

ROSE: YOU ARE WHO YOU EAT

CONCEIVED, WRITTEN, AND PERFORMED BY

JOHN JARBOE

DIRECTED BY MK TUOMANEN



WASHINGTON
blade
America's LGBTQ+ News Source

THE
**BEARDED
— LADIES —**

GUGGENHEIM
WORKS & PROCESS

**WOOLLY
MAMMOTH**

WOOLLYMAMMOTH.NET

END OF JUNE 5-23

CONTENTS

- **PAGE 3–4:** A Note from Maria
- **PAGE 5–6:** Production Info. & Credits
- **PAGE 7:** Playwright Bio: John Jarboe, About the Show
- **PAGE 8–12:** Cast & Creative Team Bios, About CulturalDC
- **PAGE 13:** About The Bearded Ladies Cabaret, Content Transparency
- **PAGE 14–15:** 2024 Summer & Fall Lineup at Woolly
- **PAGE 16:** Events DC
- **PAGE 17–21:** *Nurturing, Care-taking, and the Power of Sing-a-long*: an Interview with John Jarboe
- **PAGE 22:** World Pride 2025 with Capital Pride DC, John Jarboe's *The Rose Garden: Green Room* with CulturalDC
- **PAGE 23:** Lobby Experiences Presented by CulturalDC
- **PAGE 24:** Talkbacks, Accessibility Dates, Special Events
- **PAGE 25:** Arnold & Porter
- **PAGE 26–28:** About Woolly
- **PAGE 28–30:** Woolly Leadership & Land Acknowledgement
- **PAGE 31–32:** Woolly Staff
- **PAGE 33:** Company of Artists, Morgan Stanley
- **PAGE 34:** Board of Directors
- **PAGE 35–38:** Donors & Contributors
- **PAGE 39:** Why Give?
- **PAGE 40:** Become a Mammoth Forever & Golden Tickets
- **PAGE 41:** Mammoth Forever Donors, Quads
- **PAGE 42:** Connectivity Ambassadors, Rent Our Space

Filming, recording, or taking photographs of this performance by any means whatsoever is strictly prohibited. Please silence your cell phones and any other noisemaking devices.

A NOTE FROM MARIA



John Jarboe is a force of nature.

Her unstoppable talent and open-hearted way of moving through the world draw incredible artists and organizations to her and her work. Because of this, a beautiful garden of collaborators have come together to bring **ROSE: YOU ARE WHO YOU EAT** to you tonight, including the Guggenheim Museum, Philly Fringe, La Mama, The Bearded Ladies, the

prolific producer Jecca Barry, and more.

Kristi Maiselman of CulturalDC first brought this show to Woolly's attention, after they had completed a 2-night sold out run in 2021. Kristi intuited that there might be a broader audience for this story so she approached Woolly about a partnership. Our production of **ROSE** actually starts around the corner from the theatre on 7th Street in front of Oyamel restaurant at an exhibit in the CulturalDC Mobile Art Gallery called "Green Room." Working with CulturalDC has been an absolute blast.

I love the raw energy and the irreverence of **ROSE**, especially the tongue-in-cheek references to gender cannibalism. I know it conjures up gory imagery but it is also deliciously campy. It is political too. Killing the idea of gender (by ingesting it, no less) is a different way into the acceptance of the trans body as normal in our society. It is the inflexible ideological constructs that are killing us, not trans bodies.. John says all this and so much more with a drumstick in one hand, a wink, and a song.

ROSE is the culmination of our 44th season and our final curated show offering new perspectives on the LGBTQIA+

experience. It is no coincidence that this trans story is Woolly's entry for Pride Month, which should be a celebration of the full spectrum of gender identity, orientation, and expression. For folks who are interested in understanding more about that spectrum and its gorgeous expansiveness, I personally find the infographics helpful on the TSER (Trans Student Educational Resources) website:

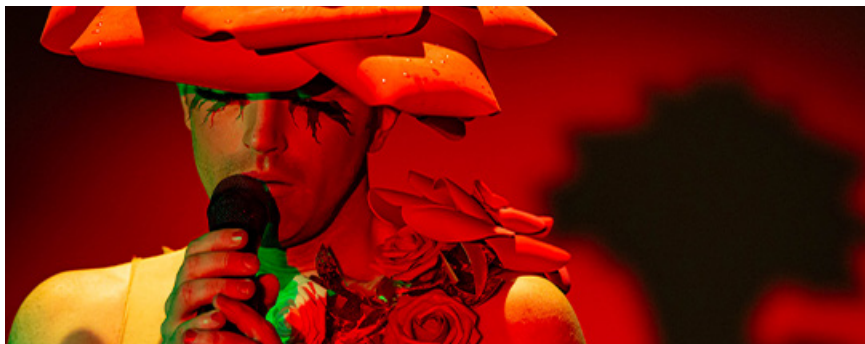
transstudent.org/graphics

This is also a bittersweet goodbye as it is the last show under the leadership of Rebecca Calkin, our Director of Marketing. Rebecca has been incredibly instrumental in building back our team post-pandemic, and her intelligence and heart (as well as her affinity for board games) will be missed. She remains Woolly's number one fan, even as she moves to the Clarice Smith Performing Arts Center, where we Mammoths all expect to get free tickets for life.

Hasta la próxima,

Maria Manuela Goyanes

Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company



John Jarboe in **ROSE** at CulturalDC. Photo Credit: Tony Hitchcock

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

IN ASSOCIATION WITH CULTURALDC AND WITH THE WASHINGTON BLADE

PRESENTS

THE BEARDED LADIES CABARET PRODUCTION OF

ROSE: YOU ARE WHO YOU EAT

CONCEIVED, WRITTEN, AND PERFORMED BY
JOHN JARBOE

DIRECTED BY **MK TUOMANEN**

MUSIC DIRECTOR, COMPOSER
EMILY BATE

COMPOSER
EMILY BATE

COMPOSER
DANIEL DE JESÚS

COMPOSER, SCORE SUPERVISOR
PAX RESSLER

COMPOSER
BE STEADWELL

SCENIC AND VIDEO
DESIGNER
CHRISTOPHER ASH

COSTUME DESIGNER
REBECCA KANACH

LIGHTING DESIGNER
KATE MCGEE

SOUND DESIGNER
TAYLOR JEDLINSKI

PRODUCTION MANAGER
BRIAN FREELAND

ORIGINAL PRODUCTION
STAGE MANAGER
NICOLE LABADIE-BARTZ

PRODUCTION SUPERVISOR
MOLLY PRUNTY

ADDITIONAL
DRAMATURGICAL SUPPORT
SALLY OLLOVE

*ROLLING WORLD PREMIERE WITH FRINGEARTS AND LA MAMA ETC
FROM A COMMISSION BY WORKS & PROCESS AT THE GUGGENHEIM*

CAST

John, Rose John Jarboe

MUSICIANS

Guitar Emily Bate

Keys..... Yifan Huang

Cello..... Daniel de Jesús

Drums Mel Regn

COMPOSITIONS BY

Emily Bate, John Jarboe, Daniel de Jesús,
Pax Ressler, and Be Steadwell

ARRANGEMENTS BY

Heath Allen, Emily Bate, Daniel de Jesús,
Pax Ressler, and Be Steadwell

CREW & PRODUCTION TEAM

Associate Producer Carlos Diaz Stoop

Associate Lighting Designer Jacqueline Scaletta

A1 Sound Operator Sarah Velkovich

Props Supervisor Simon Sinnreich

Deck Crew Thomas Nagata

Light Board Operator Reina Ramos

Follow Spot Operator, AICA Apprentice..... Dennis Bowe

Crew Swing..... Stephen Lyons

Lighting Crew Max Abramovitz, Milan Robinson,

Royal Miller, Demetrius Sadler, Simon Sinnreich,

Troy Johnson, Cody Whitfield, Isa Pelegero

Scenic Overhire Mickey Cappiello, Melvin Knight,

Lily Anglin, Cass Medinets

Key Art Design: Sylvie Lass.

Key Art Photo: Tony Hitchcock, Cultural DC.



JOHN JARBOE

JOHN JARBOE (*Playwright and Performer, she/her*) is a director, singer, writer, and host serving you herstory, queer community making, and a whole lot of glitter. She is the founding artistic director of The Bearded Ladies Cabaret in Philadelphia. She has written, performed, and directed original work for La Mama ETC, Joe's Pub, Opera Philadelphia, The Philadelphia Museum of Art, The Wilma Theater, Lincoln Center, and The Guggenheim's Works & Process series. She recently opened her first art exhibition *The Rose Garden* open through September at The Fabric Workshop and Museum in Philadelphia. Follow her @johnjarbeaux.

ABOUT THE SHOW

A TRUE STORY OF GENDER FEASTING, SET TO MUSIC

Once upon a vine, John Jarboe's aunt revealed that John not only had a twin sister in the womb, but that John consumed her: "You ate her. That's why you are the way you are." This was a lot for John to swallow! In this musical shrine to the consumed twin, named Rose, John welcomes you into a feast of gender through song, storytelling, and a full plate of wordplay.

OPENING NIGHT: JUNE 8, 2024

SHOW RUN TIME: This play runs for a duration of 75 minutes continuously, without an intermission.

SPECIAL THANKS TO CALVIN ANDERSON

MUSICIANS

Photo Credit: Ryan Colter



EMILY BATE (*Musical Director, Compositions & Arrangements, Guitar, she/her*) is a singer, composer and performer, working fluidly across disciplines including music performance, theater and choral music. She runs a queer & trans community chorus

called Trust Your Moves, an experiment in collective singing designed around liberation and co-creation. She has collaborated with artists such as Erin Markey, Ragnar Kjartansson, filmmaker Chet Pancake, MJ Kaufman, and Pig Iron. In 2023 she premiered *Wig Wag*, a music-theater piece performed by a cast of 4 and the entire audience, as part of the Curated Philadelphia Fringe Festival. Emily is a 2022 Art Works Fellow and a 2021 Pew Fellow. @_emilybate_



YIFAN HUANG (*Keys, he/him*) is a DC based musician and keyboardist. Originally from Charlotte, NC, he fell in love with music at a young age, and specializes in the genres of r&b, pop, gospel, and hiphop. He can usually be found performing around the city with a

variety of acts and groups, most recently with the Seasons of Love Ensemble of the Gay Mens Chorus of Washington, DC. He is excited to join the Rose cast for this production. Follow him at @yifan_music.



DANIEL DE JESÚS (*Cello, Compositions & Arrangements, he/they*), a versatile artist from North Philly, is celebrated for blending 'freak folk' and Baroque in their music. Trained by luminaries like Vivian Barton Dozor, they graduated from the University of the Arts with a bachelor's in fine arts. Their global tour with Rasputina showcased their exploration of gothic and folk realms.

Albums like “*La Dolorosa*” and “*Kyrie*” delve into identity and spirituality, rooted in Puerto Rican heritage. As director of music education at AMLA, they empower young musicians. De Jesús’s art catalyzes social change, fostering inclusivity and empowerment within marginalized communities. *Rose: You Are Who You Eat* starring John Jarboe further exemplifies their collaborative prowess.

CREATIVE TEAM



MK TUOMANEN (*Director, they/them*) is a Jerome Fellow at the Playwright’s Center in Minneapolis and recipient of the Terrence McNally Award for their play *Night Science*. They are a member of Applied Mechanics theater company and an associated artist with the Bearded Ladies Cabaret. As director, they received a grant from the Pew Center for Arts and Heritage, and been doula to many solo shows including those of Edinburgh Fringe favorite Chris Davis (*Drunk Lion*, *The Presented*, *Violence of the Lambs*), Izzy Sazak (*Tiny Witch*), Jess Conda (*Katerina*) and of course dear collaborator John Jarboe, who in turn directed their trans-bovine performance *Consider the Cow*. www.mkplays.com. Liberation in our lifetimes from Palestine to Congo.



CHRISTOPHER ASH (*Scenic and Video Designer, he/him*) Broadway: *New York, New York*, *Sunday in the Park with George*, *Saint Joan*. Broadway Associate: *Network*, *The Prince of Broadway*, *The Crucible*. Opera: The Met, Paris Opera, Lyric Opera of Chicago, Canadian Opera, and Houston Grand Opera. International: International Theatre Amsterdam. Regional: Guthrie, Ballet Hispanico, Wilma, Philadelphia Theatre Co., Yale Rep. Dance: Doña Peron - Ballet Hispanico, Callas, La Davina - Municipal De Santiago,

CoisCéim, River North Chicago Dance, Anadolu Atesi. His work has been seen in 17 countries and been recognized for 15 awards. Education: MFA Yale School of Drama.

Photo Credit: Dillon Heape



KATE MCGEE (*Lighting Designer, she/her*) is a trans*designer and new media artist. Off-Broadway: *My Lingerie Play* (Rattlestick Theater), *The Infinite Love Party* (Bushwick Starr), *while you were partying* and *Notes on Killing ...* (Soho Rep), *I'm Revolting* (Atlantic Theater), *Pay no Attention to the Girl* (Target Margin Theater), *The Hang by Taylor Mac and Matt Ray* (HERE/Prototype Festival), *Early Plays* (New York City Players/Wooster Group). International: *protec/attac* (Deutsches Schauspielhaus - Scenery, Costumes, Lighting), *Emily's D+ Evolution*, *songwrights apothecary lab*, and *Off-Brand gOdds tours* for Esperanza Spalding. Regional: *An Iliad* and *A view from the Bridge* (Long Wharf), *Life of Galileo* and *Julius Caesar* (Playmaker's Rep), and *A Tale of Two Cities* (Trinity Rep). She was a 2022/2023 project one artist in residence at Soho Rep, where she used her year to develop a VR experience called *Girl Mode*. Kate is a close collaborator with Peter Mills Weiss and Julia Mounsey, with whom she designs and devises "somehow literary" works that engage with questions of authenticity, spectatorship, violence, coercion and comedy. katedesignsfortheater.com.



NICOLE LABADIE-BARTZ (*Original Production Stage Manager, they/them*) is a freelance stage manager based in Philadelphia. Nic's stage management ranges from opera to cabaret, musicals to immersive theatre, concerts to dance theatre, and everything in between.

They are most passionate about new and devised work, and making work that breaks the rules. Favorite credits include Bearded Ladies Cabaret (*Love Notes: A Year of No Regrets*,

Blythely Ever After, *Contradict This!*, *Do You Want a Cookie*, *You Can Never Go Down the Drain*, *Marlene and the Machine*), Opera Philadelphia & Obvious Agency (*The Raven*), Applied Mechanics (*Other Orbits*, *FEED*, *The Bandits*, *This Is On Record*, *Chronotope: Rough Draft*), New Orleans Opera (*Madama Butterfly*), and best of all - many years of *Rose*! Nicole also does event planning and coordinating, and especially loves wedding planning (including their own, just a couple of weeks ago!).



MOLLY PRUNTY (*Production Supervisor, she/her*) is a stage manager, puppeteer, writer & general deviser of things from Baltimore, MD. She currently is an artist in residence at Bread & Puppet Theatre and co-founded the Mutual Obsession Circus, a burlesque & puppetry

duo. She formerly was the production manager at Baltimore Theatre Project. Recent stage management credits include [Everyman Theatre]: (Assistant Stage Manager): *Harvey*, *Jump*, *The Lion in Winter*, *Behold*, *A Negress*. [Peabody Opera]: *Don Giovanni*; [Baltimore Center Stage]: *Young Playwrights Festival*. Molly has a B.A. in Theater Design & Production from University of Maryland, Baltimore County.

TAYLOR JEDLINSKI (*Sound Designer, she/her*) is a Philadelphia-based sound designer and audio engineer. She is also the Production Manager of The Bearded Ladies Cabaret. Taylor has a BFA in Technical Theatre/Design from Lindenwood University. Some favorite credits include Sound Design and A1 for *Blythely Ever After* with Boston Lyric Opera, Asst. Sound Design and A1 for *The Appointment* with Lightning Rod Special, and A1 for *Late Night Snacks* with The Bearded Ladies Cabaret. She is so grateful to be a part of this magnificent Rose garden of artists and collaborators. Taylor sends all her love to her partner Matthew and daughter, Ella, the brightest light in her life.



JECCA BARRY (*Producer, she/her*) is an independent theatre, opera, film, and music producer. She is the founder and creative producer of Fin Productions, and a co-founder of the Up Until Now Collective. Jecca's practice focuses on developing work with artists that are challenging the conventions of the performing arts industry. From 2012-2022, she served as Executive Director of the acclaimed production company Beth Morrison Projects (BMP) and was a Co-Director of New York's annual PROTOTYPE Festival from 2017-2022. Jecca has overseen the commissioning, development, production and touring of over 30 new theatre, music-theatre, and opera works, and has toured those works to over 40 national and 20 international venues. Notable productions include *FOOD, HOME*, and *The Object Lesson* by Geoff Sobelle, *NOWISWHENWEARE* (the stars) by Andrew Schneider, *Unholy Wars* by Karim Sulayman, and *HONOR* by Suzanne Bocanegra. Jecca holds undergraduate and graduate degrees in avant-garde flute performance from the Royal Northern College of Music and New York University.

ORGANIZATIONAL BIOS

CULTURALDC supports innovative artists across all disciplines and makes their work accessible to diverse audiences, providing space for relevant and challenging work essential to nurturing vibrant urban communities. CulturalDC has made a name for itself in providing a platform for bold contemporary artists to interact with audiences in thought-provoking ways. Current and most recent programs include Stephanie Mercedes' *Gun Destruction Opera*, *Never in Our Image* and *TORRENTS: New Links to Black Futures*. In addition to presenting, CulturalDC has brokered more than 350,000 square feet of artist space since 1998. CulturalDC owns Source Theatre and the Mobile Art Gallery, a 40-ft shipping container transformed into a gallery that has been shown in all eight wards of the city and has seen over 90,000 visitors.

THE BEARDED LADIES CABARET

THE BEARDED LADIES CABARET is a queer arts organization that sits on your lap and sings you a story. Whether it's an opera, a home-made cabaret, a musical walking tour, or a show on a truck, we employ song, spectacle, storytelling, and heart to welcome audiences into moments of joy, healing, and subversion. Through sharing our original pieces and creating bespoke platforms for performance at home in Philadelphia, nationally, and abroad, we nurture artistic connection for a community of misfits, rabble-rousers, chanteuses and the people who love and need them.

John Jarboe | Founder & Artistic Director

Sally Ollove | Associate Artistic Director & Dramaturg

Wesley Flash | Managing Director

Briana Nicholas | Operations Manager

Elena Faverio | Marketing Coordinator

Taylor Jedlinski | Production Manager

Nicole Labadie-Bartz | Staff Administrator

Beards ASSociate Artists: Anthony Martinez-Briggs,
Cookie Diorio, Daniel de Jesús, Messapotamia Lefae,
Jackie Soro, Jess Conda, MK Tuomanen, Rebecca Kanach,
Veronica Chapman-Smith

CONTENT TRANSPARENCY

This production includes themes of fetal mortality, pregnancy, childbirth, and growing up queer in Michigan in the 90s, graphic eating imagery, sexually explicit language, and cannibal humor. Flashing lights will be used briefly, 40 minutes into the show.

Recommended for ages 13+



SUMMER & FALL LINEUP

**WOOLLY
MAMMOTH**

GET A GOLDEN TICKET: WOOLLYMAMMOTH.NET

ha ha ha ha ha ha ha

BY JULIA MASLI | CO-DIRECTED BY JULIA MASLI AND KIM NOBLE

JULY 17–AUGUST 4, 2024

**hahahahahahahahaha hahahahahahaha hihhi hahahahahahaha hoho hahahahahahaha
hehe hahahahahahahahaha**

This summer, Julia Masli's wild and zany ha ha ha ha ha ha hits the Woolly stage after successful, buzzed-about runs at Edinburgh Fringe and in Melbourne, London, and New York. As Masli states in her bio, "Julia Masli is an award-winning clown from Estonia, based in London. All she wants to do is solve people's problems...but this plan keeps going wrong as she continually wins prizes for comedy." This hilarious show garnered five-star reviews from publications like the Guardian, Telegraph, and Time Out, and has been hailed as "The year's most exciting, have-to-be-there comedy moment," by the Guardian, "The breakout star of this year's Edinburgh Fringe," by The New York Times, and "A strange and beautiful masterpiece" by the Telegraph.

THE COMEUPPANCE

BY BRANDEN JACOBS-JENKINS | DIRECTED BY MORGAN GREEN | A CO-PRODUCTION WITH THE WILMA THEATER

SEPTEMBER–OCTOBER, 2024

Welcome Back Class of 2003.

On the night of their 20th high school reunion, the self-proclaimed "Multi-Ethnic Reject Group" reconnects while they pregame in Prince George's County, Maryland. But amid the flow of reminiscing, an otherworldly presence forces these former classmates to face the past head-on and reckon with an unknowable future. The latest from MacArthur Genius Award-winner Branden Jacobs-Jenkins (*An Octoroon*, *Appropriate*, *Gloria*), this "mesmerizing" (*The Wrap*) new play garnered a New York Times Critic's Pick and Lucille Lortel Award for Outstanding Play. Featuring members of Woolly Mammoth's Company of Artists, Jon Hudson Odom and Erika Rose, in collaboration with The Wilma's HotHouse.

THE SECOND CITY'S DANCE LIKE THERE'S BLACK PEOPLE WATCHING

A BLACK EXCELLENCE REVUE | DIRECTED BY ROB WILSON

NOVEMBER–DECEMBER, 2024

The Second City is back!

From the creators of *Black Side of the Moon* and *She the People*, The Second City returns to Woolly Mammoth, now delivering a dose of brilliant Black Joy. The hilarious brand-new show, created exclusively for Woolly Mammoth, features the troupe's world-renowned improv, an ensemble of rising comedy stars, songs, and sketches. The Black Excellence Revue is here to help you blow off steam at the end of this year with razor-sharp wit, a fresh look at the ridiculous things in life, and non-stop laughs.

THE FORD / HILL PROJECT

CREATED BY LEE SUNDAY EVANS AND ELIZABETH MARVEL | DIRECTED BY LEE SUNDAY EVANS

A WATERWELL PRODUCTION, PRESENTED BY WOOLLY MAMMOTH AND THE PUBLIC THEATER

SEPTEMBER 30, 2024

Special presentation to benefit Woolly Mammoth Theatre Company.

This excavation of the testimonies of Anita Hill and Christine Blasey Ford is revisited in the nation's capital in a special debut presentation of a new play. Ford and Hill, 30 years apart, stood in front of one of the highest bodies of power in our country to publicly tell their stories about some of the most private moments of their lives. With an ensemble of four actors speaking from the verbatim transcripts of these pivotal hearings, these two women's stories are seen in a new light when side-by-side in Waterwell's illuminating new work.



We Make DC Happen

Show-stopping performances. Edge-of-your-seat sporting events. Once-in-a-lifetime galas. Events DC brings them all together. We operate and manage 11 venues across the city that have been recognized with multiple awards and industry-leading certifications. Let us facilitate your next world-class event.

 @EventsDC

 @TheEventsDC

 @OfficialEventsDC

EventsDC.com

NURTURING, CARE-TAKING, AND THE POWER OF SING-A-LONG

AN INTERVIEW WITH JOHN JARBOE

Can you talk about the gestation of *ROSE: YOU ARE WHO YOU EAT?* How did it evolve and change over time into the performance that you'll be doing at Woolly?

ROSE started as a pandemic film and music project. I wanted to tell my gender journey in collaboration with other queer artists, hence bringing on the compositional voices of Emily Bate, Daniel de Jesús, Pax Ressler, and Be Steadwell. I wrote lyrics and some melodies and then prised my experience through their musical styles. At the center of the process, I had a desire to showcase trans and queer people holding each other's stories. I made a bunch of songs and a suite of films with Christopher Ash and Mk Tuomanen, thinking that they would be installed in an art installation: a sort of [Sleep No More](#)/escape room/[womb-derkammer](#) of Midwestern denial. But once we were done filming, our sugar daddy/commissioner, the [amazing \[Guggenheim's\] Works and Process](#), asked us to do a concert of all the music. So....that's what we did. The piece was sewn together out of a series of experiments, letters, longings, and regurgitated memories. Once I started performing the story in front of people, it felt really right to be in live space, sharing and singing along.

We learn a little about your journey in the show, but I'd love to hear about how you came to be who you are as an artist. How did you find theater?

Oh...you know the old story.....girl is told she is a boy....girl finds theater and plays girls as much as possible calling it "acting," eventually girl realizes that she is acting all the time to fit people's notions of "boy" and "man" and she identifies as "girl." Theater has been a means to an end, a heightened site

of communication with others and with myself. It is where I have always found profound truth through play. It is where my favorite conversations happen.

How did you come to cabaret?

I was doing a bunch of mediocre Shakespeare and musical theatre in Philly and somebody asked me to do cabaret and I said yes even though I didn't know what it was. Once I was in the form, the fact that there was no fourth wall, that I could talk directly to people, and that really what I was doing was being a social lubricant for a conversation in the audience -- that felt really rich to me and it relaxed my whole body. Whereas sometimes there's a tyranny of politeness in higher art spaces like theaters and museums, cabaret is aggressively unpretentious to the point that it gets undervalued. But what's amazing about it is that people let their guard down in the way that they don't in our theater spaces. It was a love affair with the form and then going back and asking for grant money so I could research and get to know my contemporaries and host cabaret artists in Philly. All of this was to do the work of what the [Bearded Ladies] have been trying to do, which is to make Philadelphia an international hub for queer performance in cabaret. That's something that we've been working at and have made a lot of headway in.

Tell me about the Bearded Ladies Cabaret.

We are a manifestation queer abundance. We sit on your lap and tell you a story. [The Bearded Ladies](#) is a company I founded that has grown way beyond my own artistic vision. We have a truck called The Beardmobile that drives around Philly and converts into a stage. We host annual cabaret festivals featuring over 70 artists from around the world in a found space, and we make original work like **ROSE** and our upcoming climate justice ice show **BEARDS ON ICE**.

As a director, choreographer, producer and performer – how do you navigate all of those roles? Do you lead with any particular one?

I've taken on a lot of roles because I had to in order to make work I believe in. I built The Bearded Ladies Cabaret in Philadelphia with a number of treasured collaborators because we needed a place to be ambitious and uncompromisingly queer. Like so many artists, I've had to learn to fundraise, manage, produce, navigate philanthropy, market, do fabulous makeup, and rhinestone all while working one-to-two-day jobs. It's just part of the career. I'm lucky on ROSE to be mostly wearing my writer/performer hats. I've got an amazing constellation of artists and administrators supporting this work, not the least of which is the team at Woolly.

You, John, are additionally performing the role of John who guides the audience through your journey. What is it like to perform through somewhat of a third person perspective?

Since I come from a cabaret background, I'm used to dealing in versions of myself. So much of drag and cabaret is just taking parts of yourself and turning up the volume on them. In ROSE, I'm not really thinking so much about who I am, but more how I am telling the story. The audience connection is what is primary for me. Dwelling in the 3rd person is also helpful for this piece because it gives me a healthy distance to judge, explain, mock, and cross examine myself. Then there are beautiful moments when I realize on stage that in fact, I am talking about me, and that is very emotional.

I read an interview where you said that the real gift of queerness is “being born with a question inside you that’s insistent,” can you talk about how that gift manifests?

I try not to take things for granted. I try not to assume. Because I had to question, I keep questioning. Queer is a noun

and a verb. It is more than an identity. It is a way of moving through the world with an open mind and heart. **ROSE** is a clear manifestation of the gift of questions. Instead of shutting down and dismissing the strange assertion of my aunt...I wondered and investigated and searched, and that search, that questioning, is rewarding, transformative, and vital.

I'm thinking about the metaphor in *ROSE: YOU ARE WHO YOU EAT* and how the things we consume form us. What is the art that you are drawn to consume now?

There is such a long list! I love Duchamp. Hitchcock has had a huge influence on me. Much of the visual imagery for **ROSE** was inspired by Gregory Crewdson. I do a lot of work with The Bearded Ladies seeking out cabaret history: performers like Claire Woldolf, who sang protest songs in Berlin, Aristide Bruant, who wrote satirical songs about French politics, Josphine Baker, Ertha Kitt. I see my work as part of an oft overlooked form of queer cabaret and performance art whose roots are in these ancestors. At the same time, I draw inspiration from my colleagues and contemporaries: Adrienne Truscott, Cherdonna Shinatra, Taylor Mac, Machine Dazzle, Cookie Diorio, Meow Meow, Justin Vivian Bond, Stephanie Blythe, Martha Graham Cracker, and more.

Our cultural understanding of gender feels like it is rapidly evolving. Can you share your perspective on what you've seen?

Queer generations move so fast! I'm still catching up with my teachers (a.k.a. the younger generation). I grew up thinking that the only queer references I had were Norman Bates, Jeffrey Dahmer, James Bond villains and Ellen. It took so much time and good community to nurture me into my identity and out of the notion that I was evil and flawed. It's amazing to meet young people today who are given possibilities from the start, who understand [Judith] Butler's assertion that gender

is a construct. We really just have to listen to the young folx in our lives to know where we are headed.

What are the themes or questions that you find yourself coming back to? What are the obsessions of your work?

I'm obsessed with nurturing, care-taking, and the power of sing-a-long. I want you to feel like an active participant in my gender journey.

I find myself exploring food and eating a lot. **ROSE** is definitely the most extreme version of that. I think I am drawn to visceral and universal metaphors. I've always thought about good theater like a good meal. It needs to be nutritious, meet our spiritual food group needs, and ideally delicious.

Do you have a favorite part of the show?

I love the ending, but I don't want to give it away....let's just say I engineered a whole section of the show that leaves me feeling very loved.

What are you excited about in bringing **ROSE to Woolly?**

I'm really looking forward to connecting with queer audiences in D.C. After each show I'm gonna hang out in the lobby to give hugs and to meet people. I'm hoping to grow my friendships and connections to queer community here.

What's next for you?

There is a massive installation of **ROSE** film in Philly at The Fabric Workshop and Museum called "[The Rose Garden](#)." It's up 'til September, and I'm curating a bunch of performances by trans artists in it. Check it out!

What do you hope people walk away with after seeing **ROSE?**

I hope people walk away chewing on their own gender journeys.



worldpride

WASHINGTON DC 2025

MAY 23 - JUNE 8



LICENSED BY:

InterPride

@InterPride



@WorldPrideDC



PRODUCED BY:

CAPITALPRIDE
ALLIANCE

@CapitalPrideDC

CulturalDC presents

John Jarboe's

The Rose Garden: Green Room

JUNE 8 - JULY 14, 2024

CULTURALDC'S MOBILE ART GALLERY

7TH AND D ST NW, IN FRONT OF OYAMEL

The Rose Garden: Green Room is an immersive exhibition filled with video, music, and sentimental items to connect the visitors to the light-hearted memory of John's consumed twin, Rose.

Dear You,

Have you ever been told that you ate your twin in the womb?

That's what my aunt told me when I came out as trans.

It gave me a lot to digest.

*My twin's name would have been Rose,
and this exhibition is dedicated to her.*

*Explore, sing-a-long, rest, and relax here for
as long as you like.*

Love, John and Rose



VISIT OUR WEBSITE FOR GALLERY HOURS
CULTURALDC.ORG • @CULTURAL_DC

Photo by Christopher Ash



CULTURALDC

IN THE LOBBY

After the show, experience The Rose Project exhibition and activations presented by CulturalDC

EXPLORE *THE ROSE GARDEN: GREEN ROOM* BY JOHN JARBOE

June 8–July 14 — Free and Open to the Public

The Rose Garden: Green Room by John Jarboe is an immersive exhibition inside CulturalDC's Mobile Art Gallery, currently at 7th AND D St NW (In front of Oyamel).

ROSE'S CLOSET, PICK A GENDER, LEAVE A GENDER

In collaboration with The DC Center for the LGBTQ+ Community, CulturalDC invites you to visit Rose's Closet and other installations inside Woolly Mammoth's main lobby. Rose's Closet is an inclusive and free clothing exchange where you can take a gender and leave a gender. Please browse for new summer outfits, and/or leave gently worn clothing that you no longer need.

WRITE A LETTER FOR YOUR GENDER

Our "Write a Letter to Your Gender" writing station, where participants are invited to express feelings about gender identity and queerness.



John Jarboe in *ROSE* at FringeArts. Photo Credit: Christopher Ash.

ACCESSIBILITY DATES

ASL INTERPRETED PERFORMANCES

Saturday, June 15th, 8pm

Sunday, June 23rd, 2pm

OPEN CAPTIONED PERFORMANCES

Wednesday, June 12th, 8pm

Friday, June 14th, 8pm

AUDIO DESCRIBED PERFORMANCES

Saturday, June 15th, 3pm

Saturday, June 22nd, 3pm

MASK REQUIRED PERFORMANCES

Sunday, June 16th, 2pm

Tuesday, June 18th, 8pm

TALKBACKS

*(Immediately Following
the Performance)*

GOLDEN TICKET NIGHT PRE-SHOW EVENT

Thursday, June 13th, 8pm

LGBTQ+ AFFINITY NIGHT

Friday, June 14th, 8pm

MATINEE

Sunday, June 23rd, 2pm

SPECIAL GUESTS AND PERFORMANCES

BE STEADWELL 30 MINUTE PRE-SHOW SET IN LOBBY

Friday, June 21, 7pm

PERFORMANCE WILL FEATURE THE GAY MEN'S CHORUS OF DC

Sunday, June 23rd, 2pm

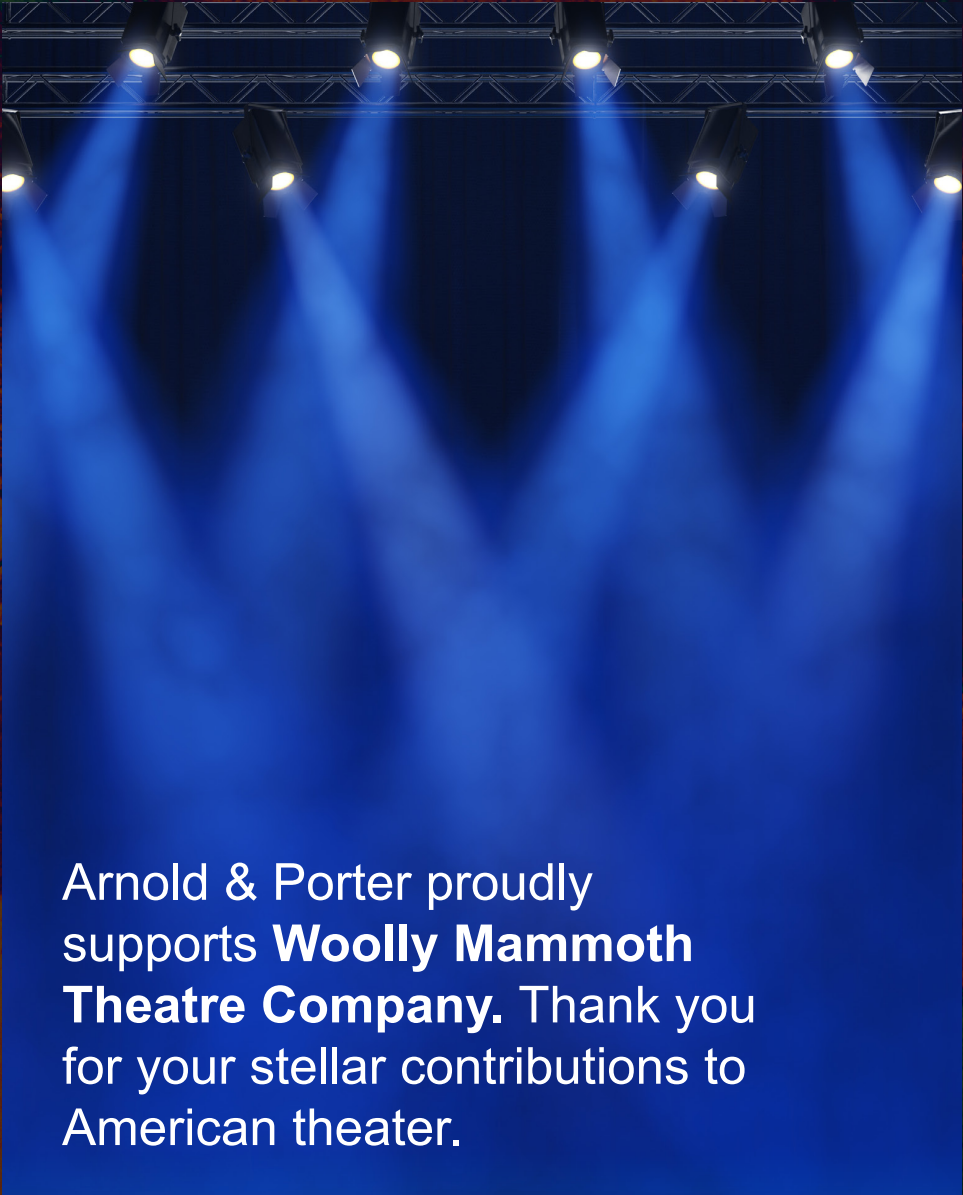
SPECIAL EVENT: TRUST YOUR MOVES POP-UP CHOIR

Saturday, June 22nd, 11am–1pm

Led by Emily Bate, Composer and Music Director of
ROSE: YOU ARE WHO YOU EAT

Join us in the rehearsal hall before the matinee for a pop-up choir! Pop-up choirs are one-time meetups where we learn a song on the spot. No experience necessary! A unique singing event designed for queer & trans people, and friends. We will be singing “People I’ve been sad” by Christine & the Queens.

You can sign up to participate in the event [here](#).



Arnold & Porter proudly
supports **Woolly Mammoth
Theatre Company**. Thank you
for your stellar contributions to
American theater.

Arnold & Porter

Innovative. Integrated. Industry-Focused.

World-class *regulatory, litigation and transactional* solutions for your most complex challenges.

©2023 Arnold & Porter Kaye Scholer LLP. All Rights Reserved.

ABOUT WOOLLY MAMMOTH

The Tony Award®-winning Woolly Mammoth creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. Woolly is proud to be considered “a national champion of the new—and frequently provocative—American play” (*Washington Post*).

For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. Woolly Mammoth was co-founded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by Artistic Director Maria Manuela Goyanes and Managing Director Kimberly E. Douglas. Located in Washington, DC, equidistant from the Capitol Building and the White House, this unique location influences Woolly’s investment in actively working our mission: To produce courageous and invigorating new work to radically redefine theatre as a catalyst for an equitable, creative, and engaged society.

One of the few remaining theatres in the country to maintain a company of artists, Woolly serves as an essential research and development role within the American theatre.

PLAYS PREMIERED HERE HAVE GONE ON TO PRODUCTIONS AT HUNDREDS OF THEATRES ALL OVER THE WORLD AND HAVE HAD LASTING IMPACTS ON THE FIELD.

A STRANGE LOOP was produced at Woolly in 2021, ran on Broadway from April 2022 through January 2023, and won the Tony Award® for Best Musical in 2022. Other notable highlights include the world premiere productions of Danaï Gurira’s ***ECLIPSED*** in 2009 that later went on to be the first Broadway play with a cast & creative team of all Black women; Bruce Norris’ Pulitzer Prize-winner ***CLYBOURNE PARK*** in 2010; and Anne Washburn’s ***MR. BURNS: A POST-ELECTRIC PLAY*** in 2012. Woolly produces theatre beyond our

building by sending productions like Aaron Posner's ***STUPID F*CKING BIRD*** across the nation, bringing Aleshea Harris' ***WHAT TO SEND UP WHEN IT GOES DOWN*** to neighborhoods throughout DC, and launching a national tour of Madeline Sayet's ***WHERE WE BELONG***.

Woolly has built a reputation for innovation off the stage as well. Woolly values building relationships with its local community and resident artists in the DMV area. Our nationally-acclaimed Connectivity Department is one of the ways we accomplish this by linking Woolly to like-minded community organizations in order to generate mutually beneficial, impact and power-aware partnerships.

WE'VE EARNED OUR REPUTATION BY HOLDING FAST TO OUR CORE VALUES.

We are an anti-racist and radically inclusive community—across race, ethnicity, nationality, age, gender identity, sexual orientation, physical ability, socioeconomic background, and political viewpoint—in which all are encouraged to exchange ideas freely and reach for new understanding. We are a supportive home for creative risk-taking by our company and guest artists, staff, board, volunteers, audiences, donors, and colleagues. Through relentless inquiry and experimentation, we strive for world-class excellence and innovation in every aspect of our work.

OUR AUDIENCE COMPLETES OUR MISSION.

Woolly attracts one of the youngest and most diverse theatre audiences in DC, and we're committed to making our work widely accessible. Woolly was the first to pioneer Pay-What-You-Will tickets in the DMV, which are now available at every single performance. We also offer \$25 day-of-show Stampede Seats, \$25 tickets for all patrons 30 and Under, and a variety of discounts for educators, members of the military, and artists.

**THANK YOU TO ALL OF OUR DONORS, SUBSCRIBERS,
AND AUDIENCE MEMBERS. WITH YOUR SUPPORT,
WE WILL CONTINUE TO FIND AND PRODUCE THE MOST
INNOVATIVE NEW PLAYS IN AMERICA.**



Pictured in **A STRANGE LOOP**: Jason Veasy, John-Michael Lyles, Jaquel Spivey, John-Andrew Morrison, James Jackson, Jr., Antwayn Hopper.

WOOLLY LEADERSHIP



MARIA MANUELA GOYANES

(she/her) is the **Artistic Director** of Woolly Mammoth Theatre Company. Prior to joining Woolly, she served as the Director of Producing and Artistic Planning at The Public Theater, where she oversaw the day-to-day execution of a full slate of plays and musicals at the Public's five-theatre venue at Astor Place and the Delacorte Theater for

Shakespeare in the Park.

Earlier in her career at The Public, she managed some of the theatre's most celebrated productions, including *Hamilton* by Lin-Manuel Miranda, *Josephine and I* by Cush Jumbo, *Straight White Men* by Young Jean Lee, *Barbecue* by Robert O'Hara, and *Here Lies Love* by David Byrne and Fatboy Slim.

While at The Public, Maria also held a position on the adjunct faculty of Juilliard and curated the junior year curriculum of the Playwrights Horizons Theater School at NYU. She has guest lectured at Bard College, Barnard College, Brown University, Columbia University, Juilliard, the National Theater Institute at The Eugene O'Neill Theater Center, UCSD, the University of Texas-Austin, and Yale University, among others.

Since 2015, Maria has also served as a member of the board of the National Alliance for Musical Theatre. From 2006 to 2008, she co-chaired the Soho Rep Writer/Director Lab with Jason Grote, and from 2004 to 2012, Maria was the Executive Producer of 13P, one of her proudest achievements. Maria is a first-generation Latinx- American, born to parents who emigrated from the Dominican Republic and Spain. She was raised in Jamaica, Queens, and has a collection of hoop earrings to prove it. She earned her Bachelor of Arts in 2001 from Brown University.



KIMBERLY E. DOUGLAS (*she/her*) is the **Managing Director** of Woolly Mammoth Theatre Company. She has 20+ years of experience in event production management, program development, strategic partnerships, arts education, and the performing arts.

Graduating from Duke Ellington School of the Arts, Kimberly then continued her studies at Howard

University College of Fine Arts graduating with a B.A. in Music Business and a minor in Jazz Voice.

Kimberly served as the Managing Artistic Director for THEARC Theater, a program of Building Bridges Across the River. For 15 years she led the theater operations for

a 365-seat theater and a Black Box, led the development and fundraising for theater initiatives such as facilities and buildings enhancements and upgrades, curated seasonal programming on THEARC Theater stage and Black Box, and expanded relationships and funding for the iCAN Technical Theater internship. Through her leadership, THEARC Theater is widely recognized as a cultural staple for artists, arts organizations, and community East of the River. Kimberly served as a board member for Woolly Mammoth Theatre Company from April 2021–March 2023 after establishing a long-standing partnership as Woolly Mammoth’s Core Connectivity partner.

Kimberly launched her company KD ARTS Consulting in March 2022, providing program curation and production services, talent and operations management, and arts administration. Through KD ARTS Consulting, she worked with organizations like Demaskus Theatre Collective in residency at the August Wilson African American Cultural Center and The Musicianship’s 2023 Wammie Awards. Currently, Kimberly is co-chair of the D.C. Co-lab Equity and Justice Committee advocating for arts education. She was born and raised in D.C. and presently resides in Upper Marlboro, MD.

LAND ACKNOWLEDGEMENT

Woolly Mammoth acknowledges that our theatre stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank whose descendants belong to the Piscataway peoples. Furthermore, the foundation of this city, and most of the original buildings in Washington, DC, were funded by the sale of enslaved people of African descent and built by their hands.

*Language developed in consultation
with Dr. Gabrielle Tayac*

WOOLLY MAMMOTH STAFF

LEADERSHIP

Artistic Director..... Maria Manuela Goyanes
 Managing Director..... Kimberly E. Douglas
 Artistic Director Emeritus Howard Shalwitz

ADMINISTRATION

General Manager..... J.P. McLaurin
 Executive Assistant..... Jasmine Mitchell
 Company Manager..... Maura O'Reilly
 Rentals and Operations Manager Kristen Temple

FINANCE

Director of Finance..... Casey Hayes-Deats
 Staff Accountant..... Emily Falkenstein

ARTISTIC

BOLD Associate Producer..... Mekala Sridhar
 NNPN Producer in Residence Fatima Dyfan
 Resident Intimacy Consultant..... Chelsea Pace

NEW WORK

Director of New Work..... Sonia Fernandez
 Miranda Family New Work Fellow..... Ynika Pocopio Yuag

PRODUCTION

Director of Production..... Ben Levine
 Technical Director Teddy Mueller
 Scene Shop Supervisor Sunny Cushing-Spiller
 Costume Supervisor Andrew Landon Cutler
 Lighting Supervisor Elliot Peterson
 A/V Supervisor Levi Manners
 Production Coordinator..... Oliver Hinson

DEVELOPMENT

Director of Development KellyAnn Nelson
 Interim Director of Development..... Lizette Corro
 Development Operations Manager Danika Fernandez
 Individual Giving Manager..... Ngozia Hunter
 Individual Giving Associate Phyllis Williams

CONNECTIVITY

Assoc. Artistic Dir./Connectivity Director Kristen Jackson
 Connectivity Manager Emily Lathrop
 Miranda Family Connectivity Fellow .. Natalia Huitz Corvoisier

MARKETING & AUDIENCE SERVICES

Director of Marketing Rebecca Calkin
 Audience Services Manager Patrick McLaughlin
 Audience Services Associate Daniel Young
 Associate Director of Marketing Melissa Sturges
 Marketing & Communications Manager Urshula Dunn
 Creative Content Developer Sylvie Lass
 Miranda Family Marketing Fellow Steven Franco
 Public Relations Consultant... Amy Killion, Bucklesweet Media
 Box Office Supervisors..... Ben Chase, Myra Cruz, Miranda
 McDermott, Chelsea Foster, Michael Meyerson, Avery Lonsdale
 Box Office Associates Chelsea Foster, Hannah Donoghue,
 Kara Harrison, Cynthia Perdue, William Maedel
 Concessionaires Alfonso Morales-Escobar,
 Nathan Sanders, Joshua Curtiss, Zoie Collins
 House Managers..... Keche Arrington, Layla Nabavi,
 Miranda McDermott, Ben Chase, Myra Cruz, Kevin Faragher,
 Fletcher Lowe, Kara Harrison, Cory McConville, Bob Reeg

HR services provided by NonProfitHR.

IT services provided by RenTec Solutions.

Financial consultation provided by SC&H.

WOOLLY MAMMOTH COMPANY OF ARTISTS

Colin K. Bills
Shana Cooper
Shannon Dorsey
Jessica Frances
Dukes
Gabriela
Fernandez-
Coffey
Nataki Garrett
Tim Getman
Kimberly Gilbert
Naomi Jacobson

Misha Kachman
Sarah Marshall
Jennifer
Mendenhall
Jared Mezzocchi
Cody Nickell
Kate Eastwood
Norris
Jon Hudson
Odom
Robert O'Hara
Tosin Olufolabi

Erika Rose
Michael Russotto
Ivania Stack
Emily Townley
Yury Urnov
Justin Weak

Morgan Stanley

PRIVATE WEALTH MANAGEMENT

Morgan Stanley Private Wealth Management Is Proud
To Support Woolly Mammoth Theatre Company

Michael J. O'Neill
Managing Director, Wealth Management
Private Wealth Advisor

Kevin D. Nee
Executive Director
Private Wealth Advisor

1747 Pennsylvania Avenue, NW
Suite 700
Washington, DC 20006
202-292-5470
michael.oneill@morganstanleypwm.com
kevin.d.nee@morganstanleypwm.com

© 2023 Morgan Stanley Private Wealth Management, a division of Morgan Stanley Smith Barney LLC. Member SIPC.
PWM002 CRC 5067527 11/22 CS 9899356

WOOLLY MAMMOTH BOARD OF DIRECTORS

WOOLLY MAMMOTH THEATRE COMPANY IS PROUD TO BE SUPPORTED BY AN ACTIVE AND ENGAGED 30-MEMBER BOARD OF DIRECTORS. THANK YOU TO J. CHRIS BABB FOR HIS OUTSTANDING BOARD LEADERSHIP SINCE 2020.

EXECUTIVE COMMITTEE

Kaiti Saunders

President

Nancy Hartsock

1st Vice President

Clarence J. Fluker

Vice President

David Sharman

Vice President

Avani Gala

Co-Treasurer

Lushaé Cook

Co-Treasurer

Barbara Strack

Secretary

Michael Fitzpatrick

Ex Officio

Scott Schreiber

Ex Officio

J. Chris Babb

Immediate Past President

GENERAL BOARD OF DIRECTORS

Paola Allais Acree

Swati Agrawal

Stuart Allen

Colin K. Bills

Jon Bouker

Abby Fenton

Jane Grove Fishkin

Sari Hornstein

Gerardo Luna

Tina Johnson-Marcel

Mary McIntosh

Pete Miller

Sara Mindel

Liz Norton

Michael E. Ramirez

Julie Rios

Eric Ruffin

Sheldon Scott

Ivania Stack

Cameron (Cam)

Tommey

CONTRIBUTORS AND FUNDERS

Woolly Mammoth Theatre Company remains more dedicated than ever to the evolution of the American theatre, and we could not produce ground-breaking new plays and world class artistry without our fearless family of donors. We would like to thank the following contributors who made gifts of \$300 or more between May 1, 2023 and May 1, 2024. **Thank you!**

CORPORATE, FOUNDATION, AND GOVERNMENT SPONSORS

321 Theatrical Management	Downtown Business Improvement District	National Endowment for the Arts
AC Hotel Washington	Doris Duke Charitable Foundation	National New Play Network
DC Capitol Hill Navy Yard	Events DC	Laura Pels International Foundation for Theater
Paul M. Angell Family Foundation	Sherman Fairchild Foundation	Rasika Penn Quarter Nora Roberts Foundation
Anonymous	FedEx Corporation	S&R Evermay
Arent Fox Schiff LLP	FEMA	Robert I. Schattner Foundation
Arnold & Porter	Flamboyant Foundation	Share Fund
Awesome Con	Freedom Forum	Alice Shaver Foundation
Bank of America	Kirkland & Ellis LLP	The Shubert Foundation
Matching Gifts Program	Google	Stratus Firm
Diane & Norman Bernstein Foundation	Graham Holdings	TD Bank
Bloomberg	Greene-Milstein Family Foundation	TD Charitable Foundation
Philanthropies	Horace W. Goldsmith Foundation	U.S. Commission of Fine Arts, National Capital Arts and Cultural Affairs
BOLD Theater Women's Leadership Circle	JBG Smith Cares	U.S. Small Business Administration
The Morris and Gwendolyn Cafritz Foundation	Robert Wood Johnson Foundation (MATCHING)	The UPS Foundation
The Dallas Morse Coors Foundation for the Performing Arts	Tom Lane Fund	The Venable Foundation
The Darnell-Moser Charitable Fund	Latino Economic Development Center	Venturous Theater Fund of the Tides Foundation
DC Commission on the Arts & Humanities	Lee's Flower Shop	Verizon Foundation
Distracted Globe Foundation	Meta	Weissberg Foundation
DLR Group	Mid Atlantic Arts Foundation	
	Morgan Fund at Seattle Foundation	
	Morgan Stanley Private Wealth Management	

RADICALS: \$10,000+

Anonymous (4)
 Aron Family Foundation
 Mark & Cindy Aron
 J. Chris Babb & James
 Martin
 Susan & Dixon Butler
 Wade Carey & Ted
 Coltman
 Saikat Chakrabarti
 Louis & Bonnie Cohen
 Edward Coltman
 Jeffrey P. Cunard
 The Galena-Yorktown
 Foundation
 Google
 Maria Manuela Goyanes
 Nancy Hartsock,
 The Hasenberg
 Hartsock Group at
 Merrill Lynch Wealth
 Management
 Sari Hornstein

Arlene & Robert Kogod
 Jenny & Chuck Lawson
 Cathy MacNeil-
 Hollinger & Mark
 Hollinger
 Joan & David Maxwell
 Mary McIntosh & Dan
 Abele
 Pete Miller & Sara
 Cormeny
 Rebecca & Stephen
 Milliken
 Marianne M. Mills &
 Steven A. Mills
 Luis Miranda and the
 Miranda Family Fund
 Patalano Family (Lou,
 Jodi, Ali & Will)
 Judy Pomeranz
 Barbara & Shelly Repp
 Julie Rios

Fiona & Eric Rudin,
 in honor of Maria
 Goyanes
 Kaiti Saunders & Rob
 Colenso
 Evelyn & Scott
 Schreiber
 David Sharman
 Jeffrey Slavin
 Ed & Andy Smith
 Edward Starr & Marilyn
 Marcossan
 Barbara L. Strack
 The Sullivan Family
 Charitable
 Foundation
 Amy Weinberg &
 Norbert Hornstein
 Judy & Leo Zickler
 The Zients Family
 Foundation

REVOLUTIONARIES: \$1,500-\$9,999

Paola Allais Acree &
 Alexander Acree
 Swati Agrawal,
 Firmseek
 Anonymous (6)
 Donna Ari
 Jim Asp & Perry
 Streidel
 Nan Beckley
 Andrea E. Bernstein
 Colin K Bills
 Sarah Bland
 Marian Block
 Bill & Evelyn
 Braithwaite
 Michael L. Burke & Carl
 Smith
 David S. Cohen
 Lushaé Cook &
 Christopher
 Montgomery, in honor
 of Rachel Montgomery

Nancy & Jon Cormeny
 Mary Davis
 Ginger & Richard
 Dietrich
 Sarah & Isaac Dovere
 E & B Family Trust
 Susan Edelstein
 Jane & Nathan Fishkin
 Michael Fitzpatrick &
 Miriam Gonzales
 Avani Gala
 Jinny & Mike Goldstein
 Laura Hart
 John & Margaret Hauge
 William Henagan
 Sue Henry & Carter
 Phillips
 Carla & Jamie Hine
 Christopher Hornig &
 Nancy Garruba
 Chris Jennings
 Betsy Karmin

Howard & Christine
 Kaufman
 Kay Kendall & Jack
 Davies
 Eugene & Dale Kenney
 Alka Kesavan
 Barry Kropf
 Marcel C. La Follette &
 Jeffrey K. Stine
 Vinca & David LaFleur
 Catherine Landry
 Karen Lefkowitz &
 Allen Neyman
 Eleanor Roberts Lewis
 & Roger K. Lewis
 Sherry Marts &
 Lawrence Haller
 Sara Mindel & Jennifer
 Segovia
 The Honorable Mary
 Mochary
 Melanie B. Ness

REVOLUTIONARIES: \$1,500-\$9,999 (CONT.)

Louisa & William Newlin	Rob Finn & Dan Shaver	Peggy & David Shiffrin
Liz Norton	Sam Roberson & Ted Buckley	Linda W. Sorkin
Craig Pascal, in memory of Victor Shargai	Jill & Rick Robinson	Cameron Tommey
Daniel Pattenden	Lucinda Romberg	Nina Weissberg & Stuart Martin
Denielle Pemberton- Heard	Sabrina Rose-Smith	Sandy & Helen Wilkes, in honor of Sunny Scully
Michael Ramirez & John Ralls	Irene Roth & Vicken Poochikian	Barbara & Paul Wolfand
	Eric Ruffin	Irene & Alan Wurtzel
	Howard Shalwitz & Jeanette Reitz	

RISK-TAKERS: \$300-\$1,499

Mary Abbajay & Christopher Marlow	Ainspan, in memory of Martin, Phyllis, & Sara Ainspan	Frona Hall
Emika Abe	Allison Deland	Taylor Hartley
Stuart & Ben Allen	Edward & Rachel Eitches	Chas Hausheer & Shelia Sweeney
Anonymous (4)	Marietta Ethier	Ava Hilton
James Barnes	Jody Falco & Jeffrey Steinman	Melane K. Hoffmann
David & Susan Beddow, in honor of Barbara Strack	Tracy Fisher	Mary G. Holt
James L. Bell	Justin A Fishkin	Dian Holton
Tea Belog	Sandra Fitzpatrick	Alison B Hooker
Bowen Billups	Mary Candace Fowler & Robert Brookhiser	Pat Jackman
Leslie & David Bloom	Rhona Wolfe Friedman & Donald J. Friedman	David Jasinski & John Glowacky
Thomas L. Bowen	Bruce Frishman	Tina Johnson-Marcel
Andrea Boyarsky- Maisel	Barry & Mary Ann Fulton	Christopher & Christina Junker
Karen Buehler	Nancy Garruba & Christopher Hornig	Richard Kahn
Kathleen Buhle	Nancy Gibbs	Kyle Kerr
Robin Cantor & Mark Mason	Marguerite Godbold & Steven Bershader	Lauren S. Kogod & David Smiley
Kent & Brenda Carter	Susan Gordon	Beth Ann Kyle
Michael Causey	Alan Gourley & Sarah Brown	Angela Lancaster & Chuck Muckenfuss
John Chester	Lee A. Granados, in honor of Maria Manuela Goyanes	Vivienne M. Lassman
Madeleine Choquette	Jeffrey H. Grotte	Paul & Jill Levine
Thomas M. Cohen	Wendy & Don Hagen	Erik Lichtenberg & Carol Mermey
Andy Colb & Nancy Chapman	Lawrence Halff	Danielle & Kyle Logue
John Crenshaw		Wendy Luke, in honor of Ralph & Bobbi Terkowitz
Scott Dai		Abby Lynch
Cathy Dantchik		Annie & Paul Mahon
Donna J. Dean & John L. Meyer		Susan & Daniel Mareck
Nathan, Debbie, & Isaac		

RISK-TAKERS: \$300-\$1,499 (CONT.)

Mary Lynne Martin
Tina Mather
Peter Mathers & Bonnie Beavers
Kristine Morris
Steven Mufson & Agnes Tabah
Julian Muganda
Jimmy Ortiz, PhD
Jean E. Osburn
Margaret Pastor
Norval Stanley Peabody
Stacy & Jason Reed
Sharon Rennert
Setsuko Rosen
Steven M. Rosenberg & Stewart C. Low
Joan & Barry Rosenthal, in honor of Carolyn Rosenthal & Ethan Pittleman

Sabrina Rose-Smith
Richard Tucker Scully & Lee A. Kimball
Marjan & Andy Shallal
Michael & Riki Sheehan
Pat Murphy Sheehy
Playwrights Fund
Mary Sies & Chris Stark
David Skillman
Sally Sloan
Daniel H. Squire, in honor of Chris Babb
Larry Stuebing & Lois Berlin
Aileen Sullivan
Erin Talkington
Mark Taxel
Wesley Thomas
Grant P. & Sharon R. Thompson
Marc Thompson

Patti & Holden Thorp
Joseph Toscano
Rebecca K. Troth & Christopher J. Wright
Susan Ullman
Daniel Vine
Bruce & Debby Vivari
Harold & Marilyn Weiner, in honor of Louis & Bonnie Cohen
Joan S. Wessel
Gerry Widdicombe
Professor R L Widmann
Attila Woodward
Patricia Woolsey
Pandit Felicia Wright

IN-KIND

Artist's Proof
Rupe Beer

Laura Bellows
Strategic Factory
Grant & Sharon

Thompson
Total Wine & More

GET YOUR GOLDEN TICKET!

SEE SOMETHING NEW

LEARN MORE BY VISITING OUR WEBSITE:

WWW.WOOLLYMAMMOTH.NET/BOX-OFFICE/GOLDEN-TICKET

**WOOLLY
MAMMOTH**



WHY GIVE?

Unlike the Woolly Mammoth, which went extinct more than 10,000 years ago, Woolly Mammoth Theatre Company isn't going anywhere anytime soon. The reason? People like you! Over our 40+ year history, contributions from patrons continue to provide the bedrock of support that makes everything we do possible.

YOUR GIFT TO WOOLLY MAMMOTH ALLOWS US TO:

Produce innovative theatrical productions you cannot see anywhere else.

Offer ticket accessibility programs such as Pay-What-You-Will seats for every performance, ensuring our work remains accessible to all.

Pilot radical care programs like our Company Pool Fund, which offers grants to our Company members to invest in their personal and professional growth.

Provide transformational career development opportunities through the Miranda Family Fellowship program to train and compensate the next generation of theatre makers.

Establish innovative collaborative partnerships with local organizations like SPIT DAT, DC's longest running open mic, THEARC Theater, and Howard University.

And so, so much more!

SUPPORT WOOLLY TODAY!

To learn more about making a gift to Woolly Mammoth or to take advantage of our NEW benefits, please contact our Development Department by calling **202-312-5276** or email us at **development@woollymammoth.net**.

Thank you for making our work possible!



PSST!

WANT TO KNOW A SECRET?
SCAN THE QR CODE!





BECOME A MAMMOTH FOREVER:

Arranging a planned gift to Woolly Mammoth today is a special way to ensure your legacy and have a long-term impact on the theatre even after your lifetime. We are here to provide resources and ensure that making a planned gift to Woolly Mammoth is as seamless as possible.

WOOLLY MAMMOTH CAN ACCEPT PLANNED GIFTS IN THE FORM OF:

Bequests:

A bequest is made by adding a codicil to an existing will or preparing a new will.

Retirement Plan:

Make Woolly a beneficiary of a retirement plan such as a 401(k); IRA; 403(b).

Life Insurance Name:

Woolly Mammoth as a beneficiary to receive proceeds at the end of a lifetime.

Charitable Trust Gifts:

A charitable trust is an irrevocable trust established for charitable purposes.

LET US KNOW YOUR PLANS—AND DEEPEN YOUR EXPERIENCE WITH WOOLLY.

For a confidential conversation or to share your intentions, please contact Woolly's Development Department at **202-312-5276** or email development@woollymammoth.net.

"In my view, theatre arts endure as one of humanity's greatest achievements—speaking bold voice to continue these critical conversations across centuries and civilizations. I want Woolly's across cultures and between generations. So...through my estate I've planned for the future, mine and Woolly's" – Donna Ari, Mammoth Forever



MAMMOTH FOREVER: A PLANNED GIVING INITIATIVE

**WE WOULD LIKE TO THANK THE FARSIGHTED GROUP
OF DONORS WHO HAVE INCLUDED WOOLLY MAMMOTH
IN THEIR ESTATE PLANS:**

Donna Ari

Jim Asp & Perry Streidel

J. Chris Babb & James
Martin

Susan Barrett

Elizabeth & Paul L.
Friedman

Renee Gier

David Gorsline

Nancy A. Hartsock

Linette S. Hwu

Gene & Dale Kenney

Thomas M. Leahey

Karen Lefkowitz & Allen
Neyman

Jean E. Osburn

Julie F. Rios

Evelyn & Scott Schreiber

Howard Shalwitz

Linda W. Sorkin

Marvin F. Weissberg

**To learn more about how to make a planned gift,
please contact our Development Department by
calling 202-312-5276 or email us at
development@woollymammoth.net.**



QUADS

GET YOURS TODAY!

WOOLLYMAMMOTH.NET/BOX-OFFICE/GET-QUADS

**4 TICKETS, 1 FLEXIBLE BUNDLE
INFINITE POSSIBILITIES**

CONNECTIVITY AMBASSADORS

THE AMBASSADORS ARE A NETWORK OF DC COMMUNITY LEADERS WITH CONNECTIONS TO OTHER ARTS AND CULTURE ORGANIZATIONS, FRONTLINE SERVICE NONPROFITS, ACADEMIC INSTITUTIONS, AND POLICY THINK TANKS WHO CARE DEEPLY ABOUT WOOLLY, AND WORK CLOSELY WITH THE CONNECTIVITY DEPARTMENT TO MOBILIZE THEIR CONSTITUENCIES.

Frankie V	Caitlin	Toby Makowski
Justyn Hintze	Caplinger	Hannah
Robbie	Pete Danelski	Viederman
Champion	Andy Stoffel	Daniel
Karen Lawrence	Daniel	Pattenden
Rachel Sauer	Erichsen-Teal	Eva Barrie
Natalia Nagy	Bryanda Minix	
Deirdre Darden	Brad Teague	

If you are interested in becoming an ambassador, please contact Connectivity Manager Emily Lathrop at emily.lathrop@woollymammoth.net.

**A MODERN, VERSATILE EVENT VENUE
IN THE HEART OF DC'S PENN QUARTER**

RENT OUR SPACE!

LEARN MORE:

WOOLLYMAMMOTH.NET/PLAN-YOUR-VISIT/OUR-SPACE/RENT-OUR-SPACE/