

2020
2021
SEASON

OLNEY THEATRE CENTER



THE HUMANS

STREAMING



A NOTE FROM THE ARTISTIC DIRECTOR



Dear friend of Olney Theatre Center,

It's been more than six months since I've written one of these program notes, and in that time our country has changed in unimaginable ways. Ravaged by twin pandemics — COVID and racism — we are reeling from the earthquakes that shattered our complacency, showing us just how tenuous our hold on security was as recently as February.

"By 'we' I mean us non-one-percenters, most of whom are peering around anxiously at the uncertain future and the unsteady world, even as we fight through each day trying to keep optimism afloat in our hearts."

That's a direct, and surely apt, quote from the *New York Times*' sterling review of *The Humans*. . . back when it opened in 2015. Now, it finally arrives to DMV audiences in its resident professional premiere.

2015? That feels like another century, doesn't it? And yet, there are moments in Stephen Karam's play that feel so utterly of the moment it's hard to believe he didn't write it at the start of the pandemic. Financial insecurity and financial inequity? Check. Nightmares and the terrifying unknown lurking just beyond the walls of our homes? Sounds awfully familiar. Families clinging together to combat near-inescapable anxiety? You bet. If the "drama" parts of Karam's comedy-drama resonate more forcefully today, who should be surprised? It's 2020, and *The Humans* is a play about a middle-class family navigating our fearful world. When Momo, the family's dementia-addled grandmother, suddenly blurts out, "You can never come back you can never come back you can never come back...", I used to think it was just a colorful playwright's flourish. Six months into the pandemic, I'm shattered by it.

The last day I saw the company of *The Humans* in person was at a rehearsal in early March. We weren't wearing masks then, but we were keeping distant, only touching elbows, and looking warily at each other wondering if one of us was carrying a deadly virus. Thankfully none of us were, but that didn't stop us from halting rehearsals and postponing the production. The set, 75% built on our 429-seat stage, was left unfinished, appropriately kept company by only a ghost light.

When in June it became clear we wouldn't be able to mount the live production, we tore the scenery down and threw it in the dumpster. But we decided to use some of the Paycheck Protection Funds we received to pay the team to rehearse for two more weeks to create this unique virtual production of the play.

I'm grateful to the company — in particular, to director Aaron Posner — for embracing this desperate attempt to keep our industry alive and relevant. I'm also grateful to Senior Associate Artistic Director Jason King Jones and Digital Brand Journalist Emily Jerison, who leapt in to figure out how to do something we'd never done before. To Actors' Equity Association and the Society for Directors and Choreographers, we owe a debt of thanks for their partnership. And finally, I extend my humble gratitude to playwright Stephen Karam, who has allowed this production to go forward virtually. Playwrights are rightfully protective of letting their work appear in the unguarded, often-unticketed wilds of the internet. I hope our efforts here reward his trust in us.

I think what convinced Stephen to grant his permission, finally, was what we offered the actors' union. **For every week we stream *The Humans*, Olney Theatre Center is contributing to the health fund for the actors you're about to watch.** I talk about this in my video intro to the play but it's worth repeating here. The live entertainment industry has been *decimated* by this pandemic. Everyone's hurting, sure, but almost every *other* industry in this country has been given a path forward. Restaurants, casinos, offices, transportation, houses of worship, manufacturing, hair salons, professional sports teams — they're all dealing with severe hardship, *but at least they're operating*. In our case, the 51,000 members of Actors' Equity Association are virtually *all unemployed*. Their

health plan, funded by employer contributions, has all but evaporated, and since they need those weeks to qualify for insurance every six months, well... you can do the math. Right now, artists you and I know are making choices about whether they can afford to pay for medical care.

I won't get into my political views about this — email me at Jason@olneytheatre.org and I'll happily share them with you. But I'll say this: *We cannot let this happen*, not in an advanced society, not when our stock market hit yet another all-time high the day I wrote this note. When you finish watching *The Humans*, I certainly hope you'll make a donation to Olney Theatre Center because we need it. **But I also hope you'll make a donation to the Taking Care Fund** administered by theatreWashington, which pays emergency medical expenses for DMV theatermakers. Please consider, strongly, making a donation in honor of *The Humans* company.

Before I finish this note, I want to address the decision to release this video in the midst of the racial reckoning we face in our America, and the need for OTC and every cultural institution in the country to commit to change in the fight for social justice. We thought long and hard about whether releasing a video with a majority white creative team, that tells a story of yet another white family, was the right thing to do. Releasing it would certainly not reflect the anti-racist work we've embraced as a corrective to our institution's entrenched racism.

*In the end, though, I made the decision to release THE HUMANS. I did so because the story, though based on a white family, speaks to this moment with urgency and truth. I did so to honor the commitment we made to these artists long before the pandemic took hold. And I did so to support them financially, though OTC stands to gain little in terms of dollars from its release. **But my decision takes away nothing from the admission of our failures in becoming a theater that truly reflects the diverse community around us.** I urge you to visit our website to read a statement about where we've failed, our commitment to change, and the steps we're taking to make our theater and our world a more equitable and just place.*

I leave you with the epigraphs to the play Karam provided. They should be of comfort to us, because they demonstrate that artists and philosophers have long faced what we now face. And they have used their powers, as this play does, to help us see a way forward and make our world a better, and more just, place.

I usually sign off with the word, "Onward!", and I seriously considered just changing it to "Sincerely" for this note. After all, what is "onward" for theaters at this moment? But Momo reminds me that you can never come back... which must mean we can only go forward. And we will. So...

Onward!



Jason Loewith
Artistic Director



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Olney Theatre Center is a non-profit arts organization with a mission to create professional theater productions and other programs that nurture artists, students, technicians, administrators, and audience members; to develop each individual's creative potential using the skill and imaginative possibilities of theater and the performing arts.



THE HUMANS

EPIGRAPHS

“There are six basic fears, with some combination of which every human suffers at one time or another ...

The fear of POVERTY

The fear of CRITICISM

The fear of ILL HEALTH

The fear of LOSS OF LOVE OF SOMEONE

The fear of OLD AGE

The fear of DEATH”

–*Napoleon Hill, Think and Grow Rich*

.....

“The subject of the “uncanny”...belongs to all that is terrible – to all that arouses dread and creeping horror... The German word [for “uncanny”], unheimlich, is obviously the opposite of heimlich, meaning “familiar,” “native,” “belonging to the home”; and we are tempted to conclude that what is “uncanny” is frightening precisely because it is not known and familiar... [But] among its different shades of meaning the word heimlich exhibits one which is identical with its opposite, unheimlich... on the one hand, it means that which is familiar and congenial, and on the other, that which is concealed and kept out of sight.”

–*Sigmund Freud, The Uncanny*

.....

“The mask. Look at the mask!
Sand, crocodile, and fear above New York.”

–*Federico Garcia Lorca, Dance of Death*





OLNEY THEATRE CENTER

Jason Loewith,
Artistic Director

Debbie Ellinghaus,
Managing Director

presents

THE HUMANS

By **Stephen Karam**

featuring

Sherri L. Edelen Catie Flye Kimberly Gilbert
Mitchell Hébert Jonathan Raviv Dani Stoller

Scenic Designer
Paige Hathaway

Costume Designer
Kelsey Hunt

Lighting Designer
Max Doolittle

Sound Designer
Sarah O'Halloran

Video Editor
Emily Jerison

New York Casting
Pat McCorkle, CSA and Katja Zarolinski, CSA
McCorkle Casting Ltd.

Production Stage Manager
Tashiana Quiñones

Director of Production
Josiane M. Jones

Senior Associate Artistic Director
Jason King Jones

Director

Aaron Posner

The Original Broadway Production of *THE HUMANS* was produced by Scott Rudin, Barry Diller, Roundabout Theatre Company, Fox Theatricals, James L. Nederlander, Terry Allen Kramer, Roy Furman, Daryl Roth, Jon B. Platt, Eli Bush, Scott M. Delman, Sonia Friedman, Amanda Lipitz, Peter May, Stephanie P. McLelland, Lauren Stein, and The Shubert Organization. Joy Parnes, Sue Wagner, and John Johnson, executive producers.

Commissioned and Originally Produced by Roundabout Theatre Company, New York, NY
(Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director; Sydney Beers, General Manager)

THE HUMANS had its world premiere in November 2014 at American Theater Company, Chicago, Illinois (PJ Paparella, Artistic Director)

THE HUMANS is presented by special arrangement with Dramatists Play Service, Inc. New York

CAST OF *THE HUMANS* (in order of appearance)

| | |
|--------------------|--------------------------|
| Erik Blake..... | Mitchell Hébert* |
| Aimee Blake..... | Kimberly Gilbert* |
| Brigid Blake..... | Dani Stoller* |
| Deirdre Blake..... | Sherri L. Edelen* |
| “Momo” Blake..... | Catie Flye* |
| Richard Saad..... | Jonathan Raviv* |

Stage Directions read by **Graycn Mix**

*Member of Actors’ Equity Association

SETTING

A turn-of-the-century ground-floor/basement duplex tenement apartment in New York City’s Chinatown

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THE HUMANS
STREAMING

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OLNEY  THEATRE CENTER

WHO'S WHO CAST



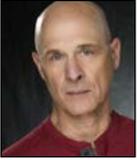
Sherri L. Edelen (Deirdre) last appeared at OTC in *How to Succeed... National Tours: Me and My Girl, Nunsense*. Helen Hayes Award: *Les Misérables, Side Show* at Signature Theatre. Barrymore Award: *The Light in the Piazza* at Philadelphia Theatre Company. NY Workshops: *Freaky Friday, Dave*. Other credits include *Dave, Vanya... Spike, My Fair Lady* and *Cabaret* at Arena Stage, *Copenhagen* at Theatre J, *Romeo and Juliet* at Folger Theatre, *Outside Mullingar* at Fusion Theatre Company and *Gypsy* at Signature Theatre. She performed at the Kennedy Center, Shakespeare Theatre, Ford's Theatre, Round House Theatre, Stages St. Louis, Arden Theatre and Delaware Theatre Co. for over 20 years.



Katie Flye (Momo) Katie graduated from London's Guildhall School and is delighted to be back at Olney where she made her American theatre debut in Agatha Christie's *A Murder is Announced* many years ago! Since then she has played numerous roles at The Shakespeare Theatre, Folger, Arena Stage, Round House, MetroStage, Washington Stage Guild, Ford's, Studio, Kennedy Center, Signature and in London's West End. Most recently she was seen in the highly acclaimed *Escaped Alone* at Signature and at the Folger in *Nell Gwyn*. Katie has received 14 Helen Hayes Award nominations and awards for acting and directing and last year was honoured with the Anderson Hopkins award for excellence in Theatre.



Kimberly Gilbert (Aimee) After 20 years acting in DC, Kimberly is finally working at Olney and is very happy about it. Recent credits include: Taffety Punk: *suicide.chat.room* (Lostbooks); Theater J: *Sheltered* (Roberta Bloom); Woolly Mammoth: *Fairview* (Suze); Round House: *Oslo* (Marianne/Toril); Cincinnati Playhouse: *The Last Wide Open* (Lina); Shakespeare Theatre Company: *The Panties The Partner and The Profit* (Louise); Ford's Theatre: *Born Yesterday* (Billie Dawn). She is a company member of Woolly Mammoth and Taffety Punk and is a proud MFA graduate of The Academy For Classical Acting.



Mitchell Hébert (Erik) was last seen at Olney Theatre Center as Herr Schultz in *Cabaret*. Other OTC appearances include: Shrewsbury/Melville in *Mary Stuart*, Hook in *Peter Pan*, Salieri in *Amadeus*, and Dysart in *Equus*. Also at OTC, he directed *Julius Caesar* for The National Players and *Rabbit Hole* on the New Mainstage. At Signature Theatre, he appeared as Herbie in *Gypsy*, Jules in *Sunday in the Park with George*, and Dindon in *La Cage aux Folles*. Mitchell has worked as an actor and a director at many of the area's theatres including Ford's, Mosaic Theatre, Woolly Mammoth, Everyman, The Shakespeare Theatre, Theatre J, and Round House. He has received two Helen Hayes Awards: one for acting, one for directing, along with several nominations.



Jonathan Raviv (Richard) Broadway: Original cast of *The Band's Visit*. Off-Broadway: *The Band's Visit* (Atlantic Theatre), *The Boy Who Danced On Air* (Abingdon Theatre), *The Lightning Thief – The Percy Jackson Musical* (Lucille Lortel), *Martyrs Street* (Theater For The New City-World Premiere), *The Ragged Claws* (Cherry Lane-World Premiere), *Lies My Father Told Me* (NYTF-New York Premiere) and *My Name Is Asher Lev* (Westside Theatre-Outer Critics Circle, Best Play). Regional: KC Rep, Barrington Stage Company, Shakespeare Theatre of New Jersey, Pennsylvania Shakespeare Festival, Portland Center Stage, Berkeley Rep., Writers' Theatre, Steppenwolf Theatre, Arena Stage and The Goodman Theatre. Television: *NCIS: New Orleans, Blacklist, PanAm, Zero Hour*. Film: *Minyan, Saint Janet, Truth About Lies*. @jonathanraviv



Dani Stoller (Brigid) is an actor and playwright originally from Brooklyn, NY. Past OTC credits include: *The Crucible* (Abigail Williams), *The Diary of Anne Frank* (Margot Frank), and *Annie* (Lily St. Regis) Past DC credits: Folger Theatre: *A Midsummer Night's Dream, As You Like It, and District Merchants* (World Premiere); Keegan Theatre: *Airness, Dogfight, and Hair*, Studio Theatre: *Carrie the Musical* and *Invisible Man*; 1st Stage: *The Good Counselor, The Italian American Reconciliation, Bliithe Spirit, Bat Boy* (Helen Hayes Nomination, Best Supporting Actress), and *Airness*. Her play, *Easy Women Smoking Loose Cigarettes* received its World Premiere at Signature Theatre. Education: BFA Ithaca College. www.danistoller.com

WHO'S WHO CREATIVE

Stephen Karam is the Tony Award-winning author of *The Humans*, *Sons of the Prophet* and *Speech & Debate*. For his work he's received two Drama Critics Circle Awards, an OBIE Award and is a two-time Pulitzer Prize finalist. He wrote a film adaptation of Chekhov's *The Seagull* starring Annette Bening, which was released by Sony Picture Classics. His adaptation of Chekhov's *The Cherry Orchard* premiered on Broadway as part of Roundabout's 2016 season. Recent honors include the inaugural Horton Foote Playwriting Award, the inaugural Sam Norkin Drama Desk Award, two Outer Critics Circle Awards, a Lucille Lortel Award, Drama League Award, and Hull-Warriner Award. Stephen teaches graduate playwriting at The New School. He is a graduate of Brown University and grew up in Scranton, PA.

Aaron Posner (Director) is an award-winning director, playwright, teacher, and former Artistic Director. He has directed more than 150 productions at major regional theaters across the country including virtually every theatre in the DC area. Here at Olney he directed *Our Town* in 2017. As a playwright, his re-imagining of Chekhov's *The Seagull*, entitled *Stupid F**king Bird*, was one of the ten most produced plays in the country in 2015 and has had more than 150 productions worldwide. Other plays include *The Heal*, *JQA*, *Life Sucks*, *No Sisters*, *District Merchants*, *Who Am I This Time?* & *Other Conundrums of Love*, *The Chosen*, *My Name Is Asher Lev*, *The Gift of Nothing*, *ME...JANE*, and many more. He teaches at American University, and lives outside of D.C. with his wife, actress Erin Weaver, and his amazing daughter, Maisie.

Max Doolittle (Lighting Designer) Previously at Olney Theatre Center: *Elf*, *South Pacific*, *Every Brilliant Thing*, *My Fair Lady*. DC Area credits include Woolly Mammoth, Folger Theatre, Mosaic Theatre Company, Theatre Alliance, Rep Stage, Imagination Stage, Forum Theatre, Spooky Action Theatre, Adventure Theatre, Constellation Theatre, The Shakespeare Theatre Academy for Classical Acting, Pointless Theatre Co, NextStop Theatre. NYC includes Ars Nova, Juilliard School, New Ohio Theatre, New World Stages. Regional includes Kitchen Theatre Company, Fulton Theatre, Pennsylvania Shakespeare Festival, Geffen Playhouse, Mississippi Opera Studio, and Minnesota Opera. Lighting direction for television includes *Anderson Cooper 360*, *Piers Morgan Live*, and TED Talks. Aboard cruise ships: *Wine Lovers the Musical*. BFA: Ithaca College. MFA: University of Maryland Member: USA-829

Paige Hathaway (Scenic Designer) is a freelance scenic designer based in the Washington, DC area. In the DC area, she has recently designed at Olney Theatre Center, Arena Stage, Signature Theatre, Round House Theatre, Theater J, Woolly Mammoth, the Kennedy Center, Folger Theater, Adventure Theatre, Imagination Stage, Everyman Theatre, Solas Nua, Theater Alliance, Forum Theater, and Studio Theatre. Regionally, she has designed at The Muny, Arden Theatre Co, People's Light, the John W. Engeman Theater, Asolo Rep, and Bristol Riverside Theatre. She received her MFA in Scenic Design from the University of Maryland and her BFA in Scenic Design from the University of Oklahoma. Her instagram is @paigehathawaydesign and her website is www.paigehathawaydesign.com.

Kelsey Hunt (Costume Designer) Olney Theater Center: *The Price*; Ford's Theater: *Born Yesterday* and *Who's Afraid of Virginia Woolf*; Folger Theater: *The Winter's Tale*; Woolly Mammoth Theater: *Gloria*, *Collective Rage*, *The Nether*, and *Cherokee*; Roundhouse Theater: *Stage Kiss*; Studio Theater: *Bad Jews*, *Carrie: The Musical*, *Edgar & Annabel*, and *Skintight*; Theater J: *Love Sick*, *Trayf*, *Last Night of Ballyhoo*, *Last Schwartz*, *Copenhagen*, *Sisters Rosensweig*, *Life Sucks*, and *Body Awareness*; Georgetown University: *The Rover*, *In the Red and Brown Water*, *Slow Falling Bird*. Kelsey is co-author of *Elizabethan Costume: Design and Construction* and former Resident Designer for Triad Stage in NC. Upcoming: *Teenage Dick* at Huntington Theater. www.Kelseyhuntdesign.com

Sarah O'Halloran (Sound Designer) OTC credits include: *Our Town* and *Labour of Love*. Regional: The Second City: *She the People: The Resistance Continues*; Everyman Theatre: *Be Here Now*, *Proof*, *Dinner with Friends*, Rep Stage: *E2*, *The 39 Steps*, *The Heidi Chronicles* and *Things That Are Round*; 1st Stage: *The Brothers Size*, *Swimming with Whales*, *Trevor*, and *When the Rain Stops Falling*; Studio Theatre: *Cry it Out*, Theater J: *Talley's Folly*, Mosaic Theater: *The Return*; Forum Theatre: *Nat Turner in Jerusalem*; *What Every Girl Should Know*, and *Dry Land*. Education: Ph.D. in Composition and Computer Technology from the University of Virginia.

WHO'S WHO CREATIVE

Emily Jerison (Video Editor) is a filmmaker and video editor, working with Olney Theatre in the marketing department. She is really excited to have had the opportunity to work on a project like none before.

Tashiana Quiñones (Production Stage Manager) is a Stage Manager from New Jersey who has studied with both Rutgers, Mason Gross School of The Arts Conservatory and The Olney Theatre Center Apprenticeship. Olney Theatre Center credits include: *The Royale*, *Singin' In The Rain*, and *Miss You Like Hell*. Independent credits include: *Orphans* (directed by Nicholas Polonio), *Frailty Thy Name* (Nutshell Theatre Company), and the upcoming short film *Where Do The Birds Go?* (directed by Israel Orengo).

McCorkle Casting Ltd. Pat McCorkle (CSA), Katja Zarolinski (CSA) (New York Casting) Broadway: Over 50 productions; *Amazing Grace*, *On The Town*, *End of the Rainbow*, *The Lieutenant Of Inishmore*, *The Glass Menagerie*, *Cat On A Hot Tin Roof*, *One Flew Over The Cuckoo's Nest*, *Amadeus*, *Blood Brothers*, *A Few Good Men*. Off Broadway: Over 60 original productions; *Clever Little Lies*, *Tribes*, *Our Town*, *Toxic Avenger*, *Freud's Last Session*, *Almost Maine*, *Driving Miss Daisy*. Feature film: *Senior Moment*, *Year by the Sea*, *Premium Rush*, *Ghost Town*, *Secret Window*, *Tony and Tina's Wedding*, *The Thomas Crown Affair*, *Madeline*, *Die Hard with a Vengeance*, *School Ties*, etc., Television: *Humans for Sesame Street*, *Californication* (Emmy nomination), *Hack* (CBS), *Max Bickford* (CBS), *Chappelle's Show*, *Strangers with Candy*, *Barbershop* (Comedy Central) and series' for Showtime, HBO. www.mccorklecasting.com.

Debbie Ellinghaus (Managing Director) was born in Washington, DC. Her mother was a Montgomery County Public School math teacher and her dad was a college professor. She can trace her mother's family back to the 1500's when they were ousted from Spain because they were Jewish. Other family ancestry connects her to Eastern Europe. In 1976, her parents moved to Columbia, MD, where she was raised in the "new planned city" built to encourage racial, ethnic and religious harmony in a suburban utopia. Debbie, the older of two, did not inherit her dad's speed on the football field, her mom's quick serve on the tennis court, or her sister's strength in the swimming pool; instead she found her feet in the theater, thanks in large part to her grandmother, who took her to see *Annie* at the Kennedy Center in 1978. But also thanks to her parents, who spent Sunday mornings listening to Broadway show-tunes on the record player before turning on the football game. Despite her suburban upbringing, Debbie longed for the city life. So, upon graduating from the University of Maryland, she moved to New York. In the Big Apple she had many jobs and met many interesting people, including Andrew, whom she married. After getting hitched, they moved to New Haven, Connecticut, where they had their kids, Madeline and Griffin, and spent some years enjoying life in New England. Career and family twists and turns eventually brought them to Howard County where they now live. Debbie volunteers in the community where she lives: as immediate past Chair of the Board of the Downtown Columbia Arts and Culture Commission and in the community where she works: as a member of the Board of the Directors for Medstar Montgomery Medical Center. She's also a proud member of Leadership Montgomery's Class of 2019. She's frequently found applauding loudly for her daughter, who's got the "performing bug"; cheering wildly for her son at track meets; grooving to her husband's music (he's a drummer in a band); and spoiling her dog, a 75 lb pit-bull rescue. In her down-time she likes to run, swing kettlebells, and do the occasional yoga from the privacy of her own home. She's been employed since age 12 when she had a paper route; thankfully, gigs at universities and non-profit organizations followed. She's been Managing Director of Olney Theatre Center since August 2014.

Jason Loewith (Artistic Director) grew up in Fairfield, Connecticut, and on weekends he took the train to New York with his family to see shows. His dad was the comptroller of a Formica manufacturing company, and his mom was the first woman in the state to be president of a conservative synagogue. After her parents became ill, she took over their dress shop in a now sadly derelict part of Bridgeport. Jason particularly enjoyed hiding in the poufy dresses on the rack, and selling costume jewelry during the store's annual sidewalk sale. He inherited his father's love of numbers, working part-time as a bank teller, and leading Math Team in high school and as a bookkeeper for various nonprofit organizations as an adult. From his mother he inherited a dedication to Jewish causes, joining the international Board of United Synagogue Youth and working at the Jewish Home for the Aged during high school, and serving as chair of Brown University's Committee for Soviet Jewry as an undergraduate. Jason seriously considered studying to become

WHO'S WHO CREATIVE

a rabbi, but the theater intervened, taking him to Santa Barbara, Los Angeles, New York City, Chicago, and finally the Washington, DC region, where he's been for eight years. Jason has directed some 30 plays, written a handful (one of which, *Adding Machine: A Musical*, won a lot of awards in Chicago and New York), managed or produced hundreds, and done just about every other job there is to do in a theater— all of which has helped him learn the value of a dollar, the importance of honesty, and the fact that you do not put a silk suit in either the washing machine or the dryer. On days off, Jason loves to cook (ask him how he learned to make bouillabaisse), hang out with his twelve nieces and nephews, play Civilization, bike and jog (just don't ask the last time he did either), vacation in faraway places, and listen to music written between 1950 and 1986. He volunteers for local and national arts organizations, serves on the Board of theatreWashington, and has entered his second year mentoring a fantastic teenager in Anacostia for BestKids. He lives in Carderock Springs with his partner Ned and their dog Mortimer, where he uses power tools most weekends to keep the house that is majority-owned by Sandy Spring Bank from falling apart.

Roundabout Theatre Company (Todd Haimes, Artistic Director) was founded in 1965 and has grown from a small 150-seat theatre in a converted supermarket basement to become one of America's most significant producers of theatre. This not-for-profit company, with more than 44,000 season subscribers, is committed to producing definitive productions of classic plays and musicals alongside new plays by today's writers, ensuring that audiences and artists alike have access to high-quality, professional stagings of important works of world literature. With three distinctive homes, the American Airlines Theatre, Studio 54, and the Harold and Miriam Steinberg Center for Theatre/Laura Pels Theatre/Black Box Theatre, Roundabout has the unique opportunity to showcase these works in a venue perfectly suited to enhance the production. Since moving to Broadway in 1991, Roundabout productions have received 150 Tony nominations, 135 Drama Desk nominations, and 154 Outer Critics Circle nominations. Production highlights include *Anna Christie* (Tony, Drama Desk, and Outer Critics Circle Awards for Best Revival), *She Loves Me* (Outer Critics Circle, Drama Desk, and Olivier Awards for Best Revival of a Musical), *Nine* (Tony, Drama Desk, and Outer Critics Circle Awards for Best Revival of a Musical), *Assassins* (Tony and Drama Desk Awards for Best Revival of a Musical), *Intimate Apparel* (Outer Critics Circle and Audelco Awards for Best Off-Broadway Play), *Twelve Angry Men* (Drama Desk and Outer Critic's Circle Awards for Outstanding Revival of a Play), *The Pajama Game* (Tony Award for Best Revival of a Musical), and *Cabaret* (Tony, Drama Desk, and Outer Critics Circle Awards for Best Revival of a Musical), one of the longest running musical revivals in Broadway history. Since 1995, when Roundabout expanded its repertoire to include premieres of new plays, the company has produced works by such talented writers as Brian Friel, Paula Vogel, Richard Greenberg, Lynn Nottage, Beth Henley, Harold Pinter, and Jon Robin Baitz. *The Man Who Came to Dinner*, the first production at the American Airlines Theatre on 42nd Street in 2000, and the star-studded production of *The Women* in June 2002 have been seen on channel Thirteen/WNET and other PBS stations nationally. Beyond its work on stage, Roundabout is recognized as a national leader in audience development and offers a comprehensive program of initiatives, including the Social Series, the Early Curtain Series, the Wine Series, the Gay and Lesbian Series, HIPTIX (targeting young professionals), and related humanities events and publications. Roundabout launched ACCESS ROUNDABOUT, a program which offered over 22,000 dramatically discounted tickets during the 2007-2008 season. In addition, through arts education programs, Roundabout reaches more than 7,000 New York City public high school students and their teachers each year. With a focus on in-depth programming, these activities range from partnerships with two New Century High Schools (a NYC Department of Education Initiative) and professional development for teachers to in-school year-long residencies and student matinees at its Broadway and Off-Broadway theatres. Through national tours, live broadcasts, education and outreach programs, and its work on three stages, Roundabout touches the lives of millions of theatergoers, students, and artists across the country.

OLNEY THEATRE CENTER

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CONNECT WITH US!



THE COVID-19 EMERGENCY RELIEF FUND



In honor of the 36th annual Helen Hayes Awards, generous community donors, foundations, and the board of directors of theatreWashington have pledged a contribution of \$25,000 to the Taking Care Fund, to be matched by the community. At a time with much uncertainty, one thing is clear: the #dctheatre community is strong, creative, generous, and resilient. We need your support now to raise the \$25,000 in matching funds.

theatreWashington's Taking Care Covid-19 Emergency Response Fund was established in March 2020 to provide grants to theatre professionals who face financial hardship from closings, postponed productions, and other lost wages. To date, because of an outpouring of great generosity from over 900 individuals in the community, the Fund has made grants to theatre professionals who have lived in the Washington region and have worked in the theatre community within the past two years.

Visit theatrewashington.org to donate

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This list is current as of August 5, 2020 and consists of annual contributions and pledges of \$250 or more for the fiscal year 2019 or 2020, whichever is greater:

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\$25,000+



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We thank these individuals for including Olney Theatre Center in their estate plans. Remembering Olney Theatre Center in your estate plans allows you to have a significant impact on our ability to serve future generations of theatre-makers and audiences. To notify us of your planned gift or for information on how you can be a part of our Legacy Society, contact Maureen McNeill at 301-924-4485 ext. 103 or mmcneill@olneytheatre.org

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ABOUT OLNEY THEATRE CENTER

Mission

Olney Theatre Center for the Arts produces, presents, and tours extraordinary performances for a diversity of audiences, and educates and inspires the next generation of theater-makers.

Vision

We strive every day to unleash the creative potential of our artists and audiences, and in so doing, become a nationally-prominent destination for the most impactful theater performance and education.

History

Once a summer stock retreat in rural Maryland, Olney Theatre Center is now an award-winning, year-round regional theatre surrounded in a 15-mile radius by 1.6 million people representing three of the most ethnically diverse counties in America. Since our founding in 1938, some of the biggest names in theatre have appeared on our stages: from “Golden Era” stars like Helen Hayes and Tallulah Bankhead to contemporary artists like Sir Ian McKellen, Robin De Jesús, and many others. OTC welcomed Artistic Director Jason Loewith and Managing Director Debbie Ellinghaus in 2013 and 2014, respectively, who established a new artistic strategy to broaden programming with the goal of nurturing a diversity of voices and audiences. Olney Theatre Center now produces musicals and plays under the three rubrics of Classic, Contemporary, and Family programming. Since 2013, Olney Theatre Center has twice won the Helen Hayes Award for Outstanding Musical Production, the Charles MacArthur Award for Outstanding New Play, and presented six world premieres. Complementing this work, OTC fulfills its mission as a teaching theater with educational programs like the Our Play program in local 5th grade classrooms, a summer camp, and a year-round professional apprentice program. National Players, now in its 71st Season, is the hallmark outreach program of OTC, a unique ensemble touring innovative theater to communities large and small across the United States.

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ARTISTIC

| | |
|---|---------------------|
| Artistic Director | Jason Loewith |
| Senior Associate Artistic Director | Jason King Jones |
| Associate Artistic Director/ Director of Music Theater | Christopher Youstra |
| Associate Artistic Director/ Casting Director | Jenna Duncan |
| Artistic Apprentice | Gabriela Schulman |

PRODUCTION

| | |
|---|--|
| Director of Production | Josiane M. Jones |
| Associate Director of Production | Andrea Ball |
| Company Manager | Darren Brydie |
| Technical Director | Stephen M. Greene |
| Assistant Technical Director | Kevin Maresca |
| Shop Foreman | Sarah Splaine |
| Carpenters | Kasey Jo Logan, W. M. Yarbrough III |
| Scenic Artist | Fred Via |
| Costume Shop Manager | Jeanne Bland |
| Costume Design Supervisor | Seth Gilbert |
| Wardrobe Supervisor/ Costume Associate | Melissa Gilbert |
| Master Electrician | Samantha Brewer |
| Associate Master Electrician | Michelle Cooman |
| Sound and Projection Supervisor | Matt Rowe |
| Properties Master | Jose Nunez |
| Props Artisan | Jason Dearing |
| Carpentry Apprentices | Sunny Cushing-Spiller, Maddy Dozat |
| Costume Apprentices | Savannah Gomez, Caitlin O'Brien |
| Electrics Apprentices | Kathryn Burke, Lelia Vetter |
| Properties Apprentice | Chelsea Dean |
| Company Management | |
| Apprentice | Eleanor Hill |
| Stage Management Apprentice | Tashiana Quiñones |

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|--------------------|-------------|
| Assistant Director | Gracyn Mix |
| Dramaturg | Sarah Kiker |

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| General Manager | Fred T. Paul |
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| Dramaturgy Apprentice | Sarah Kiker |
| Education Administration Apprentice | Hannah Ensign |

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Olney Theatre Center for the Arts is a professional theater employing members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Actors' Equity Association, founded in 1913, represents more than 45,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society.



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