

ha ha ha ha ha ha ha
julia masli



WOOLLY
MAMMOTH

WOOLLYMAMMOTH.NET

JULY 17 THRU AUGUST 4

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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.



Pictured: Julia Masli in *ha ha ha ha ha ha ha* Photo Credit: Austin Ruffer.

A NOTE FROM MARIA



I dare you to say the title of this play without cracking a smile.

It should come as no surprise to many of you that it is impossible for me to say this title without giggling.

I must confess something to you: there was a time in my life when I seriously contemplated going to clown school. I don't usually like clowns, at least not the 1980s Big

Apple Circus ones who showed up at Flushing Meadows every summer and didn't even seem to like children. It was later in college as I started to learn about the varied forms of this type of physical theatre—from early Italian commedia dell'arte to Bouffon to mime to slapstick to so much more—that I fell in love. And I quickly found out how hard it was to perform it well.

I wasn't surprised when I heard that Julia had studied at L'École Philippe Gaulier, whose alumni include Sacha Baron Cohen, Simon McBurney, Emma Thompson, and Helena Bonham Carter. One of Gaulier's teachings to his students: ***"Your mission will be to carry storms of light, playful and dazzling emotions into lively and daring theatres."***

What's so hard about being a clown? Well, it's all about living completely in the present moment. An actor gets to be in a scene with a script and character to guide them. In improv there are usually given circumstances created at the top of the sketch. But in Julia's case, what happens every night cannot be planned. This is what feels so risky and exciting about it! Her art depends entirely on her being open and fully present with her audience so that hopefully they themselves will open up to her. And in this exquisite vulnerability, she

and each audience create something entirely new every single night. And it's very very funny. It may take the sage years to contemplate what it means to fully embrace the unknown, yet for a clown, this is an absolute prerequisite. So I'm also not surprised that the word people most often use after her show is not only "hilarious" but also "profound."

There is a great capacity for feeling, buoyancy, and laughter in this kind of work. I don't know about you, but I may have a problem or two that could certainly use some help! Or at least a little levity to lift some of the weight off my shoulders...

I will leave you with Julia's own words: "*Clown is really about connection. Maybe right now everyone just wants to be connected.*" Amen.

Hasta la próxima,

Maria Manuela Goyanes

Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company



Pictured: Julia Masli in *ha ha ha ha ha ha ha* Photo Credit: Austin Ruffer.

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

PRESENTS

ha ha ha ha ha ha ha

BY **JULIA MASLI**

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

COSTUME DESIGNER
ALICE WEDGE

COSTUME DESIGNER
DAVID CURTIS-RING

COSTUME DESIGNER
ANNIKA THIEMS

SOUND DESIGNER
ALESSIO FESTUCCIA

LIGHTING DESIGNER
LILY WOODFORD



Pictured: Julia Masli in **ha ha ha ha ha ha ha** Photo Credit: Austin Ruffer.

CAST

Julia Masli Julia Masli

CREW & PRODUCTION TEAM

Sound Board Operator Sebastian Hernandez

Light Board Operator Daniel Interiano

Production Assistant Alison Rogers

Tour Producer Lianne Coop

Key Art Design: Sylvie Lass.

Key Art Photo: Austin Ruffer



Pictured: Julia Masli in **ha ha ha ha ha ha ha** Photo Credit: Austin Ruffer.

JULIA MASLI



JULIA MASLI (*she/her*) is an award-winning clown from Estonia, based in London.

All she wants to do is solve people's problems and eventually win the Nobel Prize, presented to those who have conferred the greatest benefit to humankind. But this plan keeps going wrong as she continually wins prizes for comedy.

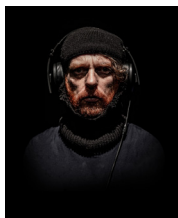
It was bad enough when she was the winner of the Malcolm Hardee Award for Comic Originality in 2019 and her debut show '**CHOOSH**' – about a migrant's struggles in the USA – was one of the most acclaimed comedy shows of the Edinburgh Fringe in 2022. But in 2023, things spiraled when she set out to help audience members in '**ha ha ha ha ha ha ha**', which you can read about in The New York Times [here](#).

This serious, important event was nominated for Edinburgh's top prize for Best Comedy Show and named number one comedy show of the year by the 'Guardian', before being invited for a four-week, completely sold-out run at London's Soho Theatre. Despite the seriousness of Julia's intentions, the show was once more shortlisted for Most Outstanding Show at the Melbourne International Comedy Festival after another total sellout season. From there, it transferred directly to a four-week run at Soho Playhouse in New York City.

OPENING NIGHT: JULY 18, 2024

SHOW RUN TIME: This performance runs for a duration of 60 minutes continuously, without an intermission.

CREATIVE TEAM



KIM NOBLE (*Co-Director, he/him*) was a critically acclaimed artist and performer from London. He used to be quite good at stuff like theatre. He got an award but he just isn't that good anymore so he's trying his hand at directing. He currently lives with his mum and is re-writing a book that probably won't be published. www.mrkimnoble.com.

Photo Credit: Lily Wedge



ALICE WEDGE (*Costume Designer, she/her*) is a Womenswear Fashion Designer specialising in creative drape. She takes a lot of her inspiration from art history, tribal robes and knots, diving into research to create a rich storytelling within her designs. Alice graduated from Nottingham Trent University with first-class honours and was featured in *Vogue Magazine* as a graduate to watch. With nine years of industry experience, she has designed for brands like Vivienne Westwood and Tommy Hilfiger. Coming from a creative family, Alice's parents both successful artists and her sister an art director, the artistic environment always influenced her. It was also a musical household which led to her love for Opera which continues to inspire her. Based in London, she is now focused on starting her own fashion venture under her name '*Alice Wedge*', transforming existing fabrics into elegantly draped, limited edition pieces.



DAVID CURTIS-RING (*Costume Designer, he/him*) is a queer British artist based in London and working internationally. He specialises in spatial design and costume for performance, photography and installation. His practice is centred around the storytelling possibilities of contemporary sculpture; whether that be in a gallery, worn

on the body or installed into a store. No matter the medium, his otherworldly interpretations of nature are characterised by a playful approach and mythic strangeness, with handmade craftsmanship being key. He is best known for his production design for Pink Floyd's *The Endless River*, for his collaborations with fashion designer Craig Green and for his theatrical designs for writer/performer Bryony Kimmings. He has art directed music videos for Arctic Monkeys, Sinéad O' Connor and created numerous multi sensory installations for Italian brand C.P. Company. Follow him @davidcurtisring.



ANNIKA THIEMS (*Costume Designer, she/her*)

is a German multidisciplinary artist based in London. By fusing functional clothing with psychoanalysis, she creates wearable sculptures that reveal the fragility of the human mind and body. She applies couture

tailoring to perishable and discarded materials like dried herbs, reclaimed fabric and single-use packaging in a process that mirrors free association. Thiems regularly creates custom garments and installations across the visual and performing arts, including Damsel Elysium's EP launch (2024), Madelon Vriesendorp's exhibition at the Cosmic House (2023-24), Shirin Fathi's performance at the Victoria & Albert Museum (2024), and Paulina Lenoir's cabaret and solo show at Soho Theatre (2022-24). Thiems holds degrees in Psychology and Curating and was the recipient of the 2019 NEON Curatorial Award hosted by the Whitechapel Gallery. She previously worked at the design office Zak Group and arts organisation Forma.



ALESSIO FESTUCCIA (*Sound Designer, he/him*)

is an Italian Sound Designer based in London, his special skillset combines technical aptitude with creative intuition. In the course of his professional experience, he has worked

as sound designer, music producer (Mr Everett, Alèfe, Tersø), and re-recording mixer for adverts, short films, documentaries, and immersive audiovisual projects. He has recently featured as Sound Mixer for Netflix's *Bad Dinosaur* (2024), and his credits include editorial work for Armani and Vogue. His work was showcased at Dolby headquarters in London as a result of a workshop in composition for Dolby Atmos at Peter Gabriel's Real World Studios in 2023. IG: @alefesounds.



LILY WOODFORD (*Lighting Designer, they/them*) is a technical designer who specialises in lighting design and multimedia work. They live in London, U.K. on a boat that they refurbished themselves and studied at Goldsmiths, University of London where their love of all things

beautifully strange was solidified. They thrive on creating work that pushes the boundaries of conventional design and building powerful, thought provoking spaces. They have worked as a multidisciplinary designer for productions such as Julia Masli ('*ha ha ha ha ha ha ha*'), Frankie Thompson ('*CAttS*', '*Body Show*'), Liv Ello ('*SWARM*', '*Jack the Mack*', '*Body Show*'), Adrian Bliss ('*Inside Everyone*'), Eloina ('*HIGH STEAKS*'), Stamptown Comedy ('*STAMPTOWN*').

CONTENT TRANSPARENCY

This show is improvised and heavily based on audience interaction therefore the content of the show will vary.

FOR MORE ABOUT JULIA MASLI, CHECK OUT THE FOLLOWING ARTICLES, INTERVIEWS, AND PODCAST:

“NEW YORK’S WILDEST SHOW STARS AN ESTONIAN CLOWN – AND YOU”

by Cat Zhang for The Cut

“There’s something nice about being loved. By embracing failure, clowns allow us to accept that we’re imperfect as humans, and I think that’s what I connect to so much.”

“JULIA MASLI ON HER EVOLVING JOURNEY, FROM CLOWN TO TRAGEDIENNE TO ADVICE COMEDIAN”

by Doug Gordon for Wisconsin Public Radio

“I learned that there is so much kindness and love and beauty in people that actually we don’t know about because when we watch the news, we are always like, “This is horrible.” But what I’ve learned doing the show is that there’s actually so much wonder and magic in people.”

THE COMEDIAN’S COMEDIAN PODCAST: JULIA MASLI

“THE QUEEN OF CLOWN AND COMEDY – IT’S JULIA MASLI!”

by Comedy In Your Eye

“If you’re up for some laughter therapy or eager to learn the art of clowning, Julia Masli is the name you need to remember!”



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 8–OCTOBER 6, 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 6–DECEMBER 22, 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.



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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

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 Managing Director..... Kimberly E. Douglas
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 Company Manager..... Maura O'Reilly
 Rentals and Operations Manager Kristen Temple

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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..... Madolyn Friedman
 Production Management Intern..... Alison Rogers

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 Individual Giving Manager..... Ngozia Hunter
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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.

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Cameron (Cam)

Tommey

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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 June 1, 2023 and June 22, 2024. **Thank you!**

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Foundation
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 Alexander Acree
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 Firmseek
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 Streidel
 Nan Beckley
 Andrea E. Bernstein
 Colin K Bills
 Sarah Bland
 Marian Block
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 Michael L. Burke & Carl
 Smith
 David S. Cohen
 Lushaé Cook &
 Christopher
 Montgomery, in
 honor of Rachel
 Montgomery

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 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
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 Jeffrey K. Stine
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Newlin
Liz Norton
Craig Pascal, in
memory of Victor
Shargai
Daniel Pattenden
Denielle Pemberton-
Heard
Michael Ramirez &
John Ralls

Rob Finn & Dan Shaver
Sam Roberson & Ted
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Jill & Rick Robinson
Lucinda Romberg
Sabrina Rose-Smith
Irene Roth & Vicken
Poochikian
Eric Ruffin
Howard Shalwitz &
Jeanette Reitz

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Stuart Martin
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Scully
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Wolfand
Irene & Alan Wurtzel

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Christopher Marlow
Emika Abe
Stuart & Ben Allen
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David & Susan Beddow,
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Strack
James L. Bell
Tea Belog
Lois Berlin and Larry
Stuebing
Bowen Billups
Leslie & David Bloom
Thomas L. Bowen
Andrea Boyarsky-
Maisel
Karen Buehler
Kathleen Buhle
Robin Cantor & Mark
Mason
Kent & Brenda Carter
Michael Causey
John Chester
Madeleine Choquette
Thomas M. Cohen
Andy Colb & Nancy
Chapman
Michael Costa
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Cathy Dantchik

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L. Meyer
Nathan, Debbie, & Isaac
Ainspan, in memory
of Martin, Phyllis, &
Sara Ainspan
Allison Deland
Matthew Easley
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Eitches
Marietta Ethier
Jody Falco & Jeffrey
Steinman
Tracy Fisher
Justin A Fishkin
Sandra Fitzpatrick
Mary Candace Fowler &
Robert Brookhiser
Rhona Wolfe Friedman
& Donald J. Friedman
Bruce Frishman
Barry & Mary Ann
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Nancy Gibbs
Marguerite Godbold &
Steven Bershader
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Alan Gourley & Sarah
Brown
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in honor of Maria
Manuela Goyanes
Jeffrey H. Grotte

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Shelia Sweeney
Ava Hilton
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Christopher & Christina
Junker
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Lauren S. Kogod &
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Chuck Muckenfuss
Vivienne M. Lassman
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Carol Mermey
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Terkowitz
Abby Lynch

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 Susan & Daniel Mareck
 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
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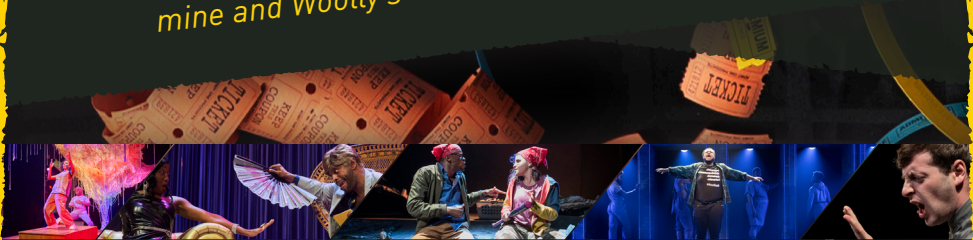
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