

МАМА И
ВОЛЛЫ
WOLLYMAMMOTH.NET

BY SASHA DENISOVA | DIRECTED BY YURY URNOV

MY MAMA AND THE FULL-SCALE INVASION

BY SASHA DENISOVA | DIRECTED BY YURY URNOV

SEPTEMBER 11-OCTOBER 8

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A NOTE FROM MARIA



I am not the type of Artistic Director who gravitates towards work that feels ripped from the headlines.

For me, there often isn't enough distance from a topic that is still all over the news to be able to get underneath it and find the deep complexity in it, or to go beyond the media's spin.

And yet, here is Sasha Denisova's striking ***MY MAMA AND THE FULL-SCALE INVASION***. You can't get any closer to the Ukrainian war than Sasha is—it's her own mother in Kyiv who is her inspiration. This play absolutely exists as an act of resistance. And it goes further than that.

In her mother, Sasha finds a character who embodies the very idea of resistance, and it comes out of her in hilarious, surprising, and unexpected ways.

As I write this note, it is day 544 of the Russo-Ukrainian war. I may not be a historian, but I know enough to see that much is at stake in this international conflict, not only for Ukraine but for the world. This invasion takes us back to the unprovoked acts of aggression that dominated much of the 20th century and that are becoming our future in the 21st century. Sasha's play brilliantly asks us to live in both the metaphorical present and the actual present, a present where the strength of even a single woman, a mother, can play a part in saving her country even as the very real bombs of war fall around her.

We have several Russian artists (and Woolly Company members) working on this production, specifically set designer/ translator Misha Kachman (with the help of his daughter) and extraordinary director Yury Urnov. For them,

this project has a personal significance that cannot be overstated. I hope you will take a look at Yury's article from *American Theatre* magazine later in this playbill. He says it all much better than I can.

This production is a collaboration between The Wilma Theater in Philadelphia and Woolly Mammoth. The co-founder of The Wilma, Blanka Zizka, and our Co-Founder/ Artistic Director Emeritus Howard Shalwitz have always been kindred spirits, and in many ways, Woolly and The Wilma have been sister companies since inception. I too deeply admire The Wilma's work and knack for reinvention: over the past decade, their Hothouse Company has completely transformed the model of collaboration for an acting company. Simultaneously, they have embraced a shared artistic leadership model that includes both Yury and **MY MAMA** actor Lindsay Smiling as Co-Artistic Directors along with the visionary Morgan Green. May this collaboration be the first of many for us.

Finally, I must give a shout out to our new Board President, Kaiti Saunders! Kaiti and her husband Rob have been stalwart champions of Woolly Mammoth for a long time. I hope you get a chance to know her and the rest of our fantastic Board of Directors, including Immediate Past President Chris Babb, whose journey with Woolly began over thirty years ago when he was on staff in our box office.

To the Board of Woolly Mammoth:

THANK YOU THANK YOU THANK YOU for your service.

We couldn't do what we do without you.

Hasta la próxima,

A handwritten signature in black ink that reads "Maria Manuela Goyanes". The signature is written in a cursive, flowing style.

Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

PRESENTS

**MY MAMA AND THE
FULL-SCALE INVASION**

BY **SASHA DENISOVA**

DIRECTOR
YURY URNOV

TRANSLATOR
& SET DESIGNER
MISHA KACHMAN+

ADAPTOR &
CO-DRAMATURG
KELLIE MECLEARY

LIGHTING
DESIGNER
**VENUS
GULBRANSON+**

PROJECTION
DESIGNER
KELLY COLBURN+

CO-DRAMATURG
**SONIA
FERNANDEZ**

COSTUME
DESIGNER
IVANIA STACK+

SOUND DESIGNER
& COMPOSER
MICHAEL KILEY+

STAGE
MANAGER
BECKY REED*

A CO-PRODUCTION WITH THE WILMA THEATER



[+] 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.*

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is associated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. For more information, visit www.actorsequity.org.

CAST

Mother	Holly Twyford*
Daughter	Suli Holum*
Man.....	Lindsay Smiling*
U/S Mother	Claire Schoonover
U/S Daughter	Rachel Sanderson
U/S Man.....	Daniel Young

CREW & PRODUCTION TEAM

Assistant Director/BOLD Rising Director	Fatima Dyfan
Rehearsal Assistant Stage Manager	Jazzy Davis
Performance Assistant Stage Manager	Miranda Korieth
Lighting Programmer	Matthew Cheney
AV Operator	Sarah Velkovich
Light Board Operator	Reina Ramos
Associate Lighting Designer	Dean Leong
Associate Projections Designer	Dylan Uremovich
Associate Costume Designer	Kitt Crescenzo
Assistant Scenic Designer	Margarita Syrocheva
Scenic Charge	Yaritza Pacheco
Lead Carpenter	Michael Cherry
Wardrobe Crew	Sydney Bronaugh
Crew Swing	Stephen Lyons II
Scenic Overhire.....	Eli Kern, Willow McFatter, Leanne Bock, Michael Turner, Sarah McCarthy, Andrew Reilly, Gustav Redmond
Scenic Painters	Danielle Harris, Marlee Laws, Megan Holden, Caroline Austin
Lighting Overhire	Jaimee Fricklas, Milan Robinson, Jordan Pinet, Simon Adrian, Reed Simiele
Props Artisans	Kimitha Cashin, Rooster Skylar Sultan
Understudy Casting Director: Chelsea Radigan	
Key Art Design: Sylvie Lass	
Key Art Photography: Teresa Castracane	

SASHA DENISOVA

Photo Credit: Ira Polyarnaya



SASHA DENISOVA (*Playwright, she/her*) is a playwright, a director, a writer, and a Ukrainian. Sasha was born in Kiev. She graduated from the Philology Department of Kiev Taras Shevchenko University. Sasha subsequently studied theater and worked at various theatre companies in Russia. While residing in Russia she studied documentary theater at the Theater Doc company

in Moscow, trained at Royal Court in London and graduated from the School of a Theater Leader, a program run by the Moscow Art Theatre School. She served as a deputy artistic director at the Mayakovsky Theater and as the chief dramaturg at the Meyerhold Center in Moscow, and she also taught documentary theater and screenwriting at the Moscow School of New Cinema.

Sasha's play *Light My Fire* was awarded Russia's highest theatre prize, The Golden Mask, in 2012. As a playwright and director Sasha has produced more than 25 performances at Moscow stages, including *The Dusty Day*, *Alice and the State*, *Sforza*, *Hotel California*, *Sea Pines*, *Batman vs. Brezhnev*, and *Hermione*. Sasha makes sharply social, political theater in which documentary material merges with magical and fantastical.

She fled Moscow for Poland immediately after the outbreak of full-scale war in Ukraine. At the same time, all of Sasha's productions in Russia were shut down. Since the beginning of the full-scale invasion she has written and staged 4 plays, all of them about the war: *Six Ribs of Anger*, about the fate of Ukrainian refugees in Europe (first presented at

Kommuna Warszawa in Poland); *My Mom and the Full-Scale Invasion* (first staged reading: Barcelona, CCCV Museum of Contemporary Art with the support from the Artists at Risk initiative); *The Hague*, an account of a tribunal against Putin and his gang that takes place in the imagination of a Ukrainian girl from Mariupol, which Sasha also directed at the Polish Theater in Poznan (February 2023) and at the Arlekin Players Theater in Boston (June 2023); and *Bakhmut*, a story of two women who mourn the same man, an intellectual whom they had loved and who gave his life for his country.

ABOUT THE SHOW

THE RESISTANCE OF ONE OCTOGENARIAN: Sasha's 82-year-old mother, Olga, is on the frontlines of Russia's invasion of Ukraine, having lived in Kyiv her whole life. Olga is thrust into increasingly fantastical situations: she strategizes with President Zelenskyy, strikes Russian drones with jars of pickles, and even debates with God. Inspired by online chats with her mother, playwright Sasha Denisova brings us this new play about a family's connection and legacy amidst the present-day war and global crisis.

OPENING NIGHT: SEPTEMBER 16, 2023

SHOW RUN TIME: This play runs for a duration of 90 minutes continuously, without an intermission.

CAST



HOLLY TWYFORD (*Mother, she/her*) is thrilled to be back at Woolly Mammoth and excited to be telling Sasha's story. Previous Woolly productions are *The Cockburn Rituals*, *Goodnight Desdemona*, *Good Morning, Juliet*, *Stop Kiss*, *Andromeda Shack*, *Recent Tragic Events* and *We Are Proud to Present: A Presentation About the Herero of Namibia, Formerly Known as South-West Africa, From the German Sudwestafrika, Between the Years 1884-1915*. She has performed in close to eighty productions in theaters in and around Washington including Arena Stage, Shakespeare Theater, Studio Theatre and Signature Theatre. Ms. Twyford has been nominated for multiple Helen Hayes awards and is a five-time recipient. She was honored with Shakespeare Theatre Company's Emery Battis Award for Acting Excellence for her portrayal of Anna in Harold Pinter's *Old Times*. Ms. Twyford is proud to be a Lunt-Fontanne Fellow, a member of the Studio Theatre's Cabinet, and a Ford's Theatre Associate Artist. Her credits include commercials, voiceovers, educational and training films, TV and several independent films. Ms. Twyford is a proud resident of Washington, D.C.



SULI HOLUM (*Daughter, she/her*) is a current lead artist of the Wilma Theatre's HotHouse Acting Company in Philadelphia. She was also a co-founder of both Pig Iron Theatre Company, and Stein | Holum Projects (SHP) with co-creator Deborah Stein, and now runs The Work, a Philly incubator for new performance (www.suliholumthework.org). She is the recipient of a Drama Desk Award, a TCG/Fox Resident Actor Fellowship, a Barrymore Award, an Independence Fellowship, and a NEFA Touring Grant, and her solo performance works *Chimera* and *The Wholehearted* (SHP) have been presented by FringeArts,

HERE/Under the Radar, La Jolla Playhouse, Center Theatre Group, Z Space and The Gate (London). DC acting credits include: *Born Yesterday* (Arena Stage) and *Othello* (Folger). Wilma: *Romeo and Juliet*, *Dance Nation*, *Minor Character*, and Dmitry Krymov's *Cherry Orchard*. TV/Film: *Baby Grief*, *The Fourth Wall*, *Ghostlight*, *Law & Order SVU*, *Mare of Easttown*.



LINDSAY SMILING (*Man, he/him*) is honored to make his Woolly Mammoth debut. A Philadelphia based Actor/Director/Educator; Lindsay is Co-Artistic director of the Wilma Theater and co-founder of the Black Theatre Alliance of Philadelphia. Committed to practicing visceral

art, Lindsay looks to investigate ways of accessing the body's full expressive capacity through regular training with the HotHouse, the Wilma Theater's resident acting company. Recent credits include: *Twelfth Night*, *Eternal Life pt 1*, and *The Cherry Orchard* (Wilma). Lindsay has worked at theaters across the country including Off-Broadway, Baltimore Center Stage, Shakespeare Theater of NJ, Delaware Shakespeare Theater, Arden Theater, Santa Cruz Shakespeare, Philadelphia Theatre Co., Syracuse Stage, People's Light and Theatre Co., Pittsburgh Public, Two River Theatre, Victory Gardens, A Contemporary Theater, Dorset Theater Festival, Human Race Theatre, Pennsylvania Shakespeare Fest., Illinois Shakespeare Fest., Arkansas Shakespeare Theater, Mixed Blood Theater, InterAct Theater, and Bristol Riverside Theatre. He received his M.F.A. from Temple University.



CLAIRE SCHOONOVER (*U/S Mother, she/her*) is a military brat whose family originate from Saddleworth in Yorkshire, England. Her Mother is Irish and she is married to a retired American service member who for the past 35 years has been dragging her gladly around

the world, she relocated many places with her family finally

landing in Washington DC in 2013 where she joined the theatre scene studying first at The Theatre Lab and then with GWU and the ACA. Since then she's worked for several local theatres including Olney, Folger, Keegan, and most recently Mosaic. She recently won Best Actress in a short at the L.A film Festival. She is grateful to be part of this community as well as part of this lovely, talented cast and crew.



RACHEL SANDERSON (*U/S Daughter, she/they*) is a multidisciplinary artist and actor. Originally from a sleepy Colorado mountain town, they have put down roots here in D.C. after completing their MFA in Classical Acting at STC Academy. They also hold dual BAs in Art History and

Italian from the University of Denver. Some recent productions include *Measure for Measure* (STC Academy), *Twelfth Night* (STC Academy), *King Lear* (STC), and *Carmen* (Opera Colorado). This is her Woolly Mammoth debut. Follow along on Instagram (@r.sanderson); Substack (rray.substack.com).



DANIEL YOUNG (*U/S Man, he/him*) is a recent Graduate from Bowie State University where he studied Theater Arts with a concentration in acting/directing. Daniel has been acting for more than eleven years and has performed in many plays and musicals. His recent credits

include: Jimmy Early in *Dreamgirls*, Cash in the Telly Award Winning *Dancing On the Air*, Bernstein/Mr. Martin/Ensemble in "*Little Shop of Horrors*", Mr. Warbucks in "*Annie*", Peter in "*The Boardroom*", Bernardo in "*West Side Story*", Peter in *Witnesses to the Cross* and more. Daniel also had his directing debut, directing the virtual production of *Noonie & Rocky or Noonie & Rocky* in 2020. In addition to directing and acting, Daniel has recently begun his venture into playwriting. He is honored to be a part of this production and is embracing what the future holds.

CREATIVE TEAM



YURY URNOV (*Director, he/him*). Born in Moscow, Russia, Yury graduated from the Russian Academy of Theater Art (GITIS) in 2000. Since 2009, he lives and works in the United States. Woolly Mammoth has been Yury's first artistic home in America. Here, Yury directed *KISS*, *Marie Antoinette*, and *You for Me for You*, and is a proud company member since 2014. Currently, Yury serves as a co-artistic director of the Wilma Theater in Philadelphia, where his directing credits include *Twelfth Night*, *Minor Character* and *Mr. Burns, a Post-Electric Play*. In 2009-2011, he was a Fulbright Scholar in Residence at Towson University, MD where he still teaches. Yury is an Associate Director of the Center for International Theater Development. With CITD, Yury participated in and co-produced multiple US-East European cultural initiatives. He also translated plays of Martin McDonagh, Sarah Ruhl, and Edward Albee into Russian, and several contemporary Russian plays into English.



MISHA KACHMAN (*Translator & Set Designer, he/him*) has designed numerous Woolly productions including *Fairview*, *Describe the Night*, *Gloria*, *Botticelli in the Fire*, *Hir*, *An Octoroon*, *Marie Antoinette*, *Kiss*, *Stupid Fucking Bird*, *A Bright New Boise*, *Oedipus el rey*, *Gruesome Playground Injuries*, and *Fever/Dream*. He has also worked at Arena Stage, Arizona Theatre Company, Asolo Rep, Baltimore Center Stage, Berkeley Rep, Cincinnati Playhouse in the Park, Cleveland Playhouse, Court Theatre, Kennedy Center, Opera Lafayette, Pasadena Playhouse, Portland Center Stage, Round House, Signature, Seattle Opera, Seattle Rep, Studio Theatre, Syracuse Stage, Theatre for A New Audience, and Wilma Theater, among many other

companies. Misha is a recipient of the Helen Hayes Award for his design of *The Elaborate Entrance of Chad Deity*. He is a Woolly Company Member and a graduate of the St. Petersburg Theatre Arts Academy. Misha Kachman serves as Professor and Head of MFA in Design at University of Maryland.

KELLIE MECLEARY (*Adaptor & Co-Dramaturg, she/her*) is a dramaturg, producer, and arts administrator, born in Philly, raised rurally, and a resident of several mid-Atlantic cities. She has been a proud member of the Wilma Theater Artistic staff since January 2017. She holds a Master's Degree in Performance Studies from New York University and a BA in English and Theater from Goucher College. Kellie has worn a variety of hats within a variety of organizations, including Center Stage, Single Carrot Theatre, Deep Vision Dance Company, the BROS (Baltimore Rock Opera Society), Center for International Theater Development, Pipeline Theater Company, WOW Café Theater, and others. Favorite Wilma productions she has dramaturged include *Dance Nation*; *Mr. Burns, a post-electric play*; and *Minor Character*. She loves swimming, sun-worship, books, and overalls.

VENUS GULBRANSON (*Lighting Designer, she/her*) is a proud Filipino lighting designer based in Brooklyn NY, and is thrilled to be making her Woolly Mammoth debut. Most notable work includes Broadway's *New York, New York* with Ken Billington and Susan Stroman. Venus has collaborated with Arena Stage, Signature Theatre, The Public, Ford's Theatre, The Kennedy Center, La Jolla Playhouse, Soho Repertory, and more. She is a Helen Hayes nominee; Allen Lee Hughes Fellowship recipient; and a lighting design facilitator at the Studio School of Design. Venus is a member of the United Scenic Artists 829 and is an advocate for underrepresented artists in the industry. Current obsessions include Greek mythology fiction, tattoo art styles, and sweet-

talking her partner and inspiration, Kiera, into adopting a dog. Venusgulbranson.com.

KELLY COLBURN (*Projection Designer, she/they/k*) is an interdisciplinary artist working as a producer, director, designer, and deviser. Recent credits include: *FELA!* (Olney Theatre Center, Roundhouse Theater), *Passing Strange* (Signature Theatre), *The Sound Inside* and *Baskerville: A Sherlock Holmes Story* (Everyman), *american (tele) visions* (NYTW). When not designing, Kelly is the Artistic Lead for Theatre at Flying V and the Digital Producer at Theater Alliance. She is a DCCA Fellowship Awardee, a recipient of a 2019 Helen Hayes Award for *Blood At The Root* with Theater Alliance, a 2022 Helen Hayes Award Nominee, a 2017-2018 NextLOOK Resident and a 2018 Jim Henson Puppetry Grant recipient. BFA NYU Tisch '11 | MFA UMD '18. Kellycolburn.com.

SONIA FERNANDEZ (*Co-Dramaturg, she/her*) is a dramaturg, administrator & producer specializing in new work. She is happiest in a new play process. Currently serving as Director of New Work at Woolly, Sonia was previously interim Artistic Director & prior to that Associate Artistic Director of Magic Theatre in San Francisco. Favorite production dramaturgy credits include *unseen* by Mona Mansour at OSF, the world premiere of *Don't Eat the Mangos* by Ricardo Pérez González, *The Chinese Lady* by Lloyd Suh at Magic, *Quixote Nuevo* by Octavio Solis at Cal Shakes, and the world premiere of *Incendiary* by Dave Harris at Woolly. She is the proud mama of two awesome humans, two terriers & 47 plants.

IVANIA STACK (*Costume Designer, she/her*) is based in the Washington, DC Area. With over 20 years of experience, she has designed costumes for over 300 shows. She is proud to be a Woolly Company Member, (and new Board Member!) where she has designed several productions, including most recently: *There's Always the Hudson*, *Fairview*, *Describe the*

Night, Botticelli in The Fire, The Arsonists, Hir and *An Octoroon*. Ivania also designs for several regional and DC area theatres including: Arena Stage, Gulf Shore Playhouse, Asolo Repertory Theatre, Seattle Repertory Theatre, Baltimore Center Stage, The McCarter Theatre, Philadelphia Theatre Company, The Wilma Theatre, Everyman Theatre, Ford's Theatre, The Kennedy Center, Signature Theatre, Round House Theatre, Studio Theatre, Theatre J, Pointless Theatre, and Gala Hispanic Theatre, among others. She has an MFA in design from the University of Maryland, College Park and is a member of United Scenic Artists, Local USA 829.

MICHAEL KILEY (*Sound Designer & Composer, he/him*) is a Philadelphia based sound designer, composer, music director, performer and educator working in dance, theatre, and public installation. His collaborations include work with The Play Company, Faye Driscoll, The Acting Company, The Wilma Theatre, The Arden Theatre, Lightning Rod Special, luciana achugar, Pig Iron Theatre Company, Geoff Sobelle, Lars Jan, Nichole Canuso Dance Company, and Swim Pony. This is his Woolly Mammoth debut! His work has been touted as "essential sound design" by the Huffington Post, "mind-blowing original compositions" by Talkin' Broadway, and "dramatic and beguiling" by the New York Times. Michael also teaches a voice practice of his own derivation entitled *Personal Resonance*, which he is publishing in book form early next year.

BECKY REED (*Stage Manager, she/her*) is thrilled to be returning to Woolly Mammoth, where she last worked as an ASM for *Stupid Fucking Bird*. Select DC Area credits include *Clyde's*, *No Sisters*, *P.Y.G.*, and *The Effect* at Studio Theatre; *Copenhagen*, *Everything Is Illuminated*, and *Becoming Dr. Ruth* at Theater J; *Sanctuary City* at Arena Stage; *Marjorie Prime* and *I And You* at Olney Theatre Center; *Ain't Misbehavin'* and *Simply Sondheim* at Signature Theatre; *Macbeth* and *King John*

with the Folger Theatre; and *The Cerulean Time Capsule* with the Kennedy Center Theater for Young Audiences. Becky has also toured productions of *Elephant and Piggie's We Are In A Play* and *Tuesdays with Morrie*. Regionally, Becky has worked with The Resident Ensemble Players, Baltimore Centerstage, Weathervane Playhouse, and Playhouse on the Square. Becky earned a BFA in Theatre Production and Management from Auburn University and is a proud member of Actors' Equity Association.

CONTENT TRANSPARENCY

This play centers discussions and descriptions of the invasions of Ukraine by Russia and Nazi Germany military force, including discussions and descriptions of war, Nazi occupation, famine, mass murder, and guns/firearms. This play includes mentions of radiation sickness, nuclear war, bombings/explosions, war-related PTSD, alcoholism, and domestic violence. This play also includes profanity and epithets. The events in this play are in reference to real-life historical and present-day events.

SELECTED GLOSSARY OF TERMS AND REFERENCES

BABYN YAR – Babyn Yar in Kyiv was the site of one of the largest mass shootings of Jews in German-occupied Europe. It occurred on September 29–30, 1941. Germans continued to perpetrate mass murders at this killing site until just before the Soviets re-took control of Kyiv in 1943.

BUNDESTAG – The German Bundestag is the national parliament of the Federal Republic of Germany.

CHANCELLOR SCHOLZ – Olaf Scholz is a German politician who has served as chancellor of Germany since 2021. Scholz served as finance minister and vice chancellor in the “grand coalition” government of Angela Merkel (2018–21) before succeeding her as chancellor.

“Hitler sei verdammt! Das Schwein! Wir sind kaputt!” – Translated from German: “Hitler be damned! The pig! We’re done!”

JEWISH BAZAAR – AKA Yevbaz. Located in the Halytska Square area in Kyiv, this was the former main marketplace of the city for many generations of Kyivans. It was established in the mid-19th century as a hub for the Kyiv Jewish community to conduct trade fairs, which continued until the marketplace was closed and demolished in the late 1940-50s.

BATU KHAN – Grandson of Genghis Khan. He was a ruler in Mongolia and lived 1205-1255. On a mission to conquer Western nations, Batu and his troops stormed Kyiv in December 1240. Kyiv was a part of Kievan Rus’ at the time (which included parts of what is now Russia, Ukraine, and Belarus).

KHRESHCHATYK – Khreshchatyk is the main street of Kyiv, Ukraine. During World War II, almost every building on the street was mined with explosives by retreating Soviet troops. In September 1941, German troops occupied the city and demolished over three hundred buildings on Khreshchatyk. Much of the surviving historic center of Kyiv was demolished by Soviet authorities after the war. Following the war, Khreshchatyk was rebuilt in the 1950s and 1960s.

KINZHAL AND SHAKHED – The Kh-47M2 Kinzhal is a Russian hypersonic air-launched ballistic missile, and the HESA Shahed 136 is a munition. Both weapons are currently in Russian service.

KREMLIN – The Moscow Kremlin, also simply known as the Kremlin, is a fortified complex in the center of Moscow. The complex now serves as the official residence of the Russian president and as a museum. The name kremlin is often also used metonymically to refer to the Russian government. It previously referred to the government of the Soviet Union (1922–1991) and its leaders.

KYIV – (pronounced like “keev”), also spelled Kiev. The capital and most populous city in Ukraine. The population as of 2022 was 2.9 million. It’s the 7th most populous city in Europe. Kyiv is an important industrial, scientific, educational, and cultural center in Eastern Europe. It is home to many high-tech industries, higher education institutions, and historical landmarks. The city has an extensive system of public transport and infrastructure, including the Kyiv Metro. It is also one of the oldest cities in Europe, having been founded as early as the 5th century.

PALYANITZA – A type of Ukrainian hearth-baked bread, made mostly of wheat flour in a home oven. It is a difficult word to pronounce for non-native Ukrainians, specifically Russians, which is why some Ukrainian soldiers use the word to “test” suspected Russian soldiers to see if they are Russian.

RUSCIST – In Ukrainian: “рашизм.” A word created by Ukrainians to label the Russian fascism that fuels the war. In the *New York Times* article “The War in Ukraine Has Unleashed a New Word” by Dr. Timothy Snyder, he writes that the word is not only a clever pun drawn from three languages that represents the resilience and creativity of Ukrainians, but also a reference to the war’s global consequences.

A CONVERSATION WITH SASHA DENISOVA AND YURY URNOV

Woolly Mammoth's New Work team of Sonia Fernandez, Director of New Work, and Ynika Yuag, New Work Fellow asked playwright **SASHA DENISOVA** and director **YURY URNOV** about the origins of **MY MAMA**, the translation process and theatre in war time. Sasha's responses were translated by Misha Kachman.

Sasha, what can you tell us about how this piece began?

SD: I have been writing stories about my mom for the last few years — my mom, Olga Ivanovna, possesses a highly paradoxical sense of humor and a frightfully winning attitude towards problems, and, on top of that, her speech is richly colorful. For about ten years I have been writing down what happens at mom's birthdays — I would sit with a laptop in the middle of a lavish Ukrainian table full of ostentatious dishes. Mom thought I was working — while in fact I was feverishly writing down everything the Ukrainian women, whom I had known since childhood, were saying. During recent years, because I was doing theatre away in Moscow, what was happening between my mother and I became an epistolary novel. It turned out I was not the only author here.

When the war began, I ran away from Russia, the country where I learned theatre and became a playwright and a director, the country which was now bombing my mom and killing my loved ones, and mom kept writing to me, describing the first tragic days of the bombings and of the Russian invasion. It turned out that an attempt to take Kyiv in three days failed, as did my effort to evacuate mom. In the meantime, a play started to emerge from our epistolary exchanges. I just told her, on the day of the first rehearsal, that a play about her has been written and is about to be produced

in the US. She may still kill me. Or, perhaps she is quietly proud. The response was ambiguous. In a later message, my mother blessed the production in her own way. She asked for a photo of the actress who plays her. We shall see. The war goes on and mom writes me every day. And every day is a small, tragic, and funny story.

Yury, how did you come to know Sasha and this project?

YU: I was following Sasha's writing and was her fan long before February 24, 2022. I think her magic talent is to organically grow a piece of art out of the real-life document. **MAMA** is based on Sasha and her moms' correspondence and these messages are already brilliant, but Sasha takes us further, into the world of memories, dreams, and images, evoked in her by those texts. But it all really came together for me, when I saw how "imagined" scenes in Sasha's play are not just fantasies but insights into what's truly happening to her mom and to Ukraine on a deeper, more meaningful level. Documentary speaking, Mama never talked on the phone to President Zelensky (as she does in this play), but in fact she measures her daily life choices with what she thinks Zelensky would consider a right thing to do. I feel it's true both ways, I think Zelensky in fact is also listening to Sasha's Mama and is responding accordingly.

Talk to us about the process of translation and adaptation. How have these collaborations shaped the play over time? What have you learned in that process?

SD: I was amazed by the comprehensive approach to the translation process at Woolly Mammoth and the Wilma. Misha Kachman made a literary translation, and then we, together with Kellie Mecleary, Sonia Fernandez and Yury Urnov, went line by line — in order to find adequate equivalents to the play's humor and expressive jargon and make it more palatable to an American audience. We laughed a lot.

Language is a reflection of mentality, a frame of mind. And language is, of course, a communication with the other. My goal was mostly to explain the linguistic details and context — in essence, why people talk this way or that way. The people's philosophy is in their language. The light, condescending tone when disasters and death are discussed — and humor, run in the Ukrainian blood. And the main aspiration of our translation process was to show that Ukraine is not some mythological country with savages and mysterious rituals. It's a country with a European history, with a Soviet past, and with a powerful desire for liberty and independence. But, most importantly, it is the same as yours. And my mom is the same as all moms on Earth. She is made of care, concern and love. She wants her daughter to live. For the war to be end. For it to end with Ukraine's victory. For there to be life.

YU: We did it in a group of five people from both sides of the ocean, both bilingual and not, and I'd never do it differently. The hardest are not the words but references evoked by those words, and we had a unique chance to compare our references, and to collectively and carefully choose words. Now we are going through the next stage of translation — from words into actions and images. Inevitably, the play will look, feel, and resonate differently with audiences in DC than in Barcelona or in Kyiv. But I sincerely believe this is more than okay, this is the point and the very power of a theater play: the ability to live new lives in new places and times. At the end of the day, we all hate war and love our Mamas. As long as we agree on these two basics, the rest are curious and enriching nuances.

What is it like working on a piece about a war and global crisis that is developing as we speak?

YU: Theaters' response is usually slow, and under normal circumstances that's not necessarily a bad thing. But this war is such a profound and transformative event for me, that

it makes it almost impossible to think about or work about anything else. All the time there is this voice yelling in your head: “Do something! Anything! Even if it’s theater, as long as you never learned to hold a gun properly!” And when in theater, the feel of overwhelming responsibility starts growing: these are not just imaginary characters, but also living and breathing, complicated and fragile people – how can we portray them on stage with any level of fullness or truthfulness? And – even more importantly – how really can our small piece be of any use in this huge war?! But then... you are reading this, which means you are in the theater, and that you decided to spend your evening thinking about Ukraine, and that’s not nothing at all. At least to me.

What do you hope audiences are left with?

YU: Psychological “normalization” of this war and loss of hope for its just ending, might be among worst temptation we are challenged with after these long 18 months. I wish for the audience to leave the theater with an acute feel of this wars’ absurdity and a small in-your-head voice reminding you to do something about it. And with hope.

What’s next for both of you? Can you tell us about any upcoming projects that you are excited about?

SD: A few words about my next projects. In June I directed my play *Gaaga* at Arlekin Players in Boston. The play is a tribunal over Putin, conducted in the imagination of a small Ukrainian girl whose family were killed in Mariupol. It is a dark comedy which ends with the Kremlin monsters in a jail in The Hague. I am now planning to publish *Gaaga* as a novel in English – because it is important to have a conversation with the Western world about the military crimes in Ukraine. I would love to make it into a film.

I am also writing a play called *Bakhmut*, about a Ukrainian man who lost his life in Bakhmut. He was an intellectual but

went to the front to defend his country and perished in that meatgrinder. That place, Bakhmut, is the Verdun of our time. This play is the new *All Quiet on the Western Front*. It is a play about two women who loved him, about veterans who will come back tomorrow, about children who waited for their fathers to return from the trenches, and about the price that Ukraine is paying. A single human life is priceless, and it is the best Ukrainians who are getting incinerated in the furnace of this war. I would love this play to be put on in America. Like Remarque and Brecht, and as a Ukrainian, I see my mission in writing and speaking only about the war in Ukraine, in a variety of different forms. My goal will have been reached if even a single person cries for Ukraine.

YU: At least through February, **MAMA** will take all my focus because it's a co-production between Woolly and Wilma theater in Philly, where both Lindsay Smiling (playing Igor), and I are co-artistic directors together with Morgan Green. Woolly Mammoth was my first artistic home in the US after I immigrated, so I'm thrilled that **MAMA** brings these two dear-to-my-heart theaters together. They really have so much in common: risk-taking, challenging convention, and developing art form, and, probably most importantly, doing work about things one can't stop thinking about.

Anything else you'd like to share?

SD: Since we are here in Washington, I would also like to implore: please give us more weapons.

A NOTE FROM DIRECTOR YURY URNOV

**EXCERPTED FROM AN ESSAY PUBLISHED
IN AMERICAN THEATRE, AUGUST 2023**

As a Russian-born stage director living and working in the U.S., and of course thinking about my home country's war on

Ukraine, it made sense for me to dig into the topic through a play. Since the first day of Putin's full-scale invasion of Ukraine in early 2022, I have been on a search for the right play. I found it.

But I was plagued by doubt. Why make a theatre production about war? Does a communal gathering with a few people performing in front of others even make sense while other people are dying? What can it change? When weapons, news, and money do their job, what job can art do? How can it help?

At best, theatre can turn the echo of this war into a more personal experience—first for artists and later for audiences. But then what? God will descend from the skies and make Putin bring his armies back home?

The play is inspired by Sasha's real-life mom, who at 82 decided to stay in Kyiv despite the bombings, because, as she put it, "How would I manage on those buses with my aching bones?" And: "My kitchen is here, I'm about to make stuffed peppers," and, "Putin has not abandoned the idea of attacking Kyiv. How could I leave everything? Sasha and her mom communicate primarily through WhatsApp messages. At some point Sasha decided that her mom's writing told the story of the war better than news reports.

I was born in Moscow and lived there until 2009. I never thought a drone crashing into the Kremlin could feel right, or that I'd wish my native country a loss in the war. I do now. And I hope such a loss can lead to Russians comprehending the depth of the moral catastrophe they find themselves in—and to a desire to climb out of it.

The first thing I thought after reading Sasha's play is that her mom is everything Putin underestimated when planning his full-scale war with Ukraine. She survived Hitler's invasion, so she won't be easily scared away by another crazed fuckhead. And her ability to adapt to dire circumstances was rigorously

nurtured by decades of life under Soviets. Most importantly, her kitchen belongs in Kyiv, her life belongs in Ukraine, and she's not giving these things away without resistance.

This ability—of the mom in the play and of the real one in Ukraine—to not surrender, to resist, is an empowering thing to witness. Hope is material, right? It changes something; it creates the potential for miracles. Didn't it feel like a miracle when Putin wasn't able to take over Kyiv in three days, as he anticipated, and was instead thrown back by Ukrainian resistance?

To build this hope, playwright Sasha Denisova is sacrificing a lot. She puts her relationships with her mother, her childhood, and her grown-up fears on display with brutal honesty and bitter, explosive humor. For the oppressed and besieged, humor is a tool to resist fear, to not give up. Humor is so core to **MAMA**, in fact, that it often feels like a stand-up act performed amidst the trenches. Sasha manages to find reasons for optimism amid the horrors of war, and—with help of her magic hyperboles—turns a document of her electronic correspondence with her mom into a poetic, absurdist piece of art.

Now and here, in the U.S., I feel the way the Ukrainian war has become less urgent and more distant for Americans. I know it's been 18 months. I understand there are many other horrible things happening around the world demanding attention and resources. And I don't know how to prove what I feel—this attack on Ukraine puts the entire world on the edge of survival. So I'll end this some words of wisdom from Mama's address to the nation:

The enemy's success or failure rests on our resourcefulness. One woman shot down a drone with a jar of pickles in the Golosevsky District. Stay the Course. Glory to Ukraine. Glory to the heroes. Plug your windows with soft foam. Sleep by load-bearing walls.

UKRAINIAN TIMELINE

- **980S:** Kyiv becomes capital of Slavic state Kyivan Rus
- **12TH-15TH CENTURIES:** Modern day Ukraine is a part of multiple nations/states including Lithuania, Poland, and Galicia-Volhynia
- **13TH CENTURY:** Mongol invasion by Batu Khan, grandson of Ghengis Khan, establishes the empire of the Golden Horde
- **1654-67:** Russo-Polish War
- **1795:** Final partition of the Polish-Lithuanian Commonwealth and Galicia (now western Ukraine and Southeastern Poland) becomes part of the Austrian Empire, and the rest of modern Ukraine becomes part of the Russian Empire

WORLD WAR I

- **1914:** Ukrainian Nationalism has strong support and is promoted by Austria-Hungary, while Russia promotes Russophiles in the region
- **1917:** Russian Revolution
 - **1917-21:** Ukrainian War of Independence attempts to form multiple sovereign Ukrainian states, results in Russia holding power
- **1919:** Treaty of Versailles splits Ukrainian lands between Poland, Romania, Czechoslovakia, Russia

HOLODOMOR

- **1932:** An estimated 3.5-5 million Ukrainians die from a man-made famine called Holodomor (“Death by Hunger”), about 10% of the population at the time
 - Holodomor is caused by Stalin’s imposed collectivization of Ukraine’s farms. Stalin uses harvest

shortfalls to intensify anti-Ukrainian oppression, arrests tens of thousands of Ukrainian teachers and intellectuals, removes Ukrainian-language books, and orders local officials to stop using Ukrainian in their correspondence

- The European Parliament, along with 25 other countries, recognize the Holodomor as a genocide

WORLD WAR II

- **JUNE 1941:** Nazis begin invasion of Soviet Union
 - **JULY-SEPTEMBER 1941:** Battle of Kiev
 - **NOVEMBER 1941:** The majority of Ukraine falls to German Occupation
- **SEPTEMBER 1941:** Babyn Yar: ravine in Kyiv, Nazi forces massacre 33,771 Jews over two days
- **1945:** Ukrainian SSR becomes a founding member of the United Nations. Ukraine remains a part of the UN with the dissolution of the Soviet Union

POST-WORLD WAR II

- The Sovietization of western Ukraine coincides with postwar reconstruction, the re-introduction of totalitarian controls. Ideological campaigns to stamp out western influence mark the final years of Stalin's rule
- **1953:** Khrushchev comes into power following Stalin's death, making changes that boosted Ukraine's status: Crimean Peninsula is transferred to Ukraine, economic recovery continues, mass terror is abated
- **AMNESTY IN 1955-56:** releases most of the concentration camp inmates, returns hundreds of thousands of people to Ukraine, aides in restoration of Ukrainian culture
- **IN THE LATE 50S AND EARLY 60S:** a push toward

Russification returns at the expense of Ukrainian language. “Fusion of Nations” campaign pushes for prioritization of Russian language

- **1964:** Khrushchev is ousted, coinciding with cultural resurgence (led by the youth, aka “generation of the 60s”)
- **1970s:** New head of KGB appointed clamping down on “anti-Soviet activities” including Ukrainian cultural movements

CHERNOBYL

- **1986:** Chernobyl
 - Nuclear power plant in Pripyat, Ukrainian SSR melts down due to reactor design flaws and operator mistakes, a consequence of Cold War isolation and lack of safety culture
 - The disaster results in 350,000 people resettling from the area over the following years
 - In the decades following the accident, citizens deal with disease due to radiation exposure

1990S

- **1991:** Ukraine becomes a sovereign state with the collapse of the Soviet Union
- **1994:** Budapest Memorandum is signed, acknowledges Ukraine as a sovereign state and making it a non-nuclear state
- **1999:** Putin gains power in Russia and is vocal about wanting Ukraine under Russian control
 - Efforts to bring Ukraine into NATO have been a flashpoint (Pro-Russian vs Pro-European leanings)

21ST CENTURY

- **2004:** Orange Revolution, thousands march to support European integration and joining European Union
- **2013-14:** Euromaidan, a series of protests and civil unrest in Ukraine
- **FEBRUARY 2014:** Revolution of Dignity, President Yanukovich is removed from office and the 2004 constitution is reinstated after deadly clashes between state forces and civilians
- **2014:** Russo-Ukrainian War begins
 - Russian Federation annexes Crimea, denounced by European Union and US
- **PRO-RUSSIAN UNREST IN DONBAS**
- **2019:** Zelensky elected President of Ukraine
- **2020:** Ukraine becomes an opportunity partner of NATO (nonmember ally)
- **2021:** Putin proposes a prohibition on Ukraine joining NATO in December, which Ukraine rejects
- **2022:** Russia invades Ukraine
 - **FEBRUARY 21, 2022:** Russia recognizes Donetsk and Luhansk as independent
 - **ON FEBRUARY 24, 2022:** Russia launches 'Special Military Operation' on Ukraine
 - Initial invasion from 25th-28th, Russian troops target Kiev and its schools, hospitals and bridges.
 - 85-100 missiles launched at cities in Ukraine, 77 are shot down. Over 10 million citizens without power, sirens reach the entirety of Ukraine
 - At least 100,000 Ukrainian civilians flee during the initial invasion and take refuge at the Polish border

and by the end of 2022, 5.9 million Ukrainians are displaced

- **APRIL 1, 2022:** Evidence released of mass massacre of Ukrainian civilians by Russian forces in the Bucha region
- **MAY 2022:** Workers at the Mariupol steel plant hold off Russian troops for weeks
- **SEPTEMBER 2022:** Ukraine pushes Russian forces back, reclaiming control of Kharkiv
- **OCTOBER 5, 2022:** Russia annexes Donetsk, Luhansk, Kherson, and Zaporizhzhia, the United States and allies increase sanctions in response
- **OCTOBER 8, 2022:** explosion of bridge connecting Russia to Crimea
- **OCTOBER 10, 2022:** Russia targets Ukrainian power grids, results in blackouts
- **NOVEMBER 12, 2022:** Russian troops retreat from Kherson, ends an eight-month occupation
- **DECEMBER 21, 2022:** Zelensky visits White House
- **2023:** The War Continues
 - **JANUARY 2023:** US and Germany gift tanks to Ukraine
 - **FEBRUARY 2023:** Biden visits Kyiv
 - **JUNE 6, 2023:** Russian forces destroy Kakhovk Dam, results in immense flooding in the surrounding areas
 - **JUNE 23, 2023:** Wagner Group (Russian mercenary group) attempts a coup in Russia
 - **JULY 17, 2023:** Russia refuses to renew Black Sea Grain Initiative, a major agreement between the UN, Russia, Ukraine, and Turkey that allows for Ukraine to export 30 million tons of grain to global markets

MY MAMA AND THE FULL-SCALE INVASION TALKBACKS

Join us for a series of conversations after **MY MAMA AND THE FULL-SCALE INVASION!** Woolly staff will be joined by the cast to discuss the themes in the play.

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BY SASHA DENISOVA | DIRECTED BY YURY URNOV
TRANSLATED BY MISHA KACHMAN | ADAPTED BY KELLIE MECLEARY
A CO-PRODUCTION WITH THE WILMA THEATER | WORLD PREMIERE
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APRIL 20-MAY 12

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DIRECTED BY MK TUOMANEN
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ROLLING WORLD PREMIERE WITH FRINGEARTS AND LA MAMA ETC
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ABOUT WOOLLY MAMMOTH

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

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

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

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

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

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

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

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

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

OUR AUDIENCE COMPLETES OUR MISSION.

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

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



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

WOOLLY LEADERSHIP



MARIA MANUELA GOYANES

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

Shakespeare in the Park.

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

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

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



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

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

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

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

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

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

LAND ACKNOWLEDGEMENT

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

*Language developed in consultation
with Dr. Gabrielle Tayac*

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AMAL WALKS ACROSS AMERICA. ONE LITTLE GIRL. ONE BIG HOPE.



Pictured: Amal in
Manchester Finale.
Photo Credit: The
Walk Productions

LITTLE AMAL will journey 6000 miles this fall from Boston to San Diego. She will be welcomed by 1,000+ artists at 100+ events in 35 towns and cities.

We are proud to be welcoming Amal to Washington D.C. from September 17-19.

Little Amal - whose name means 'hope' in Arabic - is a 12 foot puppet of a refugee Syrian child who has traveled to 13 countries. She is inspired by a character in Joe Murphy and Joe Robertson's play *The Jungle* about a

refugee camp in Calais, France — seen in D.C. last season as a co-production between Woolly Mammoth and Shakespeare Theatre Company.

Amal began her journey from the Syrian border and carries a message of hope for displaced people everywhere, especially children who have been separated from their families. Her urgent message is simple – “don’t forget us.”

Visit walkwithamal.org for a list of DC events.



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Cultural Affairs+

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Foundation+
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Martin
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Wade Carey & Ted
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Louis & Bonnie Cohen
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The Hasenberg
Hartsock Group at

Merrill Lynch Wealth
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Colin K Bills & Rachel L
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 Pat Davis
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 Diana Fang
 Golnaz Feiz
 Jennifer Natalya Fink
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 Michael Fitzpatrick & Miriam Gonzales
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 Howard & Christine Kaufman
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