



THE MAMMOTH LEGACY CAMPAIGN





EVELYN & SCOTT SCHREIBER

Our first show at Woolly Mammoth was *Martha, Josie and the Chinese Elvis* and we've been hooked ever since. Over the past 38 years, Woolly has experienced a historic trajectory of artistic and critical success while steadily strengthening itself as an institution.

At the heart of Woolly's success is Howard's inspiring leadership, creating a cohesive theater community that has remained consistently committed to risk. For each of us as individuals, as theater-goers, and as citizens, Woolly and Howard have enriched our emotional, spiritual, and artistic lives in countless ways.

As articulated in Woolly's audacious mission, we want theater to influence the way we think and feel about our own lives and encourage us to take a hard look at ourselves, our values, and our behavior. We see theater as a fundamental instrument promoting social change in our community and country.

It is now time for us to give back to Howard in recognition of all that he has done. And we do that by making sure that this theater—and its steadfast commitment to rousing, visceral, and enlightening theatrical experiences—continues to thrive under the leadership of incoming Artistic Director Maria Manuela Goyanes. To that end, we are establishing the Mammoth Legacy Campaign to honor Woolly's past achievements and secure its bright future. The Mammoth Legacy Campaign will celebrate and reinforce the things that have made Woolly great and support a successful transition to a new generation of visionary Woolly leadership.

I hope that we can count on your support in this effort to honor Howard, welcome Maria, and safeguard the legacy of this vital theater that has given all of us so much. Please review the enclosed materials. In the weeks ahead we will reach out to discuss how you may wish to be involved in this vital initiative.

Sincerely,

A handwritten signature in blue ink that reads "Evelyn & Scott Schreiber".

Evelyn & Scott Schreiber
Campaign Co-Chairs



Above: Kimberly Gilbert, David Bryan Jackson, Beth Hylton, and Tony K. Nam in *MARTHA, JOSIE, AND THE CHINESE ELVIS*.

Photos on the cover: (top) Sarah Marshall, Daniel Escobar, Jessica Frances Dukes, and Howard Shalwitz in *FULL CIRCLE*; (middle) Tim Getman and Howard Shalwitz in *THE ARSONISTS*.

MAMMOTH LEGACY CAMPAIGN

The Foundation for Woolly's Future

Over the past four decades, Woolly Mammoth Theatre Company has pursued the audacious vision to build the art and audiences of the future. **We were founded on the belief that theater productions should be genuinely groundbreaking in their artistry and their impact.**

This simple idea proved revolutionary. Today, Woolly Mammoth is a critically important launching pad for new plays that have a deep and lasting impact on the lives of hundreds of artists, thousands of community members, and on theaters and audiences around the world. Woolly has secured its place at the epicenter of challenging new theater in America.

For nearly four decades, visionary co-founder Howard Shalwitz has remained at Woolly's helm as artistic director. Now, he is passing the torch to the next generation of artistic innovators, setting the stage for Woolly Mammoth to be the most radical, inclusive, and vanguard theater in the nation.

The Mammoth Legacy Campaign is a historic effort to ensure that Howard's legacy of innovation and excellence will thrive under the inspired leadership of incoming Artistic Director Maria Manuela Goyanes. The Campaign will celebrate and reinforce the things that have made Woolly great and help to achieve a smooth leadership transition and launch the theater into the future.

The Mammoth Legacy Campaign has a goal of \$3 million to support two components:

**Leadership Transition:
Honoring Howard & Welcoming Maria
Our Home in Downtown DC**

Together, these components are intended to lay a strong foundation for Woolly Mammoth's future and build on the core values that make Woolly... well, "Woolly."





“SHAKING OUT THE MOST AGGRESSIVE NEW PLAYS ON THE AMERICAN LANDSCAPE.”

—THE WASHINGTON POST



LEADERSHIP TRANSITION - HONORING HOWARD & WELCOMING MARIA

Passing the torch to a new generation of visionary Woolly leadership

\$1.5 million

After 40 years of leadership that has inspired thousands of theater lovers, outgoing Artistic Director Howard Shalwitz deserves a celebration that pays tribute to his tenure, and a farewell honorarium to send him off into the next phase of his career – writing about Woolly Mammoth and continuing to guide the next generation of theater innovators!

After a nationwide search, we are thrilled to **welcome Maria Manuela Goyanes**, our next artistic director, in September 2018. Maria is a big artistic thinker and a hands-on problem solver with a compelling vision for Woolly’s future.

Woolly approached the search for a new artistic director with great care, given the importance of the organization not only to Washington but to the American theater ecology. Our process began with a full year of strategic planning, followed by an exhaustive eight-month search guided by the most experienced consultant in the field, Greg Kandel of Management Consultants for the Arts.

Photos: (top) Dawn Ursula and Kimberly Gilbert in MARIE ANTOINETTE; (bottom) Phillip James Brannon, Lance Coadie Williams, Laiona Michelle, and Jessica Frances Dukes in BOOTYCANDY.



“ I don’t mean to get sappy or hyperbolic, but [Howard] is a father figure to me. He is part of my art, he is entrenched in it.”

Kimberly Gilbert, Company Member

This transition fund is essential to shepherd Woolly through this crucial moment in the life of our theater with care and consideration for our leadership team. In addition to sending Howard off in style, we are making sure to set up Maria for success with a **one-time Artistic Discretionary Fund**, giving her the flexibility at the start of her tenure to experiment and take the bold, artistic risks emblematic of Woolly Mammoth’s values.

Key Budget Figures

- Strategic Planning and Leadership Search: \$100,000
- Hiring Process and Transition Period: \$100,000
- Leadership Honorarium and Staff Retention: \$400,000
- Artistic Discretionary Fund and Special Artistic Projects: \$550,000
- Honoring and Welcoming Leadership Events: \$200,000
- Campaign Expenses and Staffing: \$150,000



**“UNIQUELY PLUGGED IN TO
THE MAD TEMPER OF THE
TIMES.”**
—THE NEW YORK TIMES

OUR HOME IN DOWNTOWN DC

Securing our award-winning theater as a
long-term home for artistic innovation and community dialogue

\$1.5 million

A key element of Howard’s legacy is the award-winning home we’ve built in Penn Quarter. After opening our beautiful 265-seat home in 2005, we had the opportunity to purchase the space in 2014 for a very favorable price. We still have an outstanding mortgage and it has been Howard’s keen desire to hand over the building free and clear by the end of his tenure. The Mammoth Legacy Campaign will allow us to fulfill this wish and have Howard hand Maria the keys to the building as part of her welcome this fall.

In addition, in order to responsibly close the door on this purchase and prepare us for many more successful years ahead, we are overdue in creating a Capital Reserve for ongoing repairs. With a decade-old building we have both immediate and near-term needs to keep the building in shape so that we can continue to welcome over 50,000 visits per year. Additionally, we are overdue for some crucial operating upgrades including a replacement to the HVAC control systems, installing security systems, acoustic improvements, and a full lobby and chair renovation.

“Howard opened up not only the audience’s mind to what was available in the literary department; he also opened up the actor’s mind and what they were capable of doing.”

Rick Foucheux, Actor

Key Budget Figures

- Final Payment of Mortgage: \$200,000
- Capital Reserve Fund: \$500,000
- HVAC Replacement: \$130,000
- Security Improvements: \$50,000
- Acoustics Renovation: \$80,000
- Lobby Renovation: \$240,000
- Chair Renovation: \$300,000



WOOLLY BY THE NUMBERS

38 SEASONS

227 PRODUCTIONS

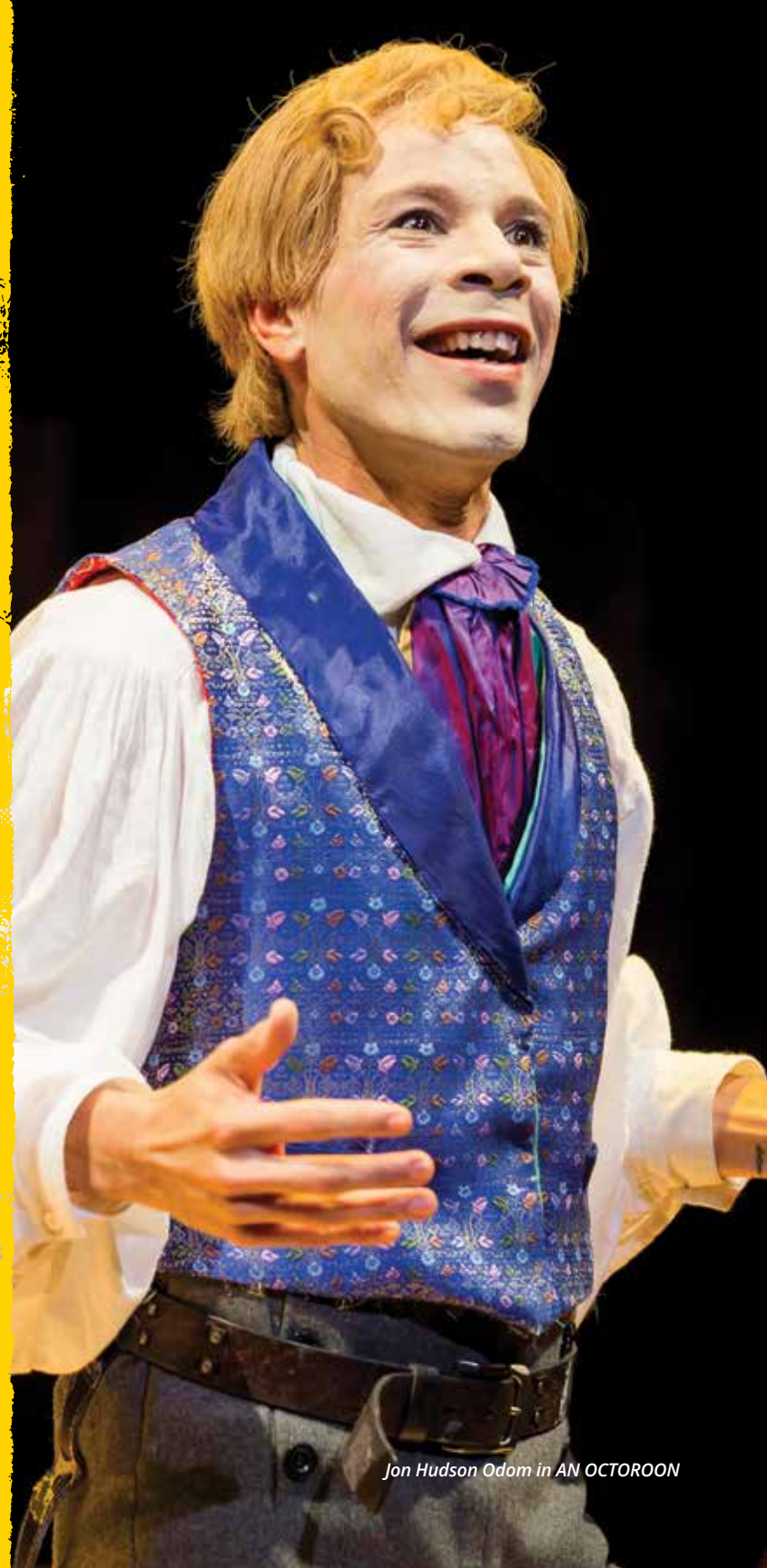
**66 WORLD
PREMIERES**

**12 AMERICAN
PREMIERES**

**14 NEW WORKS
COMMISSIONED**

**48 HELEN HAYES
AWARDS**

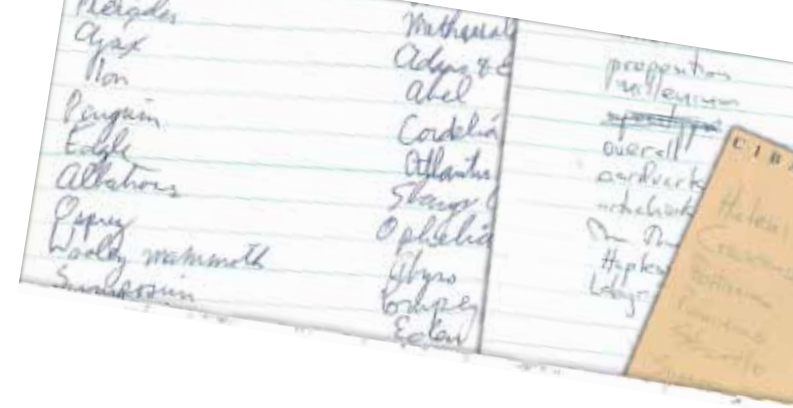
**39
COMPANY MEMBERS
& COMPANY ALUMNI**



Jon Hudson Odom in AN OCTOROON

HOWARD SHALWITZ AND WOOLLY MAMMOTH

A TIMELINE



List of potential names for Shalwitz & Brady's new theatre company

1978

"A Statement of Artistic Intent" is written in New York by Howard Shalwitz and Roger Brady, who select the name "Woolly Mammoth" for their new theatre after a late-night brainstorming binge. They visit half a dozen cities in search of the perfect location.

1980

Following two pilot productions off-off-Broadway, Woolly Mammoth is incorporated in Washington, DC by Shalwitz, Brady, and Linda Reinisch. They hold their first auditions outdoors in Glover Park, and spend six months doing training and improvisation before launching their inaugural season.

1981

Performing in the Parish Hall of the Church of the Epiphany, Woolly enjoys its first big hit: Mark Medoff's THE KRAMER, directed by Shalwitz. Shalwitz also plays major roles in THE EMPIRE BUILDERS and THE HOTHOUSE.

1983

Shalwitz directs Woolly's first world premiere: SUPERIOR ATTACHMENTS by DC playwright Carroll Carlson.

1986

Woolly forms an ongoing company with actors Grainne Cassidy, T.J. Edwards, Grover Gardner, Nancy Robinette, and Michael Willis. (Today, the Woolly company has grown to 28 actors, directors, designers, and playwrights.) The company's 3-play rep of CHRISTMAS ON MARS, NEW YORK METS, and AND THINGS THAT GO BUMP IN THE NIGHT is a triple hit that attracts thousands of new attendees.



Nancy Robinette, T.J. Edwards, Grainne Cassidy, and Shalwitz in CHRISTMAS ON MARS

1987

Woolly opens in a 132-seat warehouse theatre at 14th and Church Streets. The one-year lease extends for 13 seasons, including many iconic Woolly hits: AUNT DAN AND LEMON, THE DAY ROOM, THE DEAD MONKEY, KVETCH, GOODNIGHT DESDEMONA (GOOD MORNING, JULIET), THE PSYCHIC LIFE OF SAVAGES, and HEAVEN, all directed by Shalwitz.

Howard has broad empathy, a very wide interest in human stories. And he has an aesthetic, a very particular one, but it's also broad and inclusive."

*Sarah Ruhl, Playwright/
Dramatist*

More importantly, Woolly Mammoth has helped speed along a revolution in Washington's small-theater world..."

*David Richards,
Washington Post*

I admire Howard's leadership in the most profound way. Because he stayed true to the mission, and he allowed the mission to change him."

*Ari Roth, Artistic
Director, Mosaic Theater*

1991

With Nicky Silver's *FAT MEN IN SKIRTS*, co-directed by Shalwitz and Lee Mikeska-Gardner, Woolly's focus shifts to new plays. Other works by Silver launched at Woolly include *FREE WILL AND WANTON LUST* and *THE FOOD CHAIN*, which go on to be produced at dozens of theatres across the country and around the world.

1996

Shalwitz receives acclaim for his performance in *THE GIGLI CONCERT* and directs the world premiere of Doug Wright's *QUILLS* in New York and at Woolly. The play wins Obie and Helen Hayes awards and becomes a film starring Geoffrey Rush and Kate Winslet.



Shalwitz and Mitchell Hébert in THE GIGLI CONCERT

1998

Shalwitz is named a "Washingtonian of the Year" in recognition of Woolly's outreach programming for young people in partnership with service organizations along the 14th Street corridor.

2001

Woolly begins a four-year residency at both the Kennedy Center and DC Jewish Community Center, where iconic shows include *BiG LOVE*, *RECENT TRAGIC EVENTS*, *HOMEBOY/KABUL*, *COOKING WITH ELVIS*, and *LENNY & LOU* (which stars Shalwitz, Jennifer Mendenhall, and Michael Russotto).



Naomi Jacobson, Lisa Biggs, and Kate Eastwood Norris in BiG LOVE



Maya DiSanti and Doug Brown in HOMEBOY/KABUL

2005

After competing for the development rights and raising \$9 million, Woolly opens its permanent new 265-seat home in Penn Quarter. Mark McInturff's design wins the AIA's highest award for interior architecture. The new venue expands Woolly's repertory of new plays by Sarah Ruhl, Danai Gurira, Bruce Norris, Sheila Callaghan, Peter Sinn Nachtrieb, Jason Grote, Robert O'Hara, Lisa D'Amour, Branden Jacobs-Jenkins, and many others. It also makes room for visiting performers, including Mike Daisey, Nilaja Sun, the Second City, Neo-Futurists, and many others.

2010

Shalwitz directs Woolly's award-winning production of Bruce Norris' *CLYBOURNE PARK*, featuring company members Kimberly Gilbert, Mitchell Hebert, Jennifer Mendenhall, Cody Nickell, and Dawn Ursula. The play goes on to win the Pulitzer Prize and Tony Award.



Jennifer Mendenhall and Mitchel Hébert in CLYBOURNE PARK

2012

Following a two-year fundraising effort, Shalwitz launches *Free the Beast!*, a fund that provides "off-the-assembly-line" enhancements for new Woolly plays. One of the first projects is Aaron Posner's *STUPID FUCKING BIRD*, directed by Shalwitz, which becomes one of the most widely-produced plays in America. Shalwitz also delivers the keynote address at the national theatre conference in Boston. "Theatrical Innovation: Whose Job Is It?" advocates for new ways of bringing artists together to achieve innovative results on stage.



Brad Koed, Kimberly Gilbert, Darius Pierce, Kate Eastwood Norris, Katie DeBuys, Cody Nickell, Rick Foucheaux in STUPID FUCKING BIRD

2013

Shalwitz is invited to speak at the inaugural National Innovation Summit for Arts & Culture in Denver. He outlines Woolly's "Connectivity" strategy, which treats every production as a unique platform for community outreach and civic dialogue.

2014

Shalwitz wins the Margo Jones Award in recognition of his lifetime commitment to new American plays.

2018

Shalwitz completes his last full season at the helm of Woolly Mammoth. Woolly's search committee selects Maria Manuela Goyanes to take over as Artistic Director in the fall.



“For the past 36 years, Woolly Mammoth has been bringing innovative and original plays to the local community.”

- American Theatre



THE WOOLLY MISSION:



Woolly Mammoth Theatre Company Members circa 1989

To create rousing, visceral, enlightening theater experiences that galvanize diverse artists and audiences to engage with our world in unexpected and often challenging ways.

We are a 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.

Woolly serves an essential research and development role within the American theater. Plays premiered here have gone on to productions at hundreds of theaters around the United States and the rest of the world. This track record has established Woolly as a national leader in the development of new plays and long-standing acknowledgement as “Washington’s most daring theatre company” (New York Times, 1991).

We make extra efforts to connect audiences to our boundary-breaking work and to give back to the DC community that has given so much to us. Ticket accessibility programs including “Pay-What-You-Can” performances and \$20 “Stampede Seats” attract one of the youngest and most diverse theatre audiences in DC to Woolly. And we engage this audience by offering extensive dramaturgy on each production, programming panels and post-show discussions featuring experts from the academic and policy worlds and providing audiences with direct access to our artists.

Since it’s inception in 1980, we’ve garnered our reputation by holding fast to our unique mission and our core values. During this crucial passing of the torch, Woolly needs the help of our community to both honor the past and launch a new and exciting future.

We hope you’ll join us in this moment of celebration and transition.

Photos (clockwise from top left): Calvin Evans, Felonious Munk, and McKenzie Chinn in NOTHING TO LOSE (BUT OUR CHAINS); Uzo Aduba, Ayesha Ngaujah, and Liz Femi Wilson in ECLIPSED; Shalwitz and Jennifer Mendenhall in SAVAGE IN LIMBO; Kimberly Gilbert and Rick Foucheux in COOKING WITH ELVIS; Polly Noonan in DEAD MAN’S CELL PHONE; Floyd King and Steven Dawn in QUILLS.

WOOLLY
MAMMOTH

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