Hanukkah ~~Spectacular~~



WOOLLY MAMMOTH

CONTENTS

PAGE 3 A NOTE FROM REGGIE

PAGE 5 PRODUCTION INFO + CREDITS

PAGE 6 CAST, CREW + PRODUCTION TEAM

PAGE 8 CAST + CREATIVE TEAM BIOS

PAGE 13 FROM THE PLAYWRIGHT

PAGE 15 ABOUT WOOLLY MAMMOTH

PAGE 17 LEADERSHIP

PAGE 19 STAFF

PAGE 21 BOARD OF TRUSTEES
COMPANY OF ARTISTS

PAGE 22 CONTRIBUTORS + FUNDERS

PAGE 26 AMBASSADORS

PAGE 27 WHY GIVE?

PAGE 28 MAMMOTH FOREVER + DONORS



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.



This play includes strong language as well as descriptions of sexual situations, mental health crises, suicide, war, and violence.

LAND ACKNOWLEDGEMENT

Woolly Mammoth 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 REGGIE



"It takes an endless amount of history to make even a little tradition."

—Henry James

So much of modern life feels like it's on autopilot.

From the reflexive reach for our cellphones the moment we wake up, to the knee-jerk response"good" before someone even finishes asking "how are you," we rarely examine the things we do.

It's what's so special about Max Posner's writing – it's so well-observed, so astute, that it almost feels like you're watching a documentary. Suddenly, a moment so magical, so theatrical, so profound catches you by surprise and you realize you could only be watching the work of an extraordinarily gifted playwright. And only in that realization does the spell of our autopilot life break long enough to ask yourself (in the paraphrased and lightly censored words of *Euphoria*'s Maddy Perez), "Wait, is this ******* play about me?"

Now what do you get when one of the most brilliant and insatiably curious writers of our time teams up with one of the most celebrated directors in the American Theatre on a piece that examines family, tradition, our unexamined patterns, and this business we call show? You get *Hanukkah Spectacular* – a bold, clever, and ambitious follow-up to Max and David Cromer's critically acclaimed collaboration, *The Treasurer* (which also starred Peter Friedman).

But make no mistake: this play isn't just about a playwright contending with the unforgiving intersection of culture and capitalism; it's also about a group of people trying to do the best they can with what they've been given – something all of us can relate to. It's about the way we frequently distract ourselves with work or other tasks when there are deeper wounds inside of us begging for attention. The way that being forced to reckon with the comforts and conflicts of our traditions and making peace with that dissonance can help us live better, fuller, more honest lives.

One of the things I love most about new plays is the opportunity to lock arms with artists as they willingly wrestle with unanswerable questions from the depths of their souls in front of audiences every night. It's what I love the most about Woolly's commitment to bold artistry, fueled by our world-class Company of Artists.

I couldn't be happier to share this incredible World Premiere play with you this holiday season – hopefully the start of a new tradition.

Thank you for coming to the theater,



Reggie D. White
ARTISTIC DIRECTOR



Photo by Gisela Estrada. From left to right: Ethan J. Miller, Laura Heisler, David Hyman, David Cromer, Max Posner

WOOLLY MAMMOTH THEATRE COMPANY

REGGIE D. WHITE
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

Hanukkah Spectacular

WRITTEN BY
MAX POSNER

DIRECTED BY
DAVID CROMER

SCENIC DESIGNER
MISHA KACHMAN ^+

COSTUME DESIGNER
DAVID HYMAN +

LIGHTING DESIGNER
JESSE BELSKY +

SOUND DESIGNER
SARAH O'HALLORAN +

VIDEO DESIGNER
CLARA ASHE-MOORE PAGÁN

STAGE MANAGER (THROUGH NOV 25)
ASHLEY-ROSE GALLIGAN*

STAGE MANAGER (NOV 28 – END OF RUN)
KATE KILBANE*

CASTING DIRECTOR
RAIYON HUNTER, CSA

HANUKKAH SPECTACULAR WAS CO-COMMISSIONED BY SUN VALLEY PLAYWRIGHT'S RESIDENCY;
JOHN BAKER, ARTISTIC DIRECTOR; JONATHAN KANE, PRODUCER.
ORIGINALLY COMMISSIONED BY LINCOLN CENTER THEATER, NYC; ANDRÉ BISHOP, ARTISTIC DIRECTOR.
DEVELOPED WITH SUPPORT FROM THE GROUND FLOOR AT
BERKELEY REPERTORY THEATRE, BERKELEY, CA.

CAST

ELI GOLUB ..... BEN EDELMAN*
DANIEL SIMON ..... PETER FRIEDMAN*
NATE STONE ..... ETHAN J. MILLER*
BECCA BLAU ..... LAURA HEISLER*
ALEX ASHKENAZI ..... BEN BECKLEY*
UNDERSTUDIES ..... BALFOUR CLARK, BEN BECKLEY*

TIME

Fall. Specifically, the long weekend in October formerly known as Columbus Day. Coinciding here with Sukkot, a Jewish celebration of the Harvest.

PLACE

NYC headquarters of ETI, a global talent agency.

CREW + PRODUCTION TEAM

ASSOCIATE DIRECTOR ..... LOUIS BLACHMAN
ASSISTANT STAGE MANAGER NYC ..... LEXEY GLOUBERMAN
ASSISTANT STAGE MANAGER DC ..... MICHAEL DIAZ
PRODUCTION ASSISTANT ..... PAMELA CARDENAS
LIGHTING AND VIDEO SUPERVISOR ..... ELI GOLDING
LIGHTING PROGRAMMER ..... SUSANNAH CAI, MARIAH FAULKNER
LIGHT BOARD OPERATOR ..... SYDNEY BRONAUGH
ASSOCIATE LIGHTING DESIGNER ..... IAN CLAAR
AUDIO SUPERVISOR ..... GRAYSON MORENO
AUDIO AND VIDEO BOARD OPERATOR ..... SHANA RACHEL FISHMAN
STAFF CARPENTERS ..... LILY ANGLIN, MICKEY CAPPIELLO
CARPENTERS ..... MAGGIE MCCLELLAN, BILLY BARNES, HAYDEN DRAYCOTT, LILY REHBERG, & LILY BULMAN
JEWISH CULTURAL CONSULTANT ..... RABBI HANNAH SPIRO
CASTING ASSISTANT ..... TYANDRIA JAABER
ASSOCIATE SCENIC DESIGNER AND SCENIC CHARGE ..... AVA DOWNS
SCENIC PAINTER ..... MICKEY CAPPIELLO
ASSOCIATE COSTUME DESIGNER ..... GABRIELA HERTEL

(^) Recognizes a Woolly Mammoth Company Member

(+) Recognizes representation by United Scenic Artists, Local USA-829 of the IATSE.

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

CREW + PRODUCTION TEAM

COSTUME ASSISTANT ..... MIEKA VAN DER PLOEG
PROPS SUPERVISOR ..... AOIFE CREIGHTON
WARDROBE SUPERVISOR ..... AMANDA KUO
PRODUCTION ELECTRICIANS ..... EVALYN PEACEY, CLARISSA BRIASCO-STEWART
ELECTRICIANS ..... DAVID GREENE, Q THOMPSON, MAYAH JIMASON, MAVELLI JAMES, AMARIYA SENQUIZ, LILY BULMAN, ISA PELEGERO, PUCK MOSER, SYDNEY BRONAUGH, EZRA VARYAN ORMSBY, JASPER WEYMOUTH, DREW OKOYE

SPECIAL THANKS

Sarah DeLappe, Rufus Posner-DeLappe, John Baker, Emma Feiwel, Annie Baker, Gabriel Ebert, Fred Hechinger, Kate Berlant, John Early, Gordon Landenberger, Misha Brooks, Leigh Silverman, Mara Nelson-Greenberg, Leo Eisenstein, Lizzie Presser, Dayna Tortorici, Freddy Krepps, Sam Alper, Jon Kane, Jeff Rose.

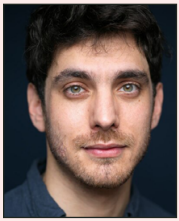
Listen to our new podcast series, **MAMMOTH IN THE ROOM**, where host Naveen Kumar sits down with Hanukkah Spectacular playwright Max Posner to discuss the play.

Listen Here

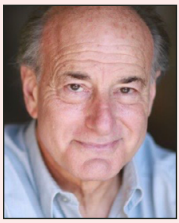


Photo by Gisela Estrada.

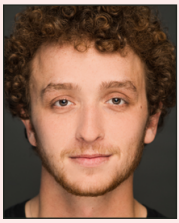
CAST + CREATIVE TEAM BIOS



Ben Edelman (Eli) debuted on the West End in Josh Harmon's ADMISSIONS, reprising the role he originated at Lincoln Center Theater to rave reviews, winning an Obie and Theater World Award and receiving a Drama Desk nomination. He originated Sarah Ruhl's LETTERS FROM MAX, earning a second Drama Desk nomination, directed the feature film Dolphin Flip, co-directed Liz Colarte's AS GOOD AS IT GETS at Edinburgh Fringe, produced David P. Zucker's SXSW feature documentary YOUR FRIEND, MEMPHIS, and co-produced David Vadim's indie pilot NIGHTBIRDS. He co-executive directs The Commonground with Morgan Wolk. TV: THE GOOD WIFE, BRAINDEAD, INSTINCT. Innovative Artists/AC Management.



Peter Friedman (Daniel) has been in the original New York productions of works by Wendy Wasserstein, Annie Baker, Amy Herzog, Max Posner, Greg Pierce, Jennifer Haley, Max Wolf Friedlich, Deborah Zoe Laufer, The Debate Society, Rachel Bonds, Lauren Yee, Will Eno, Michael Mitnick, Kim Rosenstock, Will Connolly, Gunnar Madsen, Joy Gregory, John Lang, Israel Horovitz, Susan Stroman, David Thompson, John Kander, Terrence McNally, Lynn Ahrens, Stephen Flaherty, and in NYC revivals of plays by Clare Barron, Paddy Chayefsky, Reginald Rose, Donald Margulies, Chekhov, and Shakespeare. Film: The Savages, Safe. TV: BROOKLYN BRIDGE, THE MUPPET SHOW, HIGH MAINTENANCE, THE AFFAIR, THE PATH, SUCCESSION.



Ethan J. Miller (Nate) (he/him) is thrilled to be making his Woolly Mammoth debut in Max Posner's HANUKKAH SPECTACULAR! New York credits include: THIS MUCH I KNOW (59E59 Theaters), TIERS IN CONCERT (Greenroom 42). Other regional productions include: Woody Guthrie's AMERICAN SONG (Theater Alliance), INDECENT (1st Stage), INHERIT THE WIND (Arena Stage), PRAYER FOR THE FRENCH REPUBLIC (Theater J), THE LAST MATCH (1st Stage), HANUKKAH IN THE DARK (Theater J), DORY FANTASMAGORY (Imagination Stage). Film credits include: DEVILS (West Egg Media) CITIFIED (Blue Rocket Productions).



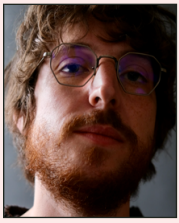
Laura Heisler (Becca) (she/her): Woolly Mammoth: world premiere of David Adjmi's STUNNING (opposite Quincy Tyler Bernstine) and ROCKET TO THE MOON (opposite Howard Shalwitz). Broadway: CORAM BOY. Off-Broadway: KIN (Lortel & Drama League nominations), THE PATRON SAINT OF SEA MONSTERS, DORIS TO DARLENE, and PEOPLE BE HEARD (all at Playwrights Horizons); EVERYTHING WILL BE DIFFERENT (Soho Rep); THE MISTAKES MADELINE MADE (Naked Angels); ORPHEUS DESCENDING (TFANA); THE GIVEN; BFF; TOO MUCH MEMORY; CLUBBED THUMB. Regional includes: The Geffen, Yale Rep, Williamstown, McCarter, Humana, South Coast Rep, Shakespeare Theatre DC, and yes, the Denver Center, The Alley, and the Old Globe. TV/Film: EVIL, GREY'S ANATOMY, CHICAGO MED, THE AMERICANS, MADAM SECRETARY, LAW & ORDER(S), ELEMENTARY, THE MIDDLE, BONES, NUMB3RS, THE DEFENDERS, UGLY BETTY, THE HARBINGER, WE GO ON, YELLOWBRICKROAD, COACH, COLD SOULS.



Ben Beckley (Alex, u/s Daniel) (he/him): Broadway: WHAT THE CONSTITUTION MEANS TO ME. First National Tours: PETER AND THE STARCATCHER (dir. Alex Timbers and Roger Rees), SMALL MOUTH SOUNDS (dir. Rachel Chavkin), CHRISTMAS CAROL (dir. Matthew Warchus). DC: MERRILY WE ROLL ALONG (Signature). NYC: INDIAN PRINCESSES, DYING FOR IT (Atlantic); THE SEAT OF OUR PANTS (The Public); SPAIN (2nd Stage); Clubbed Thumb; New Georges; seven original shows with The Assembly (dir. Jess Chayes). Regional: THE WHISTLEBLOWER (Denver Center, Itamar Moses premiere); JORDAN, KING LEAR (Northern Stage). TV: AMERICAN HORROR STORY, POKER FACE, NEW AMSTERDAM, INVENTING ANNA. Writer: Red Bull, Theatre Row, Edinburgh Fringe, O'Neill Finalist. **www.benbeckley.com**



Balfour Clark (u/s Nate, Eli) (he/him) has had the pleasure of performing all over the country as well as theaters abroad. Credits include MUCH ADO ABOUT NOTHING, ROMEO AND JULIET (Elm Shakespeare Company), HENRY IV, PART I (Prague Shakespeare Company), CORIOLANUS (Nocturne Theater), SLEEP/WAKE (La MaMa), LEGEND OF SLEEPY HOLLOW (Chamber Theatre), USEFUL PEOPLE (Powerhouse Theater), DRAGONESS (Inspiration Point). Balfour has produced and performed in PURGATORIO at the Edinburgh Fringe and Pastiche premiering at the New York Shorts International Film Festival.



Max Posner (Playwright): Max Posner's play THE TREASURER premiered at Playwrights Horizons, directed by David Cromer (*New York Times* and *Time Out* Critic's Pick; Lortel nomination, Best Play). Other plays include SNORE, SISTERS ON THE GROUND, and JUDY (Page 73; Time Out Critic's Pick), directed by Ken Rus Schmoll. His plays are published by Dramatists Play Service. He was the 2024–25 Sun Valley Playwright-in-Residence at the Hemingway House. A Sundance Institute Fellow, Max has received a Helen Merrill Award and three MacDowell Fellowships. He graduated from Brown University and the Juilliard School and lives in Brooklyn with his family.



David Cromer (Director) (he/him) returns to Washington DC after having directed THE GRAPES OF WRATH at Ford's Theatre in 2003. HANUKKAH SPECTACULAR marks his second collaboration with Max Posner; he directed Posner's THE TREASURER at Sundance Theatre Lab and Playwright's Horizons. For David's work in New York, Chicago, and elsewhere, he has received a Tony Award, a Drama Desk, three Obies and three Lortels, four Jeff Awards, the Drama League Founders Award for Excellence in Directing, and in 2010 he was named a MacArthur Foundation fellow. For Louise Cromer, Michael Cromer, and Dr. Andrew Aronson.



Misha Kachman (Scenic Designer) is a Company Member who has designed numerous Woolly productions including THE WORLD TO COME, 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, the Kennedy Center, Pasadena Playhouse, Portland Center Stage, Rattlestick, Signature, Seattle Opera, Seattle Rep, Studio, Syracuse Stage, TFANA, and Wilma Theater, among many other companies. Misha has received Helen Hayes Awards for his Woolly designs for MY MAMA AND CHAD DEITY.

David Hyman (Costume Designer): Broadway: The Sound Inside, Off-Broadway: BAM, MCC, Playwrights Horizons, Soho Rep, Audible Theatre, Primary Stages, Barrow Street Theatre, The Tank, Clubbed Thumb, The

Dance Cartel. Regional: Williamstown Theatre Festival, Steppenwolf Theatre, Victory Gardens, Kansas City Rep, About Face Theatre and more. www.DavidBHyman.com



Jesse Belsky (Lighting Designer): Recent DC credits include SUMMER 1976, THE COLORED MUSEUM, JOHN PROCTOR IS THE VILLAIN, PIPELINE, UNTIL THE FLOOD, P.Y.G. OR THE MIS-EDUMACATION OF DORIAN BELLE, THE REMAINS, THE EFFECT, THREE SISTERS, NO SISTERS, and ANIMAL at Studio Theater; WHO'S AFRAID OF VIRGINIA WOOLF? at Ford's Theatre; JQA and THE YEAR OF MAGICAL THINKING at Arena Stage; OSLO AND THE BOOK OF WILL at Round House Theatre; PENELOPE, THE BRIDGES OF MADISON COUNTY, and SWEENEY TODD at Signature THEATRE; MEASURE FOR MEASURE, HENRY IV, PART 1, THE WINTER'S TALE, and SENSE AND SENSIBILITY at Folger Theatre; HOLES at Baltimore Center Stage and THE MUSIC MAN, LABOUR OF LOVE, and THE MAGIC PLAY at Olney Theatre Center. Other regional credits include HENRY IV P.1 at Oregon Shakespeare Festival, LYDIA AND ROUGH CROSSING at Yale Rep and THE YEAR OF MAGICAL THINKING at PlayMakers Repertory Company. Jesse holds a B.A. from Duke University and an MFA from the Yale School of Drama. He has taught lighting design at Connecticut College and UNC Greensboro. jessebelsky.com

Sarah O'Halloran (Sound Designer): Woolly Mammoth: DEAD INSIDE, THE WORLD TO COME; FORDS THEATRE: MR LINCOLN; Mosaic: A CASE FOR THE EXISTENCE OF GOD, IN HIS HANDS AND THE RETURN; 1st Stage: BETWEEN RIVERSIDE AND CRAZY; BIRTHDAY CANDLES, THE PHLEBOTOMIST, THE BROTHERS SIZE, SWIMMING WITH WHALES, WHEN THE RAIN STOPS FALLING; Theater J: THE FLYING LOVERS OF VITEBSK, EUREKA DAY; THE BERLIN DIARIES, PRAYER FOR THE FRENCH REPUBLIC, THIS MUCH I KNOW, GLORIA: A LIFE, COMPULSION; Olney Theater Center: THE BROTHERS PARANORMAL, LABOUR OF LOVE; Everyman Theatre: SENSE AND SENSIBILITY, BE HERE NOW, PROOF, DINNER WITH FRIENDS. Constellation Theatre Company: INCOGNITO.

Clara Ashe-Moore Pagán (Video Designer): Clara Ashe-Moore Pagán is a projection designer, associate, and programmer based in Washington D.C. Her Woolly Mammoth credits include: DEAD INSIDE (Associate Projection and Lighting Designer) and AKIRA KUROSAWA...WITH LIVE AND ACTIVE CULTURES (Associate Projection Designer). Other credits

include: Projection Designer for FOOTLOOSE, PRIDE AND PREJUDICE, and MURDER ON THE ORIENT EXPRESS (Flat Rock Playhouse) and BECAUSE (The Kennedy Center). She was also the Associate Projection Designer for ON YOUR FEET (National Tour), WISH YOU WERE HERE (Studio Theatre), THE DRAGON KING'S DAUGHTER (The Kennedy Center), HAIR (Signature Theatre), and PRIVATE JONES (Signature Theatre).

Ashley-Rose Galligan (Stage Manager – through Nov 25): Broadway: PUNCH; GOOD NIGHT, AND GOOD LUCK; THE HILLS OF CALIFORNIA; PRAYER FOR THE FRENCH REPUBLIC; THE BAND'S VISIT; THE SOUND INSIDE; MOTHER PLAY; DEATH OF A SALESMAN. Television: PETER PAN LIVE!, VaxLive: THE CONCERT TO REUNITE THE WORLD, "MTV Unplugged: Tony Bennett & Lady Gaga." And over 25 Off-Broadway credits! Thank you for supporting the arts! @ashleyrosegal

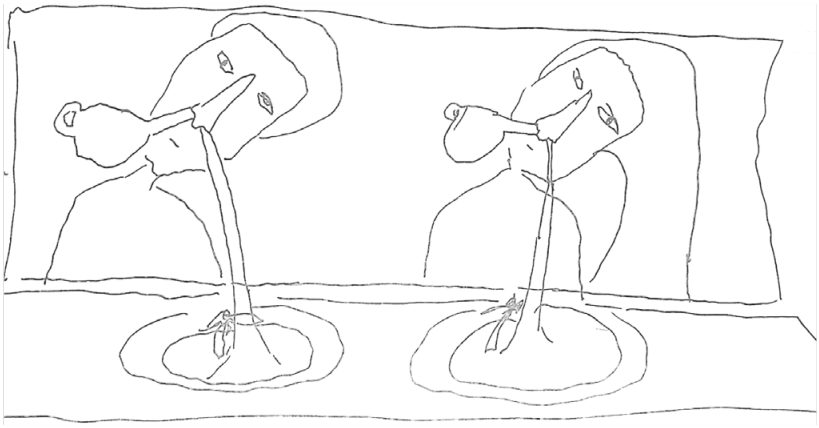


Kate Kilbane (Stage Manager – Nov 28 through end of run): is delighted to return to Woolly after stage managing VENUS this fall as well as AMERICAN UTOPIAS and THE AGONY AND THE ECSTASY OF STEVE JOBS with monologist, Mike Daisey. DC area credits include Arena Stage's A GOOD DAY TO ME NOT TO YOU; Olney Theatre Center's KIM'S CONVENIENCE; Signature Theatre's PRIMARY TRUST; Folger Theatre's OUR VERSE IN TIME TO COME, AMADEUS and 1, HENRY IV. Other credits include Arena Stage, Olney Theatre Center, Theater J, Shakespeare Theatre Company, Ford's Theatre, The Kennedy Center, Williamstown Theatre Festival, Everyman Theatre and the Contemporary American Theatre Festival.

Raiyon Hunter, CSA (Casting Director) is a New Orleans-born casting director, producer, and arts administrator whose work centers artistic excellence, collaboration, and access. She currently serves as Casting Director and Line Producer at Arena Stage, where her recent credits include FREMONT AVE., ARE YOU NOW OR HAVE YOU EVER BEEN, JAJA'S AFRICAN HAIR BRAIDING, CHEZ JOEY, THE OTHER AMERICANS, and DAMN YANKEES, among others. She began her professional artistic leadership journey as a Spelman Leadership Fellow at the Alliance Theatre, contributing to productions in capacities ranging from casting associate to director, including DO YOU LOVE THE DARK?, DARLIN' CORY, BINA'S SIX APPLES, GOOD BAD PEOPLE, and DREAMHOU$E, and was previously the Casting Director of Children's Theatre Company.

FROM THE PLAYWRIGHT

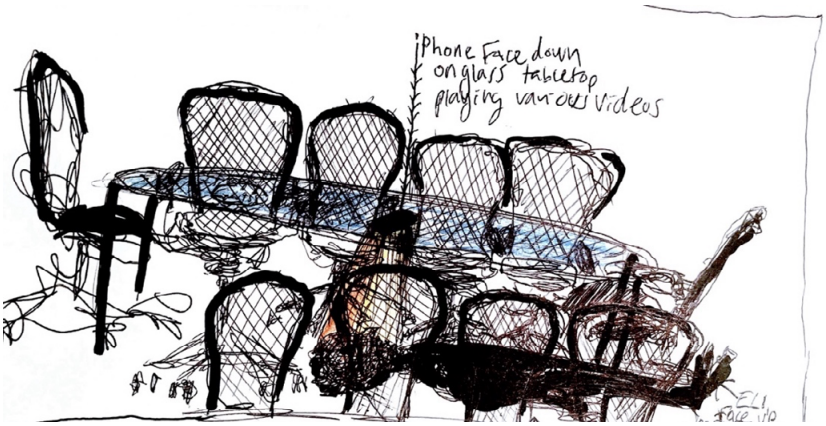
Sketches included in the *Hanukkah Spectacular* script, created by playwright Max Posner.



Daniel and Eli watch, hypnotized, like dogs. Spectacular.

(2018)

Eli asleep under table THROUGH INTERMISSION:



(2025)

COME BACK FOR MORE

WOOLLY MAMMOTH'S 2026/27 SEASON



Ten Grand

WOOLLY MAMMOTH 3

BY	KATE CORTESI
DIR	REGGIE D. WHITE
WHEN	FROM: FEB 01 TO: FEB 28



B0BBY R0B0T0WITZ_

WOOLLY MAMMOTH 4

BY	MATT SCHATZ
DIR	JARED MEZZOCCHI
WHEN	FROM: MAR 29 TO: APR 25



love i awethu further

WOOLLY MAMMOTH 5

BY	a.k. payne
DIR	JOSIAH DAVIS
WHEN	FROM: JUN 01 TO: JUN 27

MAKE WOOLLY YOUR THEATRE HOME.

With Woolly's **Golden Ticket,** you can see any show, in any seat, as many times as you like, subject to availability.

Get your **Golden Ticket** at **woollymammoth.net/goldenticket**



WOOLLY MAMMOTH

ABOUT WOOLLY MAMMOTH

The Tony Award®-winning Woolly Mammoth creates 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 cofounded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by Artistic Director Reggie D. White 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 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 understanding. We are a supportive home for creative risktaking 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.

WOOLLY MAMMOTH LEADERSHIP



In January 2026, **REGGIE D. WHITE** (he/him) succeeded Maria Manuela Goyanes as Woolly Mammoth's Artistic Director, becoming only the third person to hold that post after Goyanes and Founding Artistic Director Howard Shalwitz. White brings nearly twenty years of multifaceted experience as an award-winning actor, director, playwright, educator, and arts strategist. His artistic footprint spans Broadway, Off-Broadway, regional theatre, and international stages.

His acting credits include **THE INHERITANCE** (Broadway), **GODDESS** (Public Theater), **BAYARD RUSTIN: INSIDE ASHLAND** (People's Light), **I AND YOU** (59E59/Merrimack Rep), **HUNDRED DAYS** (New York Theatre Workshop/ La Jolla Playhouse), **THE LUCKIEST** (La Jolla Playhouse), **THE LAST TIGER IN HAITI** (Berkeley Rep/La Jolla Playhouse), and **MACBETH IN STRIDE** (American Repertory Theater).

His directing credits include The Public, Atlantic Theater Company, Vineyard Theatre, Arena Stage, The Repertory Theatre of St. Louis, Indiana Rep, and The Feast.

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 in, and his Helen Hayes Award-winning play **FREMONT AVE**. premiered at Arena Stage and South Coast Rep (10 Best of 2025 – DC Theatre Arts, Washington Blade). He is currently in development on several projects under commercial commission.

He previously served as Artistic Director of the Atlantic Acting School (2018–2022), Associate Artistic Director of The Repertory Theatre of St. Louis (2022-2024), Senior Director of Artistic Strategy & Impact at Arena Stage (2023-2026), and 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 theater company.

Reggie is an alum of Cal State Hayward and the Atlantic Acting School and is a recipient of the Edgerton Foundation New Play Award, 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**



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 serving as a board member for the DOWNTOWN DC BID and became a member of Leadership Greater Washington in 2025.

She was born and raised in the DC/MD/VA (affectionately known as the DMV) region. and presently resides in Upper Marlboro, MD.

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ARTISTIC DIRECTOR EMERITUS..... Howard Shalwitz

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BOX OFFICE ASSOCIATES.....Ngozia Hunter, Kara Harrison, William Lorenz, Anecia Inbornone, Macayla Smith, William Maedel III, Myra Cruz, Asha Duniani, Kaitlyn "KD" Dorsey, Gaven Heglar, Grace Pasquantino, Bob Reeg
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AUDIO SUPERVISOR ..... Grayson Moreno
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AMBASSADOR PROGRAM

The Ambassadors are a network of volunteers who help advocate for Woolly Mammoth, deepen our ties to a range of DC communities, and support resourcing the work of the theatre. They work closely with the Connectivity, Marketing, and Development Departments to offer insights on the plays from an audience perspective, mobilize their circles, organize events, coordinate groups, support special events, and more.

Rachael Albert
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Maunica Devi
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Daniel Pattenden
Rachel Sauer
Brad Teague
Frankie V
Kathleen White

If you're interested in learning more about the program, please email Emily Lathrop at **emily.lathrop@woollymammoth.net**





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 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.

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!





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 across centuries and civilizations. I want Woolly's bold voice to continue these critical conversations 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

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For tickets, visit www.spookyaction.org

Spooky Action Theater
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