be returning to the DC theatre community after many years away. DC theatre credits include *Five Little Monkeys* at Adventure Theatre and *Astro Boy and the God of Comics* at Studio Theatre. Off Broadway, they have performed at Madison Square Garden and The Public, and regionally, they've been seen everywhere from South Coast Repertory to Musical Theater West to Disney Concert Hall. Aviva's voice can be heard in multiple animes and commercials, and their one-woman show *DEADLIFT* was produced in Los Angeles and Philadelphia to rave reviews. They toured internationally for Amazon Prime as one of the Chattering Order of Saint Beryl for the show *Good Omens*. www.avivapressman.com

| Steve Routman

Dad...and more



Steve Routman (Dad...and more) has appeared in the DC-area productions of *Awake & Sing!* at Arena Stage (Zelda Fischandler, Director); and *Eleanor* at Ford's Theatre (Helen Hayes Award Nomination). His Broadway credits include *La Bete* and *Broadway*. Steve has performed across the country's regional theaters in over 70 productions, including *Rough Crossing*, *Anything Goes*, *The Chosen*, *The Underpants* (CT Critics Award), and *Taming of the Shrew* (Kevin Kline Nomination). Film and Television credits include *Killers of the Flower Moon*, *The Trial of the Chicago 7*, *Fosse/Verdon*, and *Inside Llewyn Davis*. Additionally, Steve has appeared at the New York City Opera, Glimmerglass Opera, New Haven Symphony, and is an award-winning lyricist in the BMI Lehman Engel Workshop. www.Steveroutman.com

| Samantha Sayah

Chava Kanipshin



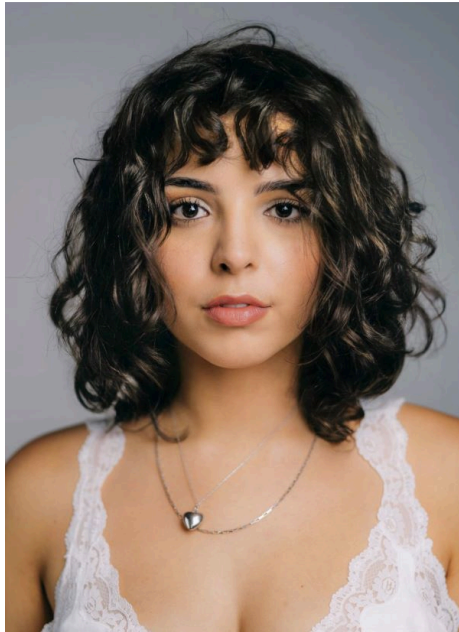
Samantha Sayah (Chava Kanipshin) is verklempt to be spreading Hanukkah joy at Round House Theatre this season! As an actor, singer, and musician based in NYC, favorite theatre credits include *Girl in Once* and *Sister Act* at Geva Theatre Center; *Buddy: The Buddy Holly Story* at Florida Repertory Theatre; *Outlook: Not So Good* at The Tank; *Junie B.'s Essential...* National Tour; Disney Cruise Line; and Tokyo Disney Resort. Film credits include *My Sister's Wedding* and *The Bigfoot Club* with In The Garage Productions. You can stream her original music on Spotify, Apple, and Amazon Music. Love to her family and to her husband, Dante. Special thanks to Danny and Meghan at HAA, and to Harrison, Rob, Aaron, and Marlo, for trusting her with the role of a lifetime.

Instagram: @samanthasayah

www.samsayah.com

| Bekah Zornosa

Barb Kratzyt...and more



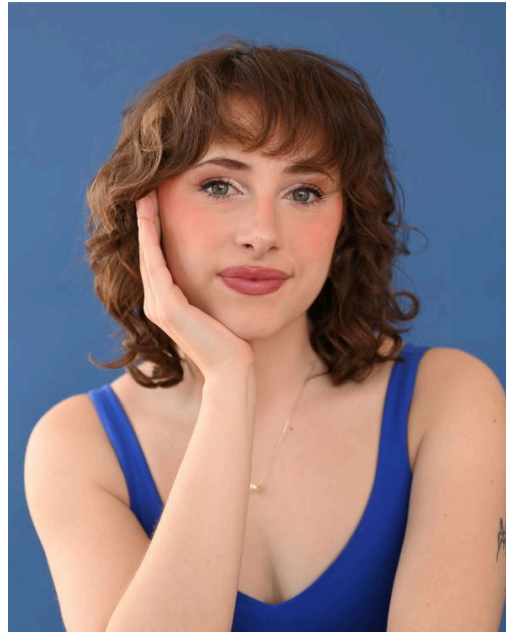
Bekah Zornosa (Barb Kratzyt...and more) is so happy to be back at Round House Theatre for *A Hannukah Carol*. Previous Round House credits include “*We declare you a terrorist...*” and *She Sings Me Home* (reading). DC credits include *King Lear* at Shakespeare Theatre Company; *Sanctuary City* at Arena Stage; *There’s Always the Hudson* at Woolly Mammoth Theatre Company; and *West Side Story* Concert at Olney Theatre Center. Regional credits include *ALIEN/NATION* at the Williamstown Theatre Festival (Director Michael Arden); *Buddy: The Buddy Holly Story* at North Shore Music Theatre; and *Pipeline* at Everyman Theatre. TV/Film credits include *Trivia at St. Nick’s* on Hallmark; *The Floaters* (upcoming feature); *Human Theories* (upcoming feature); and *Evil Lives Here* on Discovery. Training: American University Musical Theatre, Fiasco Theater FTI 2023.

Instagram: @bekahzornosa

bekahzornosa.com

| Lily Burka

Dickensian Orphan, Barb Kratzyt, and Mimi Marley Understudy



Lily Burka (Dickensian Orphan, Barb Kratzyt, and Mimi Marley Understudy) is thrilled to be making her Round House Theatre debut after participating in the 2023 workshop of *A Hanukkah Carol*. International Tour credits include *The Sound of Music* (directed by Jack O'Brien). DC-area credits include *Beautiful: The Carole King Musical* at Olney Theatre Center; *Nate the Great* and *Wake Up, Brother Bear!* at Imagination Stage; *You're a Good Man, Charlie Brown* at Adventure Theatre; *Frankenstein* at NextStop Theatre; and *Shakespeare in Love* at Keegan Theatre. Regional credits include *A Recipe for Disaster* (Initial Reading) at Windy City Playhouse. Education: Lily holds a BA in Musical Theatre and a BA in Psychology from American University.

Instagram: @lilyburka

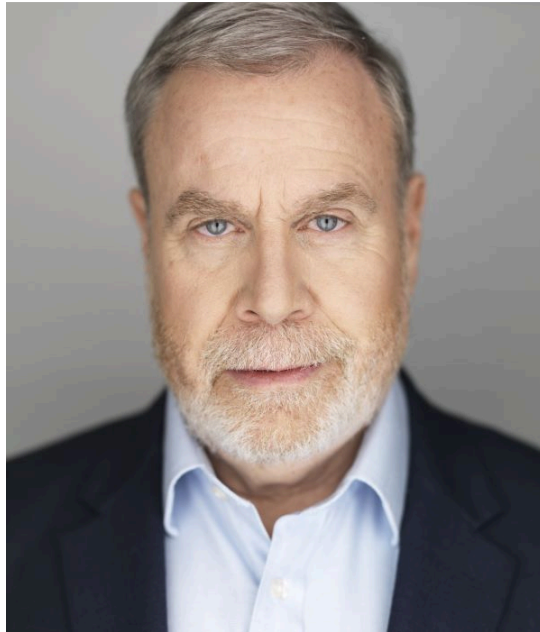
www.lilyburka.com

| Sarah Cooney

Sarah Cooney (Mom and Hanukkah Past Understudy) See Creative Team bio.

Brian Lyons-Burke

Dad and Hanukkah Present Understudy



Brian Lyons-Burke (Dad and Hanukkah Present Understudy) is thrilled to make his Round House Theatre debut. DC credits include *Jersey Boys* at Toby's Dinner Theatre; *Urinetown* and *The Mystery of Edwin Drood* at Lorton Arts Center; *Little Shop of Horrors* at Constellation Theatre Company; *The Bridges of Madison County* at Red Branch Theatre; *Annie* and *Spamalot!* at Way Off Broadway. Other credits include *Murder on the Orient Express*, *A Christmas Carol* and *The Producers* (WATCH award for Best Supporting Actor) at Little Theatre of Alexandria; *Sweeney Todd* (WATCH Award for Best Supporting Actor) at The Arlington Players; and *An Empty Plate at the Cafe Du Grand Boeuf* at Silver Spring Stage. Film and television credits include *The Marshall*, *The Only Ones*, and *Evil Kin*.

| Aaron Kenny

Composer



Aaron Kenny (Composer) is excited for *A Hanukkah Carol*, his first full-length stage musical, to have its world premiere at Round House this year! An Australian composer based in NYC, Aaron is celebrated by ASCAP as a “Composer to Watch,” as well as winning Australian Young Composer of the Year, and a Telly Award for Best Music/Jingle for *Etihad*. His Off-Broadway debut, *On Your Mark!*, is available on Music Theater International. With lyricist Rob Berliner, he has received a Fred Ebb Award Finalist nod and a Hollywood Music in Media Awards nomination. As the Music Assistant to Alan Menken, Aaron has worked on the music and scores to the films including *Beauty and the Beast*, *Aladdin*, *The Little Mermaid*, *Disenchanted*, and *Spellbound*. Additionally, he has worked on stage musicals including *A Bronx Tale* (Broadway) and *Hercules* (West End). Most recently, he has worked with Stephen Schwartz on the film score to *Wicked*.

| Rob Berliner

Book and Lyrics



Rob Berliner (Book and Lyrics) is a musical storyteller, performer, flight attendant, and Mets fan, and is thrilled to be launching *A Hanukkah Carol* with Round House Theatre. As a lyricist, he has been distinguished as a finalist for the Kleban Prize on four occasions, and for the Fred Ebb Award along with composer Aaron Kenny. While *A Hanukkah Carol* is Rob's debut musical as a writer—a full-circle moment, having first gotten his Equity card performing in *A Christmas Carol*—he also contributed lyrics to The Chase Brock Experience's oldies-inspired dance-theater work *BIG SHOT* (NC/Off-Broadway). His multiple updates to Cole Porter's "You're the Top" have been sung by the likes of Ann Harada, Santino Fontana, and Laura Osnes at various galas, and by Alan Cumming and Liza Minnelli...in rehearsal. Proud affiliations include BMI Lehman Engel Musical Theatre Advanced Workshop, Dramatists Guild, AEA, SAG-AFTRA, "the tribe," and Northwestern University. There are miracles all around!

Instagram: [@rob.berliner](https://www.instagram.com/rob.berliner)

www.robberliner.com

| Harrison Bryan

Book and Original Concept



Harrison Bryan (Book and Original Concept) is a multi-hyphenate theatre artist, actor, playwright, puppeteer, producer, and is grateful to be returning to Round House Theatre where he was previously seen as Christopher Boone in *The Curious Incident of the Dog in the Night-Time* (Helen Hayes nomination). A proud member of The Dramatists Guild, The Alliance of Jewish Theatre (TheatreMacher Fellowship), and guest artist in residence at Windridge Farm, Harrison is a two-time Finalist at Sondheim's Write-A-Play Festival and recipient of the 2019 New York Innovative Theatre Award. Harrison has performed Off-Broadway at The Cherry Lane, The Daryl Roth, Atlantic Stage 2, and The Sheen Center, with written work at MCC's FreshPlay Festival, Broadway's Comedy Club, FringeNYC, and The O'Neill's Puppetry Conference. His new musical, *BALLS: The Monster-Catchin' Musical Comedy*—featured on NintendoLife and Kickstarter—premieres in NYC next year. Harrison lives in Brooklyn with their beautiful wife and two cats, only a block away from the incredible real-life Hanukkah Fairies who raised him.

Instagram: @hahaharrisonbryan

www.HarrisonBryan.com

Marlo Hunter

Director and Choreographer



Marlo Hunter (Director/Choreographer) is thrilled to be making her Round House (and DC) directing debut with *A Hanukkah Carol*. Marlo was named a “2022 Woman to Watch on Broadway” and won The Callaway Award for *Unlock’d*, which she directed and choreographed Off-Broadway (World Premiere, The Duke Theater). Select Off-Broadway credits include Director & Choreographer of TheaterWorks USA’s *Cat Kid Comic Club: The Musical* (World Premiere, *NY Times* Critic’s Pick, 2024 NY Off-Broadway Alliance Award nominee for Best Family Show), which is currently on a National Tour (Kirk Douglas Theatre at CTG – LA, Seattle Children’s Theater, Emerson Colonial Theater, Boston); Director of *Picking Up Speed* by Alex Wyse; Choreographer of *Lips Together, Teeth Apart* starring America Ferrara at 2second Stage; Associate Director of *Clueless: The Musical* starring Dove Cameron [Amy Heckerling, book] at The New Group; Director of *American Morning* by Timothy Huang at ART NY (Prospect Musicals). Select regional credits include Director/Choreographer of *Up and Away* (World Premiere, Pittsburgh CLO); Director/Choreographer of *My Life is A Musical* (World Premiere) at Bay Street Theater; Director/Choreographer & Co-Story of *Island Song* (World Premiere) at Adirondack Theatre Festival; Director/Choreographer of *Date of a Lifetime* (World Premiere) at NJ Rep; Choreographer of *Travesties*, starring Sam Waterston, at Williamstown Theatre Festival, Long Wharf Theatre. Marlo is currently helming the *Ever After* musical, produced by Kevin McCollum, with Music by Zina Goldrich, Lyrics by Marcy Heisler, and Book by Kate Wetherhead. Her feature film directorial debut, *American Reject*, is available on Amazon, Apple + and features Kathleen Monteleone (also screenplay), Keala Settle, Annaleigh Ashford, Billy Ray Cyrus, and Angelica Hale. The film debuted at festivals in fall 2020 where it garnered multiple honors, including Best Narrative Feature at the BendFilm Festival. Additional Film/TV credits include Director of *Mystic*

Christmas for Hallmark, which aired in 2023 (starring Jessy Schram, Chandler Massey, and Patti Murin) and *Trivia at St. Nick's*, premiering this fall on Hallmark and featuring *A Hanukkah Carol's* own Bekah Zornosa. Marlo holds a B.A. in English/Dramatic Literature from Princeton University. She lives in Manhattan with her husband and two children.

www.MarloHunter.com

| Angie Benson

Music Director

Angie Benson (Music Director) is honored to make her Round House debut with *A Hanukkah Carol*. DC credits include *Soft Power*, *HAIR*, *Pacific Overtures*, and *The Color Purple* (Helen Hayes Award, Best Musical) at Signature, *Through the Sunken Lands* at The Kennedy Center, *Fun Home* at Studio Theatre, and *Elf* and *Singin' in the Rain* at Olney Theatre Center. Regional credits include *A Christmas Carol: The Musical* (Composer) at Northern Stage, *The Who's Tommy* at Stoneham Theatre, *First Date* at Kansas City Starlight, *Side By Side By Sondheim* at Utah Musical Theatre, *Seussical* at West Virginia Public, and *Have You Met Miss Jones* (starring Shirley Jones and Patrick Cassidy) at New Theatre. National touring credits include *A Chorus Line* and Barry Manilow's *Copacabana*.

| Andrew Cohen

Set Designer

Andrew Cohen (Scenic Designer) Selected credits include *The Seafarer* at Round House Theatre; *Murder Ballad* at Studio Theatre; *King John* at Folger Theatre; *Lend Me A Soprano* and *The Crucible* at Olney Theater Center; *The Chameleon* at Theater J; *Monumental Travesties* and *The Till Trilogy* at Mosaic Theater Company; *Through the Sunken Lands* at the Kennedy Center TYA; and *Nate the Great* and *Mr. Popper's Penguins* at Imagination Stage. Regional credits include *The Book Club Play* and *Flyin' West* at Everyman Theatre; *Intimate Apparel* and *Red Riding Hood* at Arden Theatre. *Cabaret* and *It's a Wonderful Life: A Radio Play* at Studio Tenn. Andrew received his MFA in Scenic Design from University of Maryland, and is a proud member of United Scenic Artists Local 829.

Instagram: [@cohendesigns](https://www.instagram.com/cohendesigns)

www.andrewcohendesigns.com

| Max Doolittle

Lighting Designer

Max Doolittle (Lighting Designer) DC-area credits include Ford's Theatre, Olney Theatre Center, Woolly Mammoth, Folger Theatre, Signature Theatre, Mosaic Theatre, Theatre Alliance, Theatre J, Rep Stage, Kennedy Center/Second City, Imagination Stage, Forum Theatre, Adventure Theatre, Constellation Theatre, Shakespeare Theatre Academy for Classical Acting, Pointless Theatre Co, NextStop Theatre. NYC credits include Ars Nova, Juilliard School, New Ohio Theatre, New World Stages. Regional includes Geffen Playhouse, Kitchen Theatre Company, Santa Fe Playhouse, Great Lakes Center for the Arts, Pennsylvania Shakespeare Festival, Fulton Theatre. Lighting direction credits for television include *Anderson Cooper 360*, *Piers Morgan Live*. Aboard Cruise Ships: *Wine Lovers*, *The Musical*. BFA: Ithaca College. MFA: University of Maryland.

| Ivania Stack

Costume Designer

Ivania Stack (Costume Designer) has previously designed several shows for Round House Theatre, including, most recently, *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), 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.

| Scott Stauffer

Sound Designer

Scott Stauffer (Sound Designer) On Broadway, Scott has designed sound for productions of: *A Free Man of Color*, *The Rivals*, *Contact*, *Marie Christine*, *Twelfth Night*, and *Jekyll and Hyde*. Off Broadway he has designed

productions of: *Cat Kid Comic Club*, *Bernarda Alba*, *Third*, *Spitfire Grill*, *Elegies*, *Hello Again*, and *Hedwig and the Angry Inch*. Regional credits include Manhattan School Of Music, The Argyle Theater, the University of Michigan, Capitol Rep, Hanger Theater, Berkshire Theater Festival, Maltz Jupiter Theater, and The Alley Theater. Concerts include Lincoln Center for the Performing Art's *American Songbook* (since 1999), Brian Stokes Mitchell and Chita Rivera at Carnegie Hall, and The Actors Fund concerts of *Hair* and *On the Twentieth Century*, as well as many galas and concerts throughout Lincoln Center. As Sound Engineer, his credits include *The Lion King*, *Chronicle of a Death Foretold*, *Carousel* (1994), *Once On This Island* (1990), and *Little Shop of Horrors* (1987).

| Andrea "Dre" Moore

Properties Designer

Andrea "Dre" Moore (Properties Designer) is a freelance properties and puppet designer in the MD/DC/VA area, whose passion and artistry has been on various stages for the past 21 years. Previous Round House Theatre credits include *A Jumping-Off Point*, *The Seafarer*, *Jennifer Who Is Leaving*, and *On The Far End*. Currently running productions include *Winnie the Pooh* at Imagination Stage, and *She Persisted* at Adventure Theatre. Additional recent credits: *Miss Nelson Is Missing*, *Cinderella: A Salsa Fairytale* (Imagination Stage), and *Knuffle Bunny* (puppet design) (Adventure Theatre). She is also a board member at ManneqART and is an artistic contributor at DoodleHATCH, an interactive immersive art museum in Columbia, MD.

www.doodlehatch.com

| Charlie Rosen

Orchestrator

Charlie Rosen (Orchestrator) is a two-time Grammy Award and two-time Tony Award-winning composer and orchestrator whose music has been heard across many stages and screens around the world. Some recent credits Broadway include *Some Like it Hot* (Orchestrations); *A Strange Loop* (Orchestrations); *Be More Chill* (Music Sup/Orchestrations); *Moulin Rouge* (Orchestrations); *Prince of Broadway* (Orchestrations); *American Psycho* (Assoc MD/Keys); *The Visit* (Guitar/Zither); *Honeymoon in Vegas* (Orchestrations); *Cyrano de Bergerac* (Composer); *One Man, Two Guv'nors* (Music Director, Bass); *13 The Musical* (Guitars, Bass, Keys); *Bloody Bloody Andrew Jackson* (Assoc. MD, Bass, addl. Orch). Off Broadway/Regional

credits include *Guys and Dolls* (Orchestrations) at The Bridge Theater London; *Love in Hate Nation* (Orchestrator) at Two River Theater; *Broadway Bounty Hunter* (Orchestrations) at Greenwich House Theater; *A Legendary Romance* (MD/Orch.) at Williamstown Theater Festival; and *Miss You Like Hell* (Orchestrations) at The Public Theater. In addition to his theater credits, Charlie is the bandleader for the Grammy award-winning Video Game Music Jazz orchestra “The 8-Bit Big Band.”

Danielle Gimbal

Copyist

Danielle Gimbal (Copyist) is an NYC based Copyist and Performer. She has done Music Preparation for the Broadway Productions of *Be More Chill* and *Tommy*, and a variety of Off-Broadway and Regional productions, including the *Radio City Christmas Spectacular* and *Hercules* at Papermill Playhouse & Hamburg; *The Untitled Unauthorized Hunter S. Thompson Musical* at La Jolla Playhouse; *Beaches* at Theatre Calgary; *Other World* at Delaware Theatre Company; *Love in Hate Nation* at Two River Theatre; and *Broadway Bounty Hunter* (Off-Broadway). She has also done music preparation for the Grammy Award winning 8-Bit Big Band and Tituss Burgess at Carnegie Hall. In addition to Music Prep, Danielle often sings with Joe Iconis & Family. She is so grateful to the *A Hanukkah Carol* team for having her on board! (She/Her)

Ryan Phillips

Illusion Designer

Ryan Phillips (Illusion Designer) is an award-winning magician, actor, magic consultant, and theatrical illusion designer. Previous Round House credits include Ariel U/S and Magic Coordinator for *The Tempest*, Card Manipulation Consultant for *Topdog/Underdog* and *The Seafarer*, Magic Coordinator for *The Mountaintop*. Select DC credits include Illusion Consultant for *Disney's Frozen the Musical* (Regional Premiere) at Olney Theatre Center; Illusion Consultant for *Covenant* (Regional Premiere) at Theatre Alliance; Magic Crew for *Mindplay* at Arena Stage; Illusion Consultant for *Fat Ham* at Studio Theatre; Magic Consultant for *This Much I Know* at Theatre J; Magic Consultant for *The Consul* at Washington National Opera; and *Seven Wonders* Capital Fringe Festival (Best Solo Show, Best of Fringe 2024). Regional credits include Associate Illusion Designer *Ride* (US Premiere) Old Globe Theatre. As a magician Ryan appears publicly in *The Magic Duel*. Ryan is a member of the International Brotherhood of Magicians.

Genna Beth Davidson

Puppet Designer

Genna Beth Davidson (Puppet Designer) is #blessed to be working on her first Round House Theatre show with *A Hanukkah Carol*. DC credits as a puppet designer include *The Changeling* with Brave Spirits Theatre, *Malevolent Creatures* and *Saudade* with Wit's End Puppets, *Dr. Caligari* and *Sleeping Beauty: A Puppet Ballet* with Pointless Theatre. Regional credits include a Cerberus puppet for Antic in a Drain's *Tempting Fate* and *Pericles* at Connecticut Repertory Theatre. She builds and performs puppets with DC's Ready for Pre-K, she is currently on staff for specialty puppet builds at the Puppet Co., and she performs regularly with Barefoot Puppets Theater in Richmond, VA. You can see her work at www.gennabeth.com.

Gabrielle Hoyt

Dramaturg

Gabrielle Hoyt (Dramaturg) is coming home to Round House Theatre, where she worked from 2015-2020 as Literary Manager, Artistic Fellow, and Artistic Apprentice. Round House credits include *Oslo*, *Gem of the Ocean*, *The Book of Will* (rolling world premiere), *Miss Bennet: Christmas at Pemberley* (rolling world premiere), and *Ironbound* (world premiere). Other credits include *King Lear* at LaMaMa Experimental Theatre Club and *In Every Generation* at San Diego Rep and Victory Gardens (rolling world premiere). Upcoming credits include *The Sea Beyond the Ocean* at the Kennedy Center (world premiere). Gabrielle has published with *Studies in Musical Theater*, *American Theatre*, *Hey Alma*, and Bloomsbury Press (upcoming). Associate Editor of *Theater* magazine and dramaturgy advisor to the Alliance for Jewish Theatre, she's writing a dissertation on Jewishness in musicals. BA: Yale College, MFA: David Geffen School of Drama at Yale.

Caitlin Ort

Associate Director/Choreographer

Caitlin Ort (Associate Director/Choreographer) is thrilled to be serving as the Associate Director/Choreographer for *A Hanukkah Carol* at Round House Theatre. DC credits include Co-Director and Choreographer for *Blue* at 4615 Theatre Company. NYC/International credits include Associate Choreographer

of the Asia Premiere of *Natasha, Pierre, and the Great Comet of 1812*, Director/Choreographer of *The Yellow Wallpaper* at NYC International Fringe Festival, and Choreographer for *Haus Party* at Chelsea Music Hall. Regional credits include Associate Choreographer for *Antony and Cleopatra* and *Amphytrion* with Theatre at Monmouth. Instagram: @CaitlinGOrt

| Sarah Cooney

Casting Director

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.

| Che Wernsman

Production Stage Manager

Che Wernsman (Production Stage Manager) is delighted to start her ninth season as Resident Stage Manager at Round House! Some of her favorite RHT credits include: *Topdog/Underdog*; *Ink*; *On the Far End*; *The Tempest*; *Nine Night*; "We declare you a terrorist..."; *A Boy and His Soul*; *The Curious Incident of the Dog in the Night-Time*; *Handbagged* (Off-Broadway - 59E59, Bethesda); *Oslo*; *Gem of the Ocean*; *Small Mouth Sounds*; *The Book of Will*; and *A Prayer for Owen Meany*. Che has worked as an AEA Stage Manager in the DC/Baltimore region for over two decades, with shows at The Kennedy Center, Folger Theatre, Imagination Stage, The National, Shakespeare Theatre Company, Theatre J, Studio, Everyman, Rep Stage, Center Stage, and Olney Theatre Center. Che has a Bachelor of Science from Virginia Tech.

| Taylor Kiechlin

Assistant Stage Manager

Taylor Kiechlin (Assistant Stage Manager) Previous credits include *Hair*, *Passing Strange*, *Into the Woods*, and *La Cage aux Folles* at Signature Theatre; *Fun Home*, *Espejos: Clean*, and *Fat Ham* at Studio Theatre; *The Winter's Tale* and *Where We Belong* at Folger Theatre; *Born Yesterday*, *A Christmas Carol*, *12 Angry Men*, *Into the Woods*, *Fences*, *Silent Sky*, *Guys and Dolls*, and *Come From Away* at Ford's Theatre; *Acoustic Rooster's Barnyard Boogie* at the Kennedy Center; and *Nathan the Wise* and *Old Stock: A Refugee Love Story* at Theater J. Other regional credits include *Mamma Mia* and *Godspell* at Great Lakes Center for the Arts; *25th Annual Putnam County Spelling Bee*, *Quartet*, *Times Stands Still*, *The Producers*, and *Triumph of Love* at Bristol Riverside Theatre; and *Moscow x6* at Williamstown Theatre Festival. Education: BA, University of Mary Washington

| Leadership Circle

To learn more about the ways to support Round House, donor benefits, or to make a gift, [CLICK HERE](#) or call the Development Department at 240.641.5352.

List is current as of October 15, 2024.

Artist Housing at Round House Theatre is provided by major contributions from the Melissa Blake Rowny Fund for Artistic Development and the State of Maryland.

Diamond Circle



Cathy S. Bernard

Heidi and Mitch Dupler

State of Maryland

Montgomery County Government

Linda Ravdin and Don Shapero



Platinum Circle



Michael Beriss and Jean Carlson

Lorraine and Doug Bibby

Clare Evans

Susan and Timothy Gibson

Jay and Robin Hammer

Bonnie and Alan Hammerschlag

Daniel Kaplan and Kay Richman

The Rowny Foundation

Sherman Fairchild Foundation

David and Sherry Smith

John and Val Wheeler

Judy and Leo Zickler

Gold Circle

PAUL M. ANGELL
FAMILY FOUNDATION

Nan Beckley

The GPS Fund

Leslie Grizzard and Joe Hale

Mindy A. Hecker

Michael and Ilana Heintz

Rick Kasten

The Sheldon and Audrey Katz Foundation

Maryland State Department of Education

Montgomery County Public Schools

Susan and Bill Reinsch

Jay Sushelsky and Noreen Marcus

Silver Circle



Arronson Foundation

Walter A. Bloedorn Foundation

Ellen and Jon Bortz

Stephanie deSibour and Marc Miller

Pam and Richard Feinstein

David Hantman

Rafael Hernandez and Laura Roulet-Hernandez

Ann and Neil Kerwin

John and Rachel King

Maureen and Michael McMurphy and the Patrick Michael McMurphy Memorial

Linda Ryan

Dian and Steve Seidel

Mark and Merrill Shugoll

Nina Weisbroth and Larry Cullen

WorkSource Montgomery

Bronze Circle

GH GRAHAM HOLDINGS

PASTERNAK
— & —
FIDIS

VENABLE LLP

Celia and Keith Arnaud

Elaine Kotell Binder and Richard Binder

Don and Nancy Bliss

Michael Burke and Carl Smith

James Burks and Bette Pappas

Lynn and Bill Choquette

Dallas Morse Coors Foundation for the Performing Arts

The Dimick Foundation

E&B Family Trust

Gilbert and Rona Eisner

Jim Eisner

Susan Gilbert & Ron Schechter in honor of Timothy Douglas

Susie and Michael Gelman

Alan* and Hedda Gnaizda

The Greene-Milstein Family Foundation

John and Meg Hauge

Jeff and Rose Heintz

Sari Hornstein

Reba and Mark Immergut

Debra Kraft and Rob Liberatore

Nancy and Robert Kopp

Richard and Paola Kulp

Joy A. Lewis

Carol Jean Light

Chris and Kathleen Matthews

Janice McCall

John and Marie McKeon

Don McMinn and Harv Lester

Philip* & Lynn Metzger

O'Hagan Family Charitable Fund

Richard and Meka Parker

The Morgan Fund at Seattle Foundation

William and Eveline Roberts

Barbara and Mike Selter

Michael and Andrea Steele

The Sulica Fund

Anne* and Robert Yerman

Bernard and Ellen Young

Copper Circle

Anonymous



OMIDYAR NETWORK

Marla and Bobby Baker, Baker-Merine Family Foundation

Ellen Berman

Kenneth Berman

Wendy and Eben Block

Don and Jan Boardman

Hope Eastman and Allen Childs

City of Rockville

William Davis and Jane Hodges

Yve Dinte

Jean and Paul Dudek

Susan Dweck

Bunny R. Dwin

Victoria Heisler Edouard

Burton and Anne Fishman

Carole and Robert Fontenrose

Laura Forman and Richard Bender

Nikki Gettinger

Ann and Frank* Gilbert

Neil Greene

Ellen G. Miles in honor of Neil Richard Greene

Susan and Peter Greif

Edward Grossman and Rochelle Stanfield

Robert E. Hebda

Adam and Erin Heintz

Connie Heller

Paul Henderson

Linda Lurie Hirsch

Robbins and Giles Hopkins

John Horman

Michele Jawando

Clifford Johnson and Margaret Roper

Elaine Economides Joost

Renee Klish

Dana and Ray Koch

Ellen Kohn

Daniel Korengold and Martha Dippell

Barry Kropf

Veena Kutler and James Cannistra

Ann and Bruce Lane
Larry and Marion Lewin
Michael and Judy Maelk
Heidi and Bill Maloni
B. Thomas Mansbach
Ed Starr and Marilyn Marcossou
Alan Miller and Susan O'Hara
Scott and Paula Moore
Carl and Undine Nash
Roger and Maureen Parkinson
Ellen Pechman
Michael and Penelope Pollard
Barbara Rapaport
Margaret Ann Ross
William and Ellen Sandler
Linda Schwartz
Amy Selco and Kevin Keeley
Victor Shargai* and Craig Pascal
Robin Sherman
Elaine and English Showalter
Linda and Steve Skalet
Pamela and John Spears
Leslie and Howard Stein
William Tompkins, Jr. and Dana Brewington
Richard and Susan Westin
Sheila and Oliver Wilcox
Lynda and Joseph Zengerle

**in memoriam*

+ *Denotes Business Council Member*

| Inner Circle

To learn more about the ways to support Round House, donor benefits, or to make a gift, [CLICK HERE](#) or call the Development Department at 240.641.5352.

List is current as of October 15, 2024.

Sustainers

Guido Adelfio and Maryanne Fiorita

Clement and Sandra Alpert Designated Endowment Fund

Daniel and Nancy Balz

Marian Block

Irene and Joseph Bromberg

Susan and Dixon Butler

John and Valerie Cuddy

Kenny Emson

Fleishhacker Foundation - in honor of Mitch and Heidi Dupler

Ellen and Michael Gold

Lana Halpern

Susan Hoffmann

Jane Holmes

Margaret Kenny

Barbara and Alan* McConagha

MetroBethesda Rotary Foundation Inc.

Joann Moser and Nicholas Berkoff

Martha Newman

Elissa and Bill Oshinsky

Denise and Craig Pernick

Deborah and Lee Rogers

Janet Rosenbaum

Malcolm Russell-Einhorn

Evelyn Sandground and Bill Perkins

Sarah Sloan

Laura Sloss and Peter Lowet

Patti and Jerry Sowalsky

The VAC Fund

Kathy and Bob Wenger

Roger Williams and Ginger Macomber

Benefactors

Dave and Toko Ackerman

Boris Allan and Kathleen Pomroy

Anonymous

Kate and Stephen Baldwin

Jeff Bauman and Linda Feinberg/Beech Street Foundation

Harvey Maisel and Andrea Boyarsky-Maisel

Jane* and Fred Cantor

Belle Davis

The Edward Dosik Charitable Fund

John Driscoll

Lois Fishman

Daryl Flatté and Richard David

Dr. Helene Freeman

Arlene Friedlander

Lisa Gappa-Norris

Janet Garber and Kris Keydel

Karen Garnett and Dan Hudson

Susan Gordon

Melissa Gray

Margaret Hennessey

Belinda Kane

James Kanski

John Keator and Virginia Sullivan

Chaz and Jane Kerschner

Mimi Kress

Isiah and Catherine Leggett

Lipstein Family Foundation

Kathi Loughlin

Sharon and Jim Lowe

Larry and Linda Matlack

Doug and Mary Beth McDaniel

Jim McWhorter and Yasmin Abadian

Mary Katherine Nagle and Jonodev Chaudhuri

Jill Nelson

Mark and Teresa Plotkin

Roger and Roger Porter

David and Gayle Roehm

Cynthia Rohrbeck and Philip Wirtz

Jay P. Siegel and Mona Sarfaty
Ruchi Sharma and Apoorva Gandhi
Rochelle S. Steinberg
Richard Steiner
Page and Amy Stull
Susan and John Sturc
Lucinda and Stephen Swartz
Mr. Leslie C. Taylor
Grant P. and Sharon R. Thompson
Marna Tucker and Lawrence Baskir
Richard and Elisabeth Waugaman
Carolyn L. Wheeler
Mier and Cathy Wolf
Ed and Judy Zakreski
Ellie Zartman

Advocates

Elisabeth Bahl
Edie and David Blitzstein
Jeremy Brosowsky and Beth Tritter
Sharon Brown
Jeffrey Butvinik
Hugh Camitta
Rosemary Chalk and Michael Stoto
Richard Cleva
Karen Deasy
Eileen and Paul DeMarco

Katherine DeWitt
The Eacho Family Foundation
Anne and John Elsbree
Jonathan Fellner
Jane and Jeff Griffith
Brigid Haragan
James Heegeman
Bonnie and Harold Himmelman
Fred and Lucia Hill
Abigail Hopper
Susan Houston
Thomas and Ann Humphrey
Howard and Ella Iams
Andrew Isen
Rachel Jaffe
Raymond James
Larry* and Sue Jeweler
Michael and Jean Kaliner
Michael Kampen and Rachael Schroeder
Veronica Kannan
Shelley Klein and Cathy Bendor
Monica Knorr
Katherine Krents
Beverly Lehrer
Lerch, Early, & Brewer
Sharon Light and Gidon van Emden
Maura and Eric Lightfoot

Bruce MacLaury

Mary Maguire

Steven and Barbara Mandel

Winton Matthews, Jr.

Susan Freeman McGee

Anna McGowan

Rick McUmbler and Melanie Folstad

Douglas Murphy

Joan Naake

Geri Olson

Jim and Joan Palmer

Franklin and Jackie Paulson

Stan Peabody

Joram and Lona Piatigorsky

Judy Racoosin

Steve Roberts

Michelle and KenYatta Rogers

Steven M. Rosenberg and Stewart C. Low III

Sheryl Rosenthal and Marty Bell

Suzanne Shapiro

James and Ann Sherman

Stuart Sirkin and Arlene Farber Sirkin

Tom Strikwerda and Donna Stienstra

Stephanie and Johnny Shuchart

Debby Vivari

Virginia Weil

Lyric Winik

Associates

Actors' Equity Foundation, Inc.

Janet Airis

Robert and Betsy Anderson

Dr. Robert Angerer and Dr. Pamela McInnes

Donald Adams and Ellen Maland

Naomi and David Balto

Rachel Bethe

Gary and Linda Bittner

Linda Blumberg and Stephen Turow

Amy Bogdon and Robert Kornfeld

Judith and L. Thompson Bowles

Lucinda Calahan

The California Wellness Foundation

Carol Chelemer

Edward Cowan

Yumiko Decarli

Linda and Joseph Dominic

Bill Dorsey

Peggy Dugan

Fred and Starr Ezra

Ann Greer

Susan and Paul Hyman

Michael Joy and Deborah Fischer

Megan Klose and Frank Burdette

Gail Kern Paster

Henry Kahn and Laura Primakoff

Michael Kolakowski

Nancy and Everett Korman

Sara and Stephen Kraskin

Barbara Kurshan

Herb and Dianne Lerner

Richard Lieberman and Helene Weisz

Ann Hutchison Lung

Lory Manning

John and Liza Marshall

Marian Masson

Patricia McMahon

Carol Mermey and Erik Lichtenberg

Bruce Miller

Nancy Mills

Tish Mills

Rita Mullin

John Murphy

Bill and Louisa Newlin

Aloysius Ordu

John and Margie Orrick

James and Cheryl Painter

Jeanne Pim

Bo and Andrea Razak

Everett Redmond

Sharon Rennert

Judy Riggs

Naomi Robin and Gerald Gleason

Florence and Daniel Rosenblum

Helene and Mitchell Ross

Jane Rostov

James and Emily Rowan

Joan Schaffer

Marnie S. Shaul

Mark and Susan Schneider

Chandler and Paul Tagliabue

Sheila Taube

Sally Tedrow

Elizabeth Thornhill

Walter Wentz

Robert Wilmore

Shantelle Wright

William and Charlene Zellmer

Matching Gift Companies

Bank of America

Eli Lilly and Company

Synchrony Financial

Truist Financial Corporation

In Kind Donors

Doyle Printing & Offset Co.

Bonnie and Alan Hammerschlag

Limelight Insights by Shugoll

M Studio Salon Bethesda

Pebblebrook Hotel Trust

Provisions Catering

Susan Gage Caterers

Zeke's Coffee

**in memoriam*

+ *Denotes Business Council Member*

| Our Staff

ARTISTIC DIRECTOR

Ryan Rilette

MANAGING DIRECTOR

Ed Zakreski

ADMINISTRATION

GENERAL MANAGER

Tim Conley

ASSOCIATE GENERAL MANAGER

Carter Rice*

FACILITIES MANAGER

Liz Sena

ARTISTIC & EXECUTIVE ASSOCIATE

Amy Benson

ARTISTIC

CASTING DIRECTOR & ASSOCIATE PRODUCER

Sarah Cooney*

DEVELOPMENT

DIRECTOR OF DEVELOPMENT

Michael Barret Jones

ASSOCIATE DIRECTOR OF DEVELOPMENT

Katelyn Maurer

DEVELOPMENT OPERATIONS MANAGER

Patrick Joy

DEVELOPMENT ASSOCIATE

Natalie Cumming*

EDUCATION

DIRECTOR OF EDUCATION

Danisha Crosby*

EDUCATION PROGRAMS MANAGER

Emily Lettau

LEAD TEACHING ARTISTS

Ian Anthony Coleman

Kelsey Hall

FACULTY

Gabrielle Allen

Dylan Arredondo

Laura Artesi

Mercedes Blankenship

Anna Brosowsky

Ian Anthony Coleman

Kevin Corbett

Omar Cruz

Anna DiGiovanni

Amanda Dullin-Jones

Maboud Ebrahimzadeh

Scean Flowers

Dominique Fuller

Rose Hahn

Kelsey Hall

Brenna Horner

James Jager

Emma Lou Joy

Casey Kaleba

Emi Erickson

Emily Lettau

Gracie Luna

Mary Rose Madan

Diana Metzger

Arielle Moore
Erin Pipes
Libby Pope
Olivia Reed
Julia Rudgers
Danielle Scott
David Singleton
Bobby Smith
Dani Stoller
Elle Sullivan
Xander Toti
Jacob Traver
Jill Troyer
Che Wernsman
Michael Wood

MARKETING & COMMUNICATIONS

DIRECTOR OF MARKETING & COMMUNICATIONS

Hannah Grove-DeJarnett

ASSOCIATE DIRECTOR OF SALES & AUDIENCE SERVICES

Brian Andrade

ASSOCIATE DIRECTOR OF MARKETING & COMMUNICATIONS

Megan Behm

AUDIENCE SERVICES MANAGER

Mason Catharini*

PUBLIC RELATIONS MANAGER

Alexandria Moreland

PATRON EXPERIENCE AND RENTALS MANAGER

Zoe Harr

GRAPHIC DESIGNER

Kent Kondo

BAR & CAFE STAFF

John Crawford

Ayana Graham

Jen McClendon

Ellen Mitchell

Kara Sparling

Dyana Svoboda

BOX OFFICE ASSOCIATES & HOUSE MANAGERS

Helen Aberger
Kellie Adamski
Oscar Adema
Nessa Amherst
KT Aylesworth
Mercedes Blankenship
Rachel Borczuch
Lila Cooper
Autumn Delahoussaye
Laura DeMarco
Marquita Dill
Carrie Edick
Graciela Fernandez
Josie Filaski
Caitlin Frazier
Colin Hauck
Bailey Howard
Bella Lerch
Nicolas Lopez
Hannah Manwiller
Olivia Martin
Oriana Montes
Tamisha Ottley
Dylan Parham
Denisse Peñaflor
Jessica Rampulla
>Allie Shiner
DeDe Smith
Phillippos Sourvinos
Lacey Talero
Wesley Waterton

PRODUCTION

PRODUCTION MANAGER

Sydney Garick

INTERIM COMPANY MANAGER

Ashley Mapley-Brittle

TECHNICAL DIRECTOR

Matt Saxton

ASSISTANT TECHNICAL DIRECTOR

Jose Abraham

LIGHTING SUPERVISOR

Steven Burrall

AUDIO / VISUAL SUPERVISOR

Delaney Bray

INTERIM COSTUME SHOP MANAGER

Jeanette Porter

INTERIM LEAD CARPENTER

Faye Joseph

SCENIC CHARGE

Jenny Cockerham

RESIDENT STAGE MANAGER

Che Wernsman

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

| Our Mission and Values

OUR MISSION

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

READ MORE AT: RoundHouseTheatre.org/MissionValues

OUR VALUES

- Theatre for Everyone
- Artistic Ambition
- Community
- Empathy
- Integrity

ABOUT ROUND HOUSE

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 227 Helen Hayes Awards and has won more than 49, 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.

| 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.

| Executive Leadership Bios

RYAN RILETTE (Artistic Director) is in his thirteenth season as Artistic Director of Round House Theatre. During his tenure, he has produced six of the highest grossing seasons in the theatre's history. His productions have received 95 Helen Hayes Awards nominations and 28 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 acted in *Ink* and *Uncle Vanya* and directed *The Seafarer*, "*We declare you a terrorist...*", *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 has also acted and directed at theaters in New York, San Francisco, and New Orleans, and has acted in a handful of TV shows and films, including *In The Electric Mist* and *Elvis*. 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.

ED ZAKRESKI (Managing Director) is in his ninth season as Managing Director of Round House Theatre. He has produced the five best-selling shows in Round House history, led the theatre's \$12+ million Full Circle campaign, and oversaw the complete renovation of its Bethesda theatre. He has been an executive leader and fundraiser in DC area nonprofit arts organizations for more than 25 years, raising more than \$120 million. Prior to joining Round House, Ed spent 12 years as Chief Development Officer at Shakespeare Theatre Company where he completed the \$75 million capital campaign to build Sidney Harman Hall and produced its \$3 million opening gala. From 1998-2005, Ed worked in Development at the Kennedy Center, ultimately overseeing a 22-member team raising more than \$11 million annually. Ed holds a degree in Arts Management from American University and frequently presents and leads workshops about management and fundraising for nonprofit arts organizations.

| 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 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: PiscatawayConoyTribe.org

Support indigenous rights organizations on a national or global level:

Native American Rights Fund: NARF.org

Cultural Survival: CulturalSurvival.org

Indigenous Environmental Network: IENEarth.org

WHAT IS A LAND ACKNOWLEDGMENT?

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.

| Our Board

BOARD OF TRUSTEES 2024-2025

Jay Hammer, President

Amy Selco, Vice President

Joy Lewis, Secretary

Michele Jawando, Assistant Secretary

Leslie Grizzard, Treasurer

Michael Heintz, Assistant Treasurer

Douglas Bibby

Ro Boddie

Stephanie deSibour
Mitchell S. Dupler
Clare Evans
Susan Gibson
David Hantman
Rafael Hernandez
Daniel Kaplan
Neil Kerwin
John King
Nancy Kopp
Veena Kutler
Michael Mael
Mary Kathryn Nagle
Meka Parker
Ryan Rilette*
Ruchi Sharma
Michael Steele
Nina Weisbroth
Ed Zakreski*
Judy Zickler

**Ex-officio*

Life Trustee

EMERITUS TRUSTEES COUNCIL

Linda Ravdin, Chair
Laura Forman, Vice Chair
Michael Beriss
Cathy S. Bernard
Elaine Binder
Donald Boardman
Mitch S. Dupler
Bunny Dwin
Maboud Ebrahimzadeh
Ann Gilbert
Susan D. Gilbert
Bonnie Hammerschlag
Reba Immergut
Peter Jablow
Bruce Lane
Susan F. McGee
Sasha Olinick
David Smith
Rochelle S. Steinberg

Patti Sowalsky
Riley K. Temple
Kathy Wenger
Mier Wolf
Judy Zickler