

WOOLLY MAMMOTH THEATRE CO. + THEATER J  
present

# THE WORLD TO COME

by  
ALI  
VITERBI

directed by  
HOWARD  
SHALWITZ



WOOLLY  
MAMMOTH

100 YEARS  
ED LAVITCH  
DCJCC  
THEATER J

FEB 3-MAR 1

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Please silence your cell phones and any other noisemaking devices.



Video or audio recording of this performance by any means is strictly prohibited

## 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*

## A NOTE FROM MINA (INTERIM ARTISTIC COLLECTIVE)



Welcome!

Playwright Ali Viterbi is asking a question I can't stop thinking about: what if the future and/or any afterlife is actually about being present with the people in our lives right now? With a window into the SeaBreeze Hebrew Home this play shines a light on the importance of those influential relationships that sustain us—that help us survive, laugh in the face of the absurd, and find our way to resilience.

Woolly reuniting with Theater J and welcoming back our Artistic Director Emeritus Howard Shalwitz is a celebration of exactly these kinds of meaningful relationships. Howard spent nearly four decades building this company, and he started working with Ali the year he stepped down from his Artistic Director role. Watching him work throughout this production has been extraordinary—his kind of inquiry-based directing makes everyone in the room braver.

Did you know that when Woolly lost its Church Street home in 2000, Theater J opened their doors to Howard and this organization? For nearly five years, our two companies created work together—co-productions of plays by Odets, Kushner, Medoff, and Beber. All Jewish writers, all rousing theatrical adventures. That partnership didn't just keep Woolly alive during our nomadic years; it cross-pollinated our artistic communities in ways that still reverberate today.

As we welcome Artistic Director Reggie White to the Woolly herd and honor the dynamic curation of former Artistic Director Maria Manuela Goyanes, who put together this season, it seems fitting to have Howard's vision take the stage. We're also thrilled to welcome back Company of Artists members Naomi Jacobson and Michael Russotto—amongst this cast of DC's most treasured performers. They're joined by a stellar design team including Company members Misha Kachman (scenic), Colin

K. Bills (lighting), and Ivania Stack (costume). These artists have created work on Woolly and Theater J's stages for decades.

Now you as theatre-lovers are part of this web of mutuality. So, let's laugh, cry, and enjoy each other and the world these fabulous artists have created onstage.

Welcome to the Supper Club!

A handwritten signature in black ink, appearing to read 'Mina Morita', with a large, stylized flourish at the end.

**Mina Morita**

**BOLD RESIDENT DIRECTOR & CREATIVE PRODUCER**

**MEMBER, INTERIM ARTISTIC COLLECTIVE**

**WOOLLY MAMMOTH THEATRE CO.**

## A NOTE FROM HAYLEY



I'm delighted to welcome you to Ali Viterbi's *The World to Come*. It's a joy to be working with Woolly Mammoth on co-producing this world premiere—I can't think of a better collaboration for this play than having our two theaters embrace the story and bring it to the stage. *The World to Come* is deeply rooted in Jewish culture and spirituality and is wildly adventurous and boldly theatrical. The production is helmed by the brilliant Howard Shawitz, who, in addition to being the founder of Woolly Mammoth, is an artist with a long history at Theater J, so this match is, as we like to say, bashert (destined)!

As you'll soon discover, Ali's ambitious work poses questions that aren't easy to answer, such as: How do we form community? How can we be resilient and practice resistance at every stage of our lives? What is the World To Come, and what do we want it to be? Ali's epic play encourages our imagination of the future and forces us to reckon with where we are headed.

Jewish thought focuses on our present world. Rarely do we consider the afterlife, so this evocative title prompts us to think about what we cannot know, what lies beyond our reach. And at the same time, it forces us to confront our present reality and our responsibility in this moment.

The play is an invitation to artistic collaboration, and I'm thrilled that so many brilliant DC artists are coming together to bring it to life. Many of the company members have been beloved artists at both Theater J and Woolly for many years, and we are also excited to welcome new artists to the collaboration.

Thank you for being here today and for taking this journey with us.

With gratitude,

**Hayley Finn**

ARTISTIC DIRECTOR  
THEATER J

**WOOLLY MAMMOTH THEATRE COMPANY and THEATER J**

**REGGIE D. WHITE**

WOOLLY MAMMOTH ARTISTIC DIRECTOR

**KIMBERLY DOUGLAS**

WOOLLY MAMMOTH MANAGING DIRECTOR

**HAYLEY FINN**

THEATER J ARTISTIC DIRECTOR

**DAVID LLOYD OLSON**

THEATER J MANAGING DIRECTOR

**PRESENT**

# THE WORLD TO COME

**WRITTEN BY**

**ALI VITERBI**

**DIRECTED BY**

**HOWARD SHALWITZ**

SCENIC DESIGNER

**MISHA KACHMAN**

COSTUME DESIGNER

**IVANIA STACK**

LIGHTING DESIGNER

**COLIN K. BILLS**

SOUND DESIGNER

**SARAH O'HALLORAN**

PROJECTIONS DESIGNER

**KELLY COLBURN**

PUPPET DESIGNER

**KSENYA LITVAK**

DRAMATURG

**SONIA FERNANDEZ**

FIGHT AND INTIMACY CHOREOGRAPHER

**LORRAINE RESSEGGGER-SLONE**

DIALECT AND VOCAL COACH

**KATIE MCDONALD**

CASTING DIRECTOR

**DANICA RODRIGUEZ**

PRODUCTION STAGE MANAGER

**LAUREN PEKEL**

# CAST (IN ORDER OF APPEARANCE)

FANNY .....	NAOMI JACOBSON*
BARBARA .....	BRIGID CLEARY*
HAL.....	MICHAEL RUSSOTTO*
RUTH .....	CLAUDIA J. ARENAS*
NURSE, JERRY, SOLDIER .....	RO BODDIE*
RUTH (UNDERSTUDY) .....	CARMEN ROMAN

The play takes place in the present-ish in the Community Room at SeaBreeze, a Hebrew Home for the Aging in Southern California.

## CREW + PRODUCTION TEAM

ASSOCIATE SCENIC DESIGNER .....	GISELA ESTRADA
ASSOCIATE PROJECTION DESIGNER .....	MARK COSTELLO
ASSOCIATE DRAMATURG .....	AYSHA ZACKRIA
ASSISTANT STAGE MANAGER .....	FE MIRANDA
ASSISTANT DIRECTOR .....	NATALIA HUITZ CORVOISIER
PRODUCTION ASSISTANT .....	BRIANA PADGETT
DIALECT CONSULTANT .....	GABRIELLA VARGA
PROPERTIES SUPERVISOR .....	SAMANTHA SPAGNOLA
COSTUME SUPERVISOR .....	JESSICA UTZ
LIGHTING SUPERVISOR AND BOARD OPERATOR .....	ELI GOLDING
WARDROBE SUPERVISOR .....	SYDNEY BRONAUGH
VIDEO LEAD .....	EL WOLHARDT
AUDIO LEAD .....	ELLI RANSOM
RUN CREW .....	DELANEY DUNSTER
LIGHTING PROGRAMMER .....	CLARISSA BRIASCO-STEWART
SOUNDBOARD OPERATOR AND MIXER .....	JAY SHOVAN
SCENIC CHARGE .....	RAE ROBINSON
CREW SWING .....	MOLLY JANE BRENNAN
STAFF CARPENTERS .....	LILY ANGLIN, MICKEY CAPPIELLO
ELECTRICIANS .....	SUSANNAH CAI, GAMAGE, CLARISSA BRIASCO-STEWART, MOLLY JANE BRENNAN, MARCUS L. MAIA, E-HUI, TROY JOHNSON
CARPENTERS .....	BEN FRENCH, EZRA VARYAN ORMSBY, GRACE DUGGAN, ALEXANDRA LOPEZ, RANDI LEE, SHARON ZHENG, MATTY GRIFFITHS, SAMUEL KOCH
YOUNG BARBARA ON FILM .....	EMILY AMES

*The World to Come* by Ali Viterbi was originally developed in The Writers' Room at the Geffen Playhouse.

This world premiere of *The World to Come* by Ali Viterbi is presented as a Rolling World Premiere in partnership with CenterStage Theatre of the Jewish Community Center of Greater Rochester, NY.



\*Appearing through an Agreement between this theatre, Woolly Mammoth Theatre Company, Theater J, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director of this production is a member of the Stage Directors & Choreographers Society (SDC), a national theatrical labor union.



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

# BUFFY THE VAMPIRE SLAYER, JEWISH IDENTITY, AND PUTTING ELDERS CENTER STAGE:

## A CONVERSATION WITH PLAYWRIGHT ALI VITERBI

*Woolly's New Work Department sat down with playwright Ali Viterbi for an interview before the start of rehearsals.*

**SONIA FERNANDEZ:** Can you talk about the spark for *The World to Come*?

**ALI VITERBI:** I was raised in a multigenerational home. I grew up being interrupted by my grandparents in Italian and Yiddish at the dinner table. It instilled in me this belief that caring for our elderly and telling their stories was part of my life's mission. I wanted to write a play set in an assisted living facility. Then COVID happened. I read about hospitals making these Sophie's choices between young and old, sick and healthy. It felt like the world was on fire, and I was terrified. I noticed that my grandparents, although devastated, were not terrified. My grandfather, who had lived through the Holocaust, was coping so much better than me and my generation.

You just don't see plays or other media that really put [elders] center stage. The whole canon of apocalypse plays features the young and the spry. When we did a workshop of this play at the Geffen, the actors were like, "This is the first time I get to fall in love on stage. I don't have to play someone's grandma." They get to be people in the full spectrum of humanity. Also, who wouldn't want to work with actors with this kind of experience? There's real perspective with age too. There is a perspective on everything from how to make a play to how to raise children. They see the waves of time and don't get caught up in the smallness.

**AYSHA ZACKRIA:** How has the play evolved since you started working on it?

**AV:** I thought I was writing a play about how we, as a society, treat our elders, and that is what the play is about in part. But through getting to know these characters, I realized it was actually a play about how the most transformational years of your life can happen at the end of your life. You can have the most impactful, meaningful, joyous, even sexy moments later in life.

**SF:** How has being from California influenced your thinking about the climate catastrophe in the play?

**AV:** It was not something I was fully aware of growing up. Then, on my 16th birthday, my family was evacuated from our house. It was one of the really big fires. Part of my grandparents' house burned down. Many of my friends lost their homes. That was my first awakening to the precarity of our environment. There's a real sense when you are living, especially near the coast in California, that the world is so much bigger than you and scarier. And it's gotten a lot worse since I was growing up. Winters there are much colder. Summers are much hotter. Big Sur really is crumbling. When you live in a place like that, [you have] a different way of experiencing yourself in relationship to the earth.

**SF:** It makes me think about the conversation that the characters have about what they have done or could have done. Human beings have tended to bend the environment to their needs, but the natural world has its own rhythms. That feels like it's threaded inside of the play, what we take for granted and what we think that we can control. And there is a spiritual thread about that control and surrendering it.

**AV:** When I [initially] wrote [*The World to Come*], I was basing the apocalypse on things that happened in the Torah, the Jewish Bible. I was like, "Isn't that kind of funny and odd and interesting?" But now it just doesn't feel funny or biblical—rather, it feels contemporary, urgent, and frighteningly real.

**SF:** You identify as a Jewish playwright. What does that actually mean to you?

**AV:** I think of my work as unapologetically Jewish. It means Jewish

spirituality, history, text, and culture are baked into the DNA of the plays that I write, they're inextricably linked. Even my plays that don't have Jewish content have a certain Jewish dramaturgy to them. There's this idea in Jewish tradition that you need a quorum of 10 people, which is called a minyan, for public worship, particularly for reciting the Kaddish. It teaches you that you can't reach your greatest spiritual potential alone. You need a community to grieve together and to communicate with God. Theater is the same. You need community. It demands the audience seek meaning together. I really try to make audiences feel like a part of a minyan, a community that's resisting loneliness together.

Another beautiful aspect of Judaism is its category defying. It is an ethnicity and a religion and a culture—all of these things and none of these things. Different Jews identify with different elements of that experience. There is not some fictional, monolithic Jewish identity. So the Judaism in this play is specific to Fanny, Barbara, Hal, and Ruth. Those are not like the four ways to be Jewish, there are a billion ways to be Jewish. These are just four that I am highlighting in this play.

In Jewish texts, dialogue is holy. If you look at the commentary on the Torah, it doesn't ever say who is correct about the interpretation of the events. And we think of the Talmud, the commentary, being as sacred as the Bible. The question-asking is as sacred as the actual text, which is unique.

**AZ:** Are there other Jewish texts that show up in the play?

**AV:** All references to the World to Come are taken directly from the Torah and Talmud. There's no Heaven and Hell in Judaism. We don't like to talk about [the afterlife]. That was something I knew nothing about. I really had to study it. I wrote this play, in part, because I found notions of the World to Come extremely theologically challenging. I wrote this play trying to figure out, if I take this seriously, what can I learn? That was a fruitful intellectual and emotional journey I went on. I hope the play inspires others to go on that journey too.

**SF:** I am curious about how you found your way into theater. Was child Ali

writing plays?

**AV:** Oh, totally. I wrote my first full length, over 100-page play, when I was 12.

**SF:** Wow, what was that play? Did it have the preoccupations of your current work?

**AV:** That's what's kind of crazy. It was called *Behind Trapped Walls*. It was [sisters] and their parents and grandparents, Jewish history and mythology with a contemporary perspective. It was a terrible play, but it's clear that I'm still obsessed with all the same things.

**SF:** Are there particular artists you're drawn to?

**AV:** My mentor in grad school Naomi Iizuka, I wouldn't be the artist I am without her. Paula Vogel's play *Indecent* was seminal [for me], also Julia Cho's *Aubergine*. *Angels in America* is the play that most influenced me in terms of what theater could do. And the TV Show *Buffy the Vampire Slayer*. Honestly, that's the piece of art that has most inspired me.

**SF:** How so?

**AV:** Buffy was the first thing I ever saw that took seriously women's pain. I think that it taught me, especially as a young girl, about how that pain can be strength. It's also really funny.

**AZ:** It's very camp, but it's also about what you do with the hand you're dealt and your responsibilities to other people.

**AV:** Totally.

**SF:** What do you want people to walk away with?

**AV:** I hope people leave the theater asking questions and feeling less alone. And I hope they want to forge intergenerational friendships if they don't already have them in their lives. Finding joy and community and friendship, even as the world is crumbling.

# GLOSSARY

## BACKGROUND FOR *THE WORLD TO COME*

**HEBREW** is the language of the Jewish people. It is the ancient language used in the **Tanakh** (Hebrew Bible), the **Talmud** (book of laws and rabbinic commentary), and in Jewish worship. Common expressions in daily speech include: **Baruch Hashem** (literally “Blessed be God” but colloquially used as “thank God”), **mitzvot** (commandments; used colloquially as “good deeds”), **moshiach** (messiah), **Olam HaBah** (the world to come), and **Zichrono livrachah** (*May his/her memory be a blessing*).

**YIDDISH** emerged as the everyday language of the Jews of Central and Eastern Europe (**Ashkenazi Jews**) about a millennia ago and continues to be spoken by a remnant of surviving Jewish communities in Europe and around the world. Common slang expressions include: **alter cocker** (old fart), **shmuck** (prick), **mishugana** (crazy), **shiksa** (non-Jewish woman) and **tuches leker** (ass-licker). Terms of endearment include: **zissele** (sweetie). Many Yiddish words come from Hebrew like **chazzer** (pig).

**ASHKENAZI JEWS** (like Fanny, Barbara, and Hal) trace their family roots to Central & Eastern Europe, while **Sephardic Jews** (like Ruth) trace their family roots to Spain and Portugal. The geographic separation has led to some differences in cultural traditions, religious practice, and language. **Yiddish** is derived from German and Hebrew, while **Ladino** (the daily language of many Sephardic Jews) is derived from Spanish, Hebrew, and other Balkan, middle eastern, and mediterranean languages.

The prophecies of **ISAIAH**, some of which are quoted in the play, appear in the Book of Prophets in the **Tanakh**. They include predictions of a future time of moral confusion and natural disasters followed by a restoration of God’s rule, with references to **ravens**, **ostriches**, **arrow snakes**, etc.

**ROSH HASHANAH** is the Jewish New Year, celebrated in the fall, during which God is said to weigh the fate of each person for the year ahead. It is followed in ten days by **Yom Kippur**, the Day of Atonement. Both

holidays involve the ritual blowing of a *shofar*, or ram's horn, including a long blast (*Tekiah Gedolah*) at the conclusion of prayers.

**CHANUKAH**, also called the Festival of Lights, is an eight-day holiday celebrated in December to commemorate an ancient victory by the Jewish Maccabee army and the miracle of a small jar of oil that remained lit for eight days. Like many Jewish holidays, Chanukah begins with a blessing over candles at sundown.

**ELI ELI** is a popular Hebrew song, set to a 1942 poem by Hungarian Jewish World War II resistance fighter Hannah Senesh. It is commonly played on Holocaust Remembrance Day. Translation of the lyrics: "My God, my God, may these things never end: the sand and the sea, the rush of the water, the lightning of the sky, the prayer of Man."

The "ch" sound in Hebrew and Yiddish are pronounced with a hard "h" sound like how a Spanish speaker would pronounce the "j" in "jalapeño" or how a Scot would pronounce the "ch" in "loch" or how a perturbed English-speaking teenager might pronounce the "gh" in "ugh!"

# EXPLANATION OF THE KADDISH

## BY RABBI ATARA COHEN

What is the Mourners' Kaddish?

The Kaddish is an integral part of Jewish liturgy. Composed in late antiquity, it is a call-and-response prayer in Aramaic, the language Jews spoke at the time. Generally, prayer leaders recite Kaddish as a transition marker in synagogue services. However, the most poignant recitation of Kaddish happens at the end of services, said not by the prayer leaders, but by all of the mourners in the room.

For the 11 months after the death of a parent, one month after the death of other loved ones, and each anniversary of the loved one's passing, many Jewish mourners—even many who are atheists and not observant—recite the Kaddish several times a day in community. Perhaps surprisingly, the prayer does not mention death, mourning, or grief. Instead, it is a communal declaration of the greatness of God and God's everlasting sovereignty. This begs many questions: *why* do we say it when we are mourning? *Who* is this prayer for?

Of course, over the centuries, Jews have answered this question in many different ways. Some argue that the prayer is about the relationship of the mourner to God: even when they are overwhelmed with grief, they declare God's goodness verbally even if they cannot do so emotionally. Alternatively, it is a way for the mourner to be in relationship with something eternal while they are overwhelmed by the fragility of human life.

Others argue that the Kaddish is a way for the mourner to honor their loved one. In one mystical understanding, mourners who say Kaddish in honor of their relatives grant the deceased honor and peace in the afterlife. In a more mundane understanding, by saying Kaddish, the mourner demonstrates their commitment to honoring the legacy of their loved one by showing up every day in an act of piety.

Finally, others argue that the Kaddish is a way of comforting the mourner. Mourners must recite Kaddish in community, not alone. Through this ritual, mourners experience the support of their community: they cannot isolate themselves in their grief. When mourners attend services, Kaddish reminds the community that even as they appear to return to normal life, they are doing so through grief. Because the Kaddish is call-and-response, each liturgical response from the community is an affirmation that the mourner is not alone. As Rabbi Sharon Brous writes in *The Amen Effect*, each communal response affirms: *you are not alone. We are with you.*

## CAST & CREATIVE TEAM BIOS



**NAOMI JACOBSON** she/her (Fanny) Combined, Naomi has performed at Woolly Mammoth and Theater J 29 times. Her resume in DC includes The Kennedy Center, Shakespeare Theatre, Arena Stage, Signature, Fords, Round House, Folger and regionally the Guthrie and Goodman Theatres, Cleveland Playhouse, Milwaukee Rep, Center Stage, Cincinnati Playhouse, Indiana Rep, Arizona Theatre Company, Village Theatre, Maltz Jupiter and the Berkshire

Theatre Festival. Her voice over work includes NPR, PBS, Discovery Channel, and the Smithsonian. She's received three Helen Hayes Awards, numerous nominations, the Lunt-Fontanne Fellowship, the Anderson-Hopkins Award, and a DC Arts Individual Artist grant. Full Theatre/ Film/TV and Coaching credits, visit [naomijacobson.com](http://naomijacobson.com)



**BRIGID CLEARY** she/her (Barbara) has performed extensively in the Washington, DC area, appearing at Arena Stage, Round House Theatre, Signature Theatre, Studio Theatre, Ford's Theatre, the Kennedy Center (*Shear Madness*), Taffety Punk (*Riot Grrrls' Trojan Women*), and Olney Theatre Center, (her latest as Ashlee in Clare Barron's *Dance Nation*).

She played the Homebody in Tony Kushner's *Homebody/Kabul*, directed by John Vreeke and co-produced by Woolly Mammoth Theatre Company and Theater J. Most recently at Theater J, she appeared in *Prayer for the French Republic*, directed by Hayley Finn.

A four-time Helen Hayes Award nominee, Brigid made her West Coast debut at the Mark Taper Forum in Lisa Loomer's *Expecting Isabel*, earning an Ovation Award and a Garland award nomination, reprising her roles from the Arena Stage world premiere.



**MICHAEL RUSSOTTO** he/him (Hal) is thrilled to return to Woolly Mammoth, where he is a Company Member. Favorite Woolly roles include Alexandra in *She Stoops to Comedy* (HH Nom), Will in *A Bright New Boise* (HH Nom), and Lou in *Lenny and Lou*. Most recently, Michael appeared at Olney Theatre Center in Paul Morella's one-man adaptation of *A Christmas Carol*. In 2025 Michael won a Helen Hayes

Award (Outstanding Lead Performer/Play) for his portrayal of Chauncey Miles in the 1st Stage production of *The Nance*. Other favorite roles include Morrie in *Tuesdays with Morrie* (Theater J), Juror # 3 in *Twelve Angry Men* (Ford's

Theatre), and Monsignor Ryan in *Guess Who's Coming to Dinner*, with the late Malcom-Jamal Warner (Arena Stage). Michael has performed regionally at Cleveland Play House, The Kennedy Center, Arena Stage, Signature Theatre, Round House Theatre, Studio Theatre and The Folger Shakespeare Theatre. In November of 2025, Michael was honored to receive the Anderson/Hopkins Award for Excellence in the Theatre Arts. Film and television work includes *Playing Through*, *The Battle of Bloody Lane*, *Death of a Nation*, and the recently released Indy Film *A Civil Civil Servant*. Michael can be heard on the L.A. Theatre Works recording of *Seven Days in May*, with Ed Asner. He has also narrated hundreds of audio books for Books on Tape and The Library of Congress.



**CLAUDIA J. ARENAS** she/her (Ruth) has worked mostly Off Broadway but also in LORT theater, independent films, and TV. She thanks her teachers at the Yale School of Drama as well as her parents for modelling hard work, bravery, humor, reliability, and caring. She is very thankful for her incredible daughters and her very dear friends, especially Lili. In honor of Yael Artzi, a true Sabra. With gratitude to Howard Shalwitz, Danica Rodriguez, and Mina Morita. And

to Emily Dickinson for writing a favorite poem: "I should Not Dare to Leave my Friend." Finally, she would like to thank you for supporting the theater.



**RO BODDIE** he/him (Nurse, Jerry, Soldier) is proud to be making his Woolly Mammoth debut! His Off Broadway credits include *Socrates* at The Public and *Seize The King* at Classical Theatre of Harlem. Select DC credits include *The American Five* at Fords Theatre, *Paradise Blue* at Studio Theatre, *Comedy of Errors* at Shakespeare Theatre Company. *Topdog/Underdog*, *The Mountaintop*, *Radio Golf* and *The Tempest* at Round House Theatre, and *Tempestuous Elements* at Arena Stage. Select TV

credits include *Godfather of Harlem*, *Run The World*, and *The Good Wife*. Ro is a proud alum of UNCSA '09. On social media @roboddieart (Instagram)



**CARMEN ROMAN** she/her (Ruth, Understudy) Portland Stage *Madeleines*. [Rivendell, Chicago] *Scientific Method*, *Wipeout*. *Clue* (New Theater, Kansas City), *King John* (Oregon Shakespeare Festival), *The Garden of Anuncia* (Old Globe, San Diego), *The Children* (Seattle Rep), *Angels in America* (Berkeley Rep) *My Fair Lady* (The Lyric Opera), *Moon Over Buffalo* (New Theater, KC). National Tour *Angels in America*. Off-Broadway *The Iphigenia Cycle* (Theater for a New Audience, Court Theatre,

Chicago), *The Mysteries* (Classic Stage Company) *Wit*, *Black Snow*, *Brutality of Fact* (Goodman Theatre, Chicago) *Side Man* (Steppenwolf Theatre, Chicago), *The Price* (Syracuse stage and Geva), *Sonia Flew* (The Huntington Theatre).

Television: *Deli Boys*, *Equalizer*, *Proven Innocent*, *Chicago PD*, *Betrayal*, *Boss*, *All My Children*, *Early Edition*, *Law and Order, SVU*, *Criminal Intent*. Film: *An Acceptable Loss*, *Savages*, *The Falcon*, *Liberty*, *Penitentia*.



**HOWARD SHALWITZ** he/him (Director) is honored

to return to Woolly Mammoth where he served as Artistic Director for nearly four decades, and to Theater J where he has taught for the past four years. He has directed and performed at Woolly, in New York and across the country. Among his favorite shows: *Kvetch* (with Naomi Jacobson), *She Stoops to Comedy* (with Michael Russotto), *Stupid Fucking*

*Bird and Zombie: The American* (with designs by Colin K. Bills, Misha Kachman, & Ivania Stack). In 2014 Howard won the prestigious Margo Jones Award for his lifetime commitment to new American plays. Since 2018, he has served as Associate Director of the Center for International Theatre Development (CITD) where he leads a multi-year project to connect theatre leaders in the US and Poland.



**ALI VITERBI** she/her (Playwright) is a playwright,

television writer, and educator. Her play *In Every Generation* received its world premiere at Victory Gardens Theater in 2022 and its west coast premiere at TheatreWorks Silicon Valley in 2023. Her work has been developed and/or commissioned by Geffen Playhouse, The Kennedy Center, La Jolla Playhouse, Round House Theatre, National New

Play Network, San Diego REP, Carthage College, HERE Arts Center, and The Barrow Group, among others. Ali won the 2019 National Jewish Playwriting Contest and has developed projects in TV with AMC, Anonymous Content, and Viacom/CBS. She is a recipient of a Macdowell Residency and was a member of the Geffen Playhouse Writers' Room. Ali received her B.A. from Yale University and her M.F.A. in Playwriting from UC San Diego.

**MISHA KACHMAN** he/him (Set Designer) is a Company Member who has designed numerous Woolly productions including *My Mama and the Full-Scale Invasion*, *Fairview*, *An Octoroon*, *Marie Antoinette*, *Kiss*, *Stupid Fucking Bird*, *A Bright New Boise*, and *Fever/Dream*. He has also worked at Arena Stage, Asolo Rep, Baltimore Center Stage, Berkeley Rep, Cincinnati Playhouse, Cleveland Playhouse, Court, Kennedy Center, Pasadena Playhouse, Portland Center Stage, Signature, Seattle Opera, Seattle Rep, Studio, Syracuse Stage, Theatre for A New Audience, and Wilma Theater, among many other companies. Misha is a recipient of Helen Hayes Awards for his Woolly designs of *My Mama* and *Chad Deity*.

**COLIN K. BILLS** he/him (Lighting Designer) is a Woolly Company Member and Board Trustee. He has lit over fifty-five productions at Woolly including *Gloria*, *An Octoroon*, *Stupid Fucking Bird*, *The Convert*, *Elaborate Entrance of Chad Deity*, *Oedipus el Rey*, *Clybourne Park*, *Dead Man's Cell Phone*. His most recent work in the DMV includes *In Clay* at Signature, *A Case for the Existence of God* at Mosaic, and *The Inheritance* at Round House. He has won three Helen Hayes Awards and is a recipient of a Princess Grace Theater Fellowship. He has taught design at Howard University and is a graduate of Dartmouth.

**KELLY COLBURN** she/they/k (Projections Designer) is a multidisciplinary artist working in the DC Area (Piscataway/Nacotch tank lands). She is the Executive Director at Flying V, a Media/Projections faculty member at The University of Maryland College, a five-time Helen Hayes nominee, two-time Helen Hayes recipient, and a two-time Barrymore nominee. RECENT: *The Colored Museum* (Studio Theatre), *Postcards from Ihatov* (1st Stage), *¡VOS!* (Two River), *A Summer Day* (Wilma), *The Inheritance* (Roundhouse), *The Invisible Boy* (Children's Theatre of Charlotte), *The Snowman and the Snowdog* (Imagination Stage). OFF-BROADWAY: *american (tele)visions* (Lucille Lortel Nominee, Henry Hewes Nominee).

**IVANIA STACK** she/her (Costume Designer) is proud to be a Woolly Mammoth Company member, where she has designed several productions including most recently: *My Mama and the Full Scale Invasion*, *Fairview*, *Describe the Night*, *Botticelli in The Fire*, *The Arsonists*, and *An Octoroon*. Ivania also designs for several other regional/ DC area theatres including: Arena Stage, The Wilma Theatre, Shakespeare Theatre Company, Pittsburgh Public Theatre, Philadelphia Theatre Company, Seattle Repertory Theatre, Ford's Theatre, Signature Theatre, Everyman Theatre, Baltimore Center Stage, The Kennedy Center, Round House Theatre, Olney Theatre Center, Studio Theatre, and Theatre J among others. [www.ivaniastackdesign.com](http://www.ivaniastackdesign.com)

**SARAH O'HALLORAN** she/her (Sound Designer) Woolly Mammoth Theatre Company: *Dead Inside*, *She the People: The Resistance Continues*; Ford's Theatre: *Mr Lincoln*; Folger Theater: *A Room in the Castle*; Theater J: *The Berlin Diaries*, *Prayer for the French Republic*, *The Hatmaker's Wife*, *This Much I Know*, *The Chameleon*, *Gloria: A Life*, *Compulsion*, *Nathan the Wise*, and *Talley's Folly*; Olney Theater Center: *The Brothers Paranormal*, *Our Town*, and *Labour of Love*; 1st Stage: *Birthday Candles*, *The Phlebotomist*, *The Brothers Size*, *Swimming with Whales*, *When the Rain Stops Falling*; Studio Theatre: *Cry it Out*; Everyman Theatre: *Queens Girl: Black in the Green Mountains*; *Sense and Sensibility*, *Be Here Now*, *Proof*, *Dinner with Friends*; Mosaic Theater Company: *A Case for the Existence of God*, *In His Hands* and *The Return*.

**LAUREN PEKEL** she/her (Production Stage Manager) returns to Woolly Mammoth after last stage managing *Teenage Dick*. Additional Woolly credits include *She the People: The Resistance Continues!*, *Shipwreck A History Play about 2017*, and *Blks*. Recent DC Theatre credits include Arena Stage's *Fremont Ave.* (World Premiere); *Paradise Blue* at Studio Theatre; and *Job* at Signature Theatre. Her DC credits also include productions with Folger Theatre, Shakespeare Theatre Company, Theater J, and Theater Alliance. Lauren is an alumna of the University of Wisconsin Milwaukee's Theatre Program, with a BFA in Stage Management, and is a proud member of Actors' Equity Association.

**SONIA FERNANDEZ** (Dramaturg) is a dramaturg, administrator and producer specializing in new work. She serves as Director of New Work at Woolly Mammoth Theatre Company where she manages new play development activities and leads the organization's local, national, and international search for projects and artists. Recent production dramaturgy credits at Woolly include *The Great Privation* by Nia Akilah Robinson, the world premieres of *Akira Kurosawa Explains his Movies and Yogurt (with Live and Active Cultures!)* by Julia Izumi, and *The Sensational Sea Mink-ettes* by Vivian J.O. Barnes. Prior to her position at Woolly Mammoth, Sonia was at Magic Theatre in San Francisco as interim Artistic Director and before that Associate Artistic Director. She currently serves as Vice President of the board of the National New Play Network.

**LORRAINE RESSEGGGER-SLONE** (Intimacy and Fight Choreographer) Woolly Mammoth: *Describe the Night, BLKS, Botticelli in the Fire, Oedipus el Rey, Mr. Burns, a Post-Electric Play*; Washington National Opera: *The Marriage of Figaro, The R[e]volution of Steve Jobs, Fidelio, Grounded*. Shakespeare Theater Company: *Much Ado About Nothing, Our Town*. Baltimore Center Stage: *The Garden, How to Catch Creation*; Round House Theatre: *Spring Awakening*; Taffety Punk: *La Salpêtrière, Our Black Death, Pramkicker*. 1st Stage: *Birthday Candles, Fair Play, The Piano Lesson, Hang, Laughs in Spanish, The Nance, The Rainmaker, The Phlebotomist*. Rorschach Theater: *So Late Into the Night, The Figs, Sleeping Giant*. Website: [lorraineresseggerslone.com](http://lorraineresseggerslone.com)

**KSENYA LITVAK** (Puppet Designer) received her PhD and MFA degrees from the prestigious St. Petersburg State Theatre Arts Academy in St. Petersburg, Russia. In addition, her postgraduate study was in pedagogic and child psychology. Ksenya has been teaching for over thirty years and her specialties include graphics, painting, sculpture, puppet and marionette design and technology. Ksenya was a founder and the artistic director of WizArts Productions, Inc. and Elf Theatre. Previously, she served as the artistic director of Classika's Green Parrot Puppet Theatre, where she introduced her audiences to all types of puppets: from marionettes to life-size,

table, object, rod, Bunraku, planchette, and shadow puppets. She was also Classika's resident set and costume designer, where she was the designer for over twenty productions. Her shows *The Little Red Riding Hood*, which has been presented at the Shanghai International Experimental Theatre Festival, Human Rights Festival and Capital Fringe festival in 2010, and *The Killer*, shown at the Ionesco International Workshop Festival in Sinai, Romania, in the summer of 2009. Ksenya worked as a Puppet designer at Woolly Mammoth Theater, North Virginia Opera, Arena Stage, Round House Theater, Adventure Theater, Theater J, Arlekin Players Theater, Wilma Theater. Her works include *Rigoletto*, *Traviata*, *La Villi*, *Briscola*, *Hansel and Gretel*, *Mozart and Salieri*, *Tzar's Bride*, *Sadko*, *We Proud to Present*, *Minor Character*, *Les Contes D'Hoffmann*, *Le nozze Di Figaro*, *Summer Day*, *Snow Queen*.

**KATIE MCDONALD** (Dialect & Vocal Coach) Theater J: *The Berlin Diaries*, *Prayer for the French Republic*, *The Hatmaker's Wife*, *Hester Street*; Constellation Theatre Company: *Constellations*; Shakespeare Theatre Company: *The Lehman Trilogy*; STC Academy: *Henry IV Part One*, *Taming of the Shrew*, *As You Like It*, *Arden of Faversham*, *Romeo and Juliet*, *The Rover*, *Cymbeline*.

**DANICA RODRIGUEZ** (Dialect & Vocal Coach) (she/her) is a Washington D.C./New York-based casting director & theatremaker dedicated to celebrating the voices of the historically underrepresented. NEW YORK: Off-Broadway: The Public Theater: *cullud wattah* (World Premiere), *Romeo y Julieta*, *Soft Power, for colored girls...*, *Much Ado About Nothing* (Shakespeare in the Park), *Mojada*, *Ain't No Mo'* (World Premiere); The Civilians: *El Condor Magico*; DC AREA: Woolly Mammoth Theatre Company: *The Great Privation*, *The Sensational Sea Mink-ettes* (World Premiere), *Incendiary*; STC: *Guys and Dolls*, *Merry Wives*, *Frankenstein*, *Kunene and the King*, *Leopoldstadt*, *Babbitt*, *Comedy of Errors*, *The Matchbox Magic Flute*, *Macbeth*, *The Lehman Trilogy*, *As You Like It*, *Macbeth In Stride*, *Evita*, *Here There Are Blueberries*, *King Lear*, *Jane Anger*, *Much Ado About Nothing*, *Red Velvet*, *Our Town*, *The Merchant of Venice*. Folger Theatre: *Twelfth Night*, *Our Verse in Time to Come*; The Kennedy Center: *The Day You Begin*; and others. AWARDS: Theatre Communications Group 2021 Rising Leader of Color. PERSONAL: Founding Trainer with Broadway for Racial Justice Casting Directive; Training: Dartmouth College: BA in Film & Media Studies. @danicarodriguezcasting | danicarodriguez.com.

## 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 Reinish, and Howard Shalwitz, and is currently led by Managing Director Kimberly E. Douglas and Artistic Director Reggie D. White. The Interim Artistic Collective—comprised of Sonia Fernandez, Kristen Jackson, Ben Levine and Mina Morita—support the organization’s artistic mission during the transition period leading up to April 2026, when Reggie will join Woolly full-time.

Located in Washington, DC, equidistant from the Capitol Building and the White House, Woolly’s unique location influences our 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 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 Danai 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 understandings. 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.

**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.**

## ABOUT THEATER J

**“THE MOST INFLUENTIAL JEWISH THEATER  
COMPANY IN THE NATION”**

– THE WASHINGTON POST

Theater J is a nationally renowned, professional theater that celebrates, explores, and struggles with the complexities and nuances of both the Jewish experience and the universal human condition. Our work illuminates and examines ethical questions of our time, inter-cultural experiences that parallel our own, and the changing landscape of Jewish identities. As the nation’s largest and most prominent Jewish theater, we aim to preserve and expand a rich Jewish theatrical tradition and to create community and commonality through theater-going experiences.

Theater J has been honored with the DC Mayor’s Arts Award for Excellence in an Artistic Discipline, over 70 Helen Hayes nominations, and nine Helen Hayes Awards. Notable productions include: *Dan O’Brien’s The Body of an American*, winner of the 2014 Horton Foote Prize for Outstanding New American Play; the world-premiere of Caleen Sinnette Jennings’ *Queens Girl in the World*; and Tony Kushner’s *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures*.

Theater J is signature program of the Edlavitch DCJCC. Guided by Jewish values, the EDCJCC’s mission is to build and strengthen community by engaging individuals and families of all ages and backgrounds through cultural, educational, recreational, and social responsibility programs.

The Edlavitch DCJCC embraces inclusion in all its programs and activities. We welcome and encourage the participation of all people, regardless of their background, sexual orientation, abilities, or religion, including interfaith couples and families.

## WOOLLY MAMMOTH LEADERSHIP



**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 THEARC Theater as a Connectivity Core Partner in a long-standing relationship with Woolly Mammoth.

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 DC Co-lab Equity and Justice Committee advocating for arts education.

She was born and raised in DC and presently resides in Upper Marlboro, MD.

## WOOLLY MAMMOTH LEADERSHIP



**REGGIE D. WHITE ( Artistic Director)** is an award-winning artist and educator whose international career spans almost two decades. His acting credits include Matthew López's Tony-winning epic, *The Inheritance, Goddess* (Public Theater) *Bayard Rustin: Inside Ashland* (People's Light), *I and You* (59E59), *Hundred Days* (New York Theatre Workshop), *The Luckiest* (La Jolla Playhouse), and *Macbeth In Stride*

(American Repertory Theater). His directing credits include Atlantic Theater Company, The Public, The Repertory Theatre of St. Louis, and Indiana Repertory Theatre.

Reggie co-conceived *Lessons in Survival: 1971*, based on the iconic conversation between Nikki Giovanni and James Baldwin at Vineyard Theatre (NYT Critic's Pick). He also co-conceived and appeared in the digital anthology series of the same title (NYT Best of 2020). His play *In Case You Haven't Heard* premiered at Bay Street Theater and his play *Fremont Ave.*, which had its world premiere at Arena Stage, won the Edgerton New Play Award.

Reggie is a Vineyard Theatre resident artist, a founding member of the multi-generational theater collective The Commissary, and a founding company member with The Feast, a living-wage theatre company. Reggie is a recipient of the Colman Domingo Award, the TCG Fox Fellowship, the TBA Titan Award, and the RHE Artistic Fellowship, and an NAACP Theatre Award nominee. [www.reggiedwhite.com](http://www.reggiedwhite.com)

## THEATER J LEADERSHIP



**HAYLEY FINN (Theater J Artistic Director)** is an accomplished director and producer with over twenty-five years of experience in professional theatre across all aspects of the profession, including producing, directing, casting, education, fundraising, and has been instrumental in creating national partnerships for

theatres across the country. Prior to joining Theater J, she was the Associate Artistic Director at the Playwrights' Center, where worked with some of the nation's leading playwrights and in her tenure produced over 1,000 workshops. She also served as a Co-Artistic Director of Red Eye Theater from 2019-2023 where she co-produced and curated the New Works 4 Weeks Festival—an annual four-week festival that commissions 11 artists each year to make new performance works—and co-led the fundraising and development of a new 150-seat black box theater in Minneapolis.

She has directed nationally and internationally, including at Cherry Lane Theatre (New York, NY), Curious Theatre Company (Denver, CO), the Edinburgh Fringe Festival (Edinburgh, Scotland), Ellis Island (New York), Guthrie Theatre (Minneapolis, MN), HERE Arts Center (New York, NY), History Theatre (St. Paul, MN), Flea Theater (New York, NY), The Kitchen (New York, NY), LAByrnth Theater Company (New York, NY), Marin Theater Company (Mill Valley, CA), New Dramatists (New York, NY), O'Neill Theater Center (Waterford, CT), Pillsbury House (Minneapolis, MN), People's Light (Malvern, PA), Public Theater (New York, NY), Playwrights' Horizons (New York, NY), Red Eye Theater (Minneapolis, MN), Six Point Theater (St. Paul, MN), South Coast Repertory Theater (Costa Mesa, CA), and the Nine Gates Festival in Prague. Finn was Assistant Director on several Broadway productions, including the Tony Award-winning production of Arthur Miller's *A View from the Bridge*.

Most recently, at Theater J Finn directed *A Prayer for the French Republic* and directed the New York premiere of Jonathan Spector's *This Much I Know*. Finn is an Alumna of the Drama League Directors Program, recipient of the Ruth Easton Fellowship, TCG Future Leader Grant, National Endowment for the Arts support, and a Minnesota State Arts Board Artist Initiative Grant. She received her BA and MA from Brown University.

## THEATER J LEADERSHIP



**DAVID LLOYD OLSON** (Theater J Managing Director) has spent over a decade managing nonprofit theaters, most recently serving as managing director of Quintessence Theatre Group in Philadelphia where he oversaw the organization's largest ever fundraising campaign and the doubling of their

annual foundation support. He was manager of the executive office and board engagement at the Shakespeare Theatre Company where he supported the transition of the theater's artistic directorship from Michael Kahn to Simon Godwin. He was a founding company member of Pointless Theatre in Washington, DC, where he served for ten years as managing director, during which time the company was awarded the John Aniello Award for Outstanding Emerging Theatre Company at the Helen Hayes Awards. He was an Allen Lee Hughes management fellow at Arena Stage and served as a Fulbright English teaching assistant in Valmiera, Latvia. He has twice been the recipient of a DC Commission on the Arts and Humanities fellowship program grant and was on the host committee of the 2016 Theatre Communications Group national conference. He attended the University of Maryland where he received a B.A. in theater from the College of Arts and Humanities and a B.A. in government and politics from the College of Behavioral and Social Sciences. He is a member of Adas Israel Congregation.

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STC

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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 45+ 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 and Howard University.

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## SUPPORT WOOLLY TODAY!

To learn more about making a gift to Woolly Mammoth, please contact our Development Department by calling **202-312-5276** or email us at [development@woollymammoth.net](mailto:development@woollymammoth.net).

Thank you for making our work possible!





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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.

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