



# ***THE COMEUPPANCE***

BY BRANDEN JACOBS-JENKINS // DIRECTED BY MORGAN GREEN

SEPTEMBER 8 - OCTOBER 6

**WOOLLY**  
HIOWA / WILMA

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Filming, recording, or taking photographs of this performance by any means whatsoever is strictly prohibited. Please silence your cell phones and any other noisemaking devices.

## A NOTE FROM MARIA



**Branden Jacobs-Jenkins is one of the most produced playwrights in Woolly Mammoth Theatre Company's history for a reason.**

From *An Octoroon* (mounted twice), *Appropriate* (winner of the 2024 Tony Award), *Gloria*, and now *The Comeuppance*, his work is endlessly layered, profound, and

fascinating. The more you watch his plays, the more you unlock complex themes and hear the language anew. This is the mark of a GREAT writer.

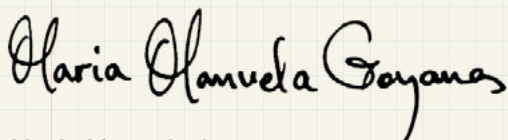
That Branden is actually from DC and has set this play in our milieu is all the more thrilling. This is post-pandemic Prince George's County in 2022, just two years ago. Though artists are often the chroniclers of our times, it is rare for the theatre to reflect on such recent past so quickly. It's the twentieth high school reunion for the St Anthony's class of 2002, a stand in for Branden's own DC high school, St John's. To me, these characters feel universal to all generations and also distinctly millennial and distinctly DC. Three out of the five are connected to the military, including one who even shows up in her uniform for the reunion. The one who has moved to Europe is even more of an outsider in this group of "rejects" because he pursued a career in the arts. And they were all in high school here on 9/11, which I am sure had a very specific impact if you were a young person in DC at the time.

These are DC characters as only Branden Jacobs-Jenkins can write them, having lived with them, journeyed with them, and been them.

I love that this is only the second production of this play. Well, it is technically the third, as the premiere production was then remounted in the UK with a different cast. Morgan Green is one of the co-artistic directors of the Wilma in Philadelphia, and Branden was so game to see her take a big swing at his play. She is one of the most in-demand directors working in the American theatre right now, and she is fearless and visionary. I am so excited for Woolly to continue our collaboration with the Wilma on this production, and excited for many more to come.

I love this play, but I must confess that I love everything that Branden writes. I first worked with him on *Neighbors* at the Public Theatre almost 15 years ago, and I have been a BJJ-stan from that moment on. I hope this production turns you into one too.

Hasta la próxima,

A handwritten signature in black ink that reads "Maria Manuela Goyanes". The script is fluid and cursive, with the first name "Maria" and last name "Goyanes" being more prominent than the middle name "Manuela".

**Maria Manuela Goyanes**

Artistic Director

Woolly Mammoth Theatre Company



**WOOLLY MAMMOTH THEATRE COMPANY**

**MARIA MANUELA GOYANES**  
ARTISTIC DIRECTOR

**KIMBERLY E. DOUGLAS**  
MANAGING DIRECTOR

**IN ASSOCIATION WITH THE WILMA THEATER  
PRESENTS**

# THE COMEUPPANCE

BY **BRANDEN JACOBS-JENKINS**

DIRECTED BY **MORGAN GREEN~**

DRAMATURG

**JESSICA RIZZO**

SCENIC DESIGNER

**JIAN JUNG**

COSTUME DESIGNER

**KITT CRESCENZO**

LIGHTING DESIGNER

**MINJOO KIM\***

SOUND DESIGNER

**JORDAN MCCREE**

PRODUCTION STAGE MANAGER

**SAMANTHA WILHELM\***

ASSISTANT DIRECTOR

**JAIDA GILLESPIE**

FIGHT AND INTIMACY

CHOREOGRAPHER

**ELI K. LYNN**



**SPECIAL THANKS** to Eleni and Carlos for generously providing us their beautiful home to capture *The Comeuppance* key artwork.

## CAST

Emilio.....	Jordan Bellow*
Ursula.....	Alana Raquel Bowers*
Kristina.....	Taysha Marie Canales*
Katelyn.....	Sarah Gliko*
Francisco.....	Jaime Maseda*
Understudies.....	Janine Baumgardner, Diego Maramba

## CREW & PRODUCTION TEAM

Associate Lighting Designer.....	Scott Monnin
Associate Sound Designer.....	Diana Carey
Associate Costume Designer.....	Jessica Utz
Assistant Stage Manager.....	Fe Miranda
Production Assistant.....	Megan Hanna
Rehearsal Production Asst. / Asst. Stage Manager....	Matt Melchior
Scenic Charge.....	Megan Holden
Sound Operator.....	Sayf Turkomani
Light Board Operator.....	Reina Ramos
Lighting Programmer.....	Susannah Cai
Props Crew.....	Simon Sinnreich
Props Designer.....	Kimitha Cashin
Key Art Design.....	Piama Habibullah
Key Art Photography.....	Teresa Castracane, Josh Feldman



(-) Recognizes representation by the Stage Directors & Choreographers Society (SDC), a national theatrical labor union.



(+) Recognizes representation by United Scenic Artists, Local USA-829 of the IATSE. (^) Recognizes representation by Make-up Artists & Hair Stylists, Local 798 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.

## CAST BIOS



**JORDAN BELLOW\*** (*Emilio, he/him*) is a performer of stage and screen. NY credits include *California* at Clubbed Thumb, *Gnit* and *Richard II + Henry IV* at Theatre for a New Audience, *Interior* at 59E59, *The Feels..KMS* at New Ohio Theatre, and *The Connelly*. Regionally, he has performed across the country including Chester Theatre Company,

Fisher Center at Bard, Westport Country Playhouse, Denver Center, Syracuse Stage, Indiana Repertory Theatre and South Coast Repertory. Film/TV - "*Dickinson*, *Gotham*, and *Orange Is The New Black*.



**ALANA RAQUEL BOWERS\*** (*Ursula, she/her*) is an actor, dancer, singer and producer. Most recently seen in Molière in the Park's production of *The Miser*. Broadway: *Chicken and Biscuits* (Circle in the Square Theater). Off-Broadway: *Bernarda's Daughters* (The New Group and the National Black Theater at the Signature Theater), *What To Send*

*Up When It Goes Down* (A.R.T./New York Theater, Woolly Mammoth Theatre Company, American Repertory Theater, the Public Theater, and BAM, respectively) Off-Off Broadway: *Scraps* (The Flea Theater), Film/TV credits: *FBI: Most Wanted* (CBS), *Dr. Death* (Peacock). Producer credits: The Transatlantic Residency with Irish Repertory Theater and the Apollo, Anansi Creative Studio's Storytellers Spotlight Series. Proud alum of the Baltimore School for the Arts and NYU Tisch Drama. Thankful to be part of the legacy of this beautiful play. Proverbs 23:18. Always. In all ways.



**TAYSHA MARIE CANALES\*** (*Kristina, she/her*) Regional credits: *Cymbeline*, *The Merry Wives of Windsor*, *Much Ado About Nothing* (Pennsylvania Shakespeare Festival); *All My Mothers Dream In Spanish* (Azuka Theatre); *Kiss, Fat Ham* (2021 filmed World Premiere), *Dance Nation*, *There, Dionysus Was Such A Nice Man*, *Romeo and Juliet*,

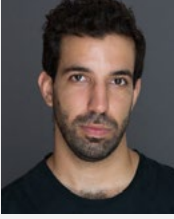


*Passage, Passing Strange, Blood Wedding, When the Rain Stops Falling, An Octoroon, The Hard Problem* (Wilma Theater); *A Streetcar Named Desire, NO CHILD...* (2021 Filmed Production), *A Midsummer Night's Dream, La Bête, The Jungle Book, Wayside Stories From Wayside School* (Arden Theatre); *Shakespeare In Love, All My Sons* (People's Light). Taysha is the 2018 F. Otto Haas Emerging Philadelphia Theater Artist Recipient and a three-time Barrymore Award nominee. She is a founding member of the Wilma Theater's resident acting company, the Hot House. BFA in Acting from Arcadia University. Next production: *Tonya in King Hedley II* at the Arden Theatre. Much love to my family, especially to my two AMDs. [tayshamariecanales.com](http://tayshamariecanales.com)



**SARAH GLIKO\*** (*Katelyn, she/her*) is an actor/musician and founding member of the Wilma HotHouse Acting Company, where select productions include: *The Good Person of Setzuan, Eternal Life Part 1*, (Barrymore Award-Supporting Performance), *KISS, The Cherry Orchard, Heroes of the Fourth Turning* (Drama League Award Nomination), *Constellations, When The Rain Stops Falling* (Barrymore Award-Ensemble), and the U.S. premiere of Tom Stoppard's *The Hard Problem*. Other recent credits include: Milwaukee Repertory Theater's *Run Bambi Run*, a new rock musical w/ music by Gordon Gano (Violent Femmes); *The Tempest, Sense & Sensibility* (Pennsylvania Shakespeare Festival); *Mountain Home Christmas* (Greenbrier Valley Theatre); *TOWN* (Theatre Horizon); *A Small Fire* w/ Bebe Neuwirth and The Bridges of Madison County (Barrymore Award-Lead Performance), both at Philadelphia Theater Company. She has worked locally with Arden Theatre Co, Act II Playhouse, Azuka Theatre, Bearded Ladies Cabaret, Delaware Theatre Co, Inis Nua Theatre, Lantern Theater Co, Montgomery Theatre and The Walnut St Theatre. She is also a grateful recipient of the 2019 Independence Foundation Fellowship Award. Abundant love and thanks to our beautiful community!





**JAIME MASEDA\*** (*Francisco, he/him*) is a Barrymore-nominated performer based in Philadelphia. He has worked across disciplines with various artists and companies, including Pig Iron Theatre Company, Miguel Gutierrez, the Arden Theatre, the Wilma Theater, Azuka Theatre, People's Light, Orbiter 3, Magda & Chelsea, Mel Kroddman & Kelly Bond, George & Co.; as well as in collaborative partnership with NYC-based artist Iris McCloughan as No Face Performance Group.

## PRODUCTION BIOS



**SAMANTHA WILHELM\*** (*Production Stage Manager, she/her*) has been a DC area Freelance Stage Manager for nearly 10 years. After graduating from The University of Mary Washington, she moved to DC and began working full time at theatres such as The Kennedy Center, Ford's Theatre, Shakespeare Theatre Co, Round House Theatre, and Signature Theatre. Some highlights of her career have been the pre-Broadway tryout of *Come From Away*, *Ragtime* at Ford's Theatre, and *King Lear* starring Patrick Page at STC. Most recently she served as the PSM on *Where The Mountain Meets the Sea* at Signature Theatre and the ASM on *Macbeth* at STC, starring Ralph Fiennes and Indira Varma. Sam has been a proud Actor's Equity Association member since 2018. Love to MJEKA et al.

## CREATIVE TEAM BIOS

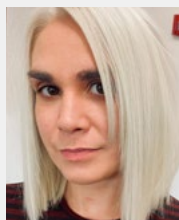


**MORGAN GREEN~** (*Director, she/her*) is a director of plays, films, and dinnertime. She is a Co-Artistic Director of the Tony Award-winning Wilma Theater in Philadelphia where she premiered the Pulitzer Prize-winning *Fat Ham* by James Ijames as a film in 2021. Credits include: *Staff Meal* by Abe Kogler (Playwrights Horizons), *School Pictures* by Milo Cramer (Playwrights Horizons, Wilma Theater), *Eternal Life Part 1* by Nathan Alan Davis (Wilma Theater), *Cute Activist* by Milo Cramer (The Bushwick Starr), *The Wolves* by Sarah DeLappe (Marin Theater

Company) and Associate Director for *Amélie*, a new musical (directed by Pam Mackinnon, Broadway). Morgan co-founded New Saloon Theater Company, best known for *MINOR CHARACTER: Multiple Translations of Uncle Vanya at the Same Time* presented at the 2019 Under the Radar Festival at The Public Theater. Her short film *One More Time With Feeling* premiered at the Raindance Film Festival in London in October 2023. Proud member of SDC.



**JIAN JUNG** (*Set Designer, she/her*) is a New York based set designer from Korea. Recent theater credits include *Staff Meal* (Playwrights Horizons, directed by Morgan Green), *The Nosebleed* (Lincoln Center Claire Tow & Woolly Mammoth, upcoming tour at the New National Theater Tokyo in 2025), *Ocean Filibuster* (A.R.T. Boston), *Kiss* (Wilma Theater), *The Following Evening* (PAC/NYC), *Bodies They Ritual* (Clubbed Thumb), *The Day You Begin* (Kennedy Center), *Suicide Forest* (Bushwick Starr & ART/NY), and *Ludic Proxy* (Soho Rep). Opera and musical credits include productions in Wolf Trap Opera (VA), Fisher Center in Bard, Huntington Theater (Boston), Juilliard, and Long Beach Opera (CA). She has been working with Latino theater community in NYC closely, and designed Spanish and bi-lingual productions in Puerto Rico, Cuba, and Venezuela. Jung received an MFA in Theater Design from New York University, and an MFA in Environmental Design from Ewha Women's University in Korea. She teaches at NYU Tisch Design and Sarah Lawrence College. [jianjung.com](http://jianjung.com)



**KITT CRESCENZO** (*Costume Designer, she/her*) is a Baltimore-based designer and company member of Stillpointe Theatre. Recent projects include Rapid Lemon Variations Project; *The Lights Went out Because of a Problem* (The Acme Corporation); *WITCH* (Stillpointe); *Orlando* (Constellation Theatre); *My Mama and the Full-Scale Invasion* (Associate, Woolly Mammoth and Wilma Theatre Co-Production); and *Here There are Blueberries* (Associate, Shakespeare Theatre Company). When not designing costumes, Kitt is a co-founder and cocktail curator at The Club Car, a queer performance venue and lounge in Baltimore, MD.



**MINJOO KIM<sup>+</sup>** (*Lighting Designer, she/her*) is an internationally working lighting designer who approaches design from dynamic and diverse visual perspectives. She is thrilled to return to Woolly Mammoth after *The Sensational Sea-Minkettes*. Selective DC credits include *Fat Ham* at Studio Theatre, *Ink* at Round House, *King of the*

*Yees* at Signature Theatre, and *The Brothers Paranormal* at Olney Theatre. Off-Broadway credit includes *Demon* at The Bushwick Starr. Regional credits include *The Far Country* at Berkeley Repertory Theatre, *American Fast* at City Theatre, *The Chief* at Pittsburgh Public Theater, *The Royale* at Kansas City Rep, *Clue* at Bristol Riverside Theatre, *Violet* at TheatreSquared, *Life Sucks* at Cygnet Theatre, *One in Two* at Diversionary Theatre. International credits include South Korea; *The Two* (Space Owl), *Crimson Girl* (Dongsoong Art Center), *Die or Not* (Seoul Art Space Mulla), *China; Mask on/off* (Shanghai Dramatic Arts Centre). Her work *The Royale* was selected for the National Exhibit at Prague Quadrennial in 2023. [minjoo-design.com](http://minjoo-design.com)



**JORDAN MCCREE** (*Sound Designer, they/he*) is an artist based in Philadelphia. Their most recent collaborations include: *Good Person of Setzuan* (Wilma Theater), *Grief Hotel* (Clubbed Thumb), *Cost of Living* (Philadelphia Theatre Company), *The BFG* (Arden Theater Company), *Sandblasted* (Theatre Horizon), *The World Takes* (short film, Eight Flow

Studio), *Eternal Life Part 1* (The Wilma Theater), *The Karamazovs* (film, Village Park Productions), *Fat Ham* (2021 World Premiere, The Wilma Theater). They were one of the 2022 grant recipients to the 1/52 Project. They are also a member of Philly-based, Barrymore Award winning, hip hop collective, ILL DOOTS. Their music is available everywhere!



**JESSICA RIZZO** (*Dramaturg, she/her*) has worked at venues including the Hungarian Theatre of Cluj, the Yale Repertory Theatre, the American Theatre of Actors in New York City, and FringeArts in Philadelphia. Her writing for the stage has also been presented at the Hong Kong Arts Series



and the Louisville Ballet. Favorite collaborators include Robert Woodruff, Doris Mirescu of Dangerous Ground Productions, and Whit MacLaughlin of New Paradise Laboratories. In 2017, she directed the North American premiere of Elfriede Jelinek's *Shadow. Eurydice Says*. Her book *Waste* was published by punctum books in 2020, and her other writing has appeared in publications including *Wired*; the *Los Angeles Review of Books*; *Vice*; *Emancipations: A Journal of Critical Social Analysis*; *Theater*; *Theater Journal*; *TDR*; *PAJ*; *Austrian Studies*. She earned her doctorate in Dramaturgy and Dramatic Criticism from the Yale School of Drama.

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## IN THE LOBBY



### We're going back to high school!

Around the lobby you'll find lockers (no lock combinations necessary) and prompts connected to the show. We want to know all about your group of friends, what you'd put into a time capsule, and your go to soundtrack. Speaking of, we're paying tribute to the class of 2002 with a lobby playlist packed with classics.

# BRANDEN JACOBS-JENKINS' *DANSE MACABRE*

BY JESSICA RIZZO

The theater is a place where artists and audience gather in one space to die together for a little while, to share the experience of time passing as we collectively drift towards oblivion. Branden Jacobs-Jenkins' *The Comeuppance* can be seen as concretizing this ritual, with all-knowing Death assuming the form of each character in turn. The play is always operating on at least two levels—that of its prickly, punchy, largely naturalistic dialogue and that of this structural confrontation with mortality.



Photo by Cameron Whitman

Jacobs-Jenkins has an abiding interest in reworking obsolete theatrical forms—Greek tragedy in *Girls*, the medieval morality play in *Everybody*, nineteenth-century melodrama in *An Octoroon*, American family drama in *Appropriate*. *The Comeuppance* is a more subtle exercise in genre-bending than these earlier works, but Death ultimately names the play's dramaturgical antecedent, the *danse macabre* or "dance of death." Though it also appears in medieval poetry and visual art, performing the *danse macabre* as an allegorical drama became particularly popular in the wake of the

Black Death, the bubonic plague pandemic that decimated Europe in the fourteenth century.

Emphasizing the power of death as a leveler, the *danse macabre* was performed at village pageants, with figures representing various social classes and stations in life being led off to the grave by death, sometimes after putting up comic resistance. In the Middle Ages, those figures might have included a pope, an emperor, a maiden, laborer, child, and hermit, and their dance was often staged in a cemetery or churchyard.



Photo by Cameron Whitman

Jacobs-Jenkins transposes the *danse macabre* to suburban Maryland in “the year of our Lord 2022.” His dancers include an artist, a doctor, wife, soldier, tech bro, and a hermit in the making. They have survived their own plague, the COVID-19 pandemic, and are staring down a cemetery of their own—their twenty-year high school reunion, which one character refers to as an “encounter with the brutal beatdown of time” and a “dark ritual of the soul” in which all are “confronted by the specter of their own mortality.”

If the pandemic enhanced our shared awareness of death as a great equalizer, *The Comeuppance* suggests, it has not necessarily left us with any enduring sense of our shared humanity. So close as teenagers, *The Comeuppance*’s characters reunite only to find



themselves painfully fractured along various personal and political lines. Memory becomes contentious. Blame becomes blood sport. Yearning for unity, they instead find themselves polarized, reducing each other to the allegorical types trafficked in by high school students and cable news commentators—the “popular” guy, the effeminate “artiste,” the “blue lives matter-enthusiast COVID truther.”



Photo by Cameron Whitman

## CONTENT TRANSPARENCY

This play includes the use of general profanity and smoking. This play also includes discussion of alcoholism, miscarriage, domestic violence, war, PTSD, sexual themes, and abortion.

A  
**Waterwell**  
Production

Presented by  
**Woolly**  
**Mammoth**

&  
**The Public**  
Theater

My name is

Christine Blasey

Ford

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Created by  
**Elizabeth**  
**Marvel**

&  
**Lee Sunday**  
**Evans,**  
who also directs

My name is

Anita F. Hill

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**MAMMOTH**

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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 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 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.**

## WOOLLY MAMMOTH 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.



Pictured in *A Strange Loop*: Jason Veasy, John-Michael Lyles, Jaquell Spivey, John-Andrew Morrison, James Jackson, Jr., Antwayn Hopper.



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

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



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

Graduating from Duke Ellington School of the Arts, Kimberly then continued her studies at Howard University College of Fine Arts graduating with a

B.A. in Music Business and a minor in Jazz Voice.

Kimberly served as the Managing Artistic Director for THEARC Theater, a program of Building Bridges Across the River. For 15 years she led the theater operations for a 365-seat theater and a Black Box, led the development and fundraising for theater initiatives such as facilities and buildings enhancements and upgrades, curated

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

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

## LAND ACKNOWLEDGEMENT

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

*Language developed in consultation  
with Dr. Gabrielle Tayac*

# WOOLLY MAMMOTH STAFF

## LEADERSHIP

Artistic Director.....Maria Manuela Goyanes  
 Managing Director.....Kimberly E. Douglas  
 Artistic Director Emeritus.....Howard Shalwitz

## ADMINISTRATION

General Manager.....J.P. McLaurin  
 Company Manager.....Maura O'Reilly  
 Rentals and Operations Manager.....Kristen Temple

## FINANCE

Director of Finance.....Casey Hayes-Deats  
 Staff Accountant.....Emily Falkenstein

## ARTISTIC

Resident Intimacy Consultant.....Chelsea Pace

## NEW WORK

Director of New Work.....Sonia Fernandez  
 Miranda Family New Work & Artistic Producing Fellow.....Aysha Zackria

## PRODUCTION

Director of Production.....Ben Levine  
 Technical Director.....Teddy Mueller  
 Scene Shop Supervisor.....Sunny Cushing-Spiller  
 Costume Supervisor.....Andrew Landon Cutler  
 Lighting Supervisor.....Elliot Peterson  
 A/V Supervisor.....Levi Manners  
 Production Coordinator.....Ynika Yuag, Maddie Friedman  
 Production Management Intern.....Alison Rogers  
 Miranda Family Production Fellow.....Fe Miranda



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Assoc. Dir. of Connectivity.....	Emily Lathrop
Miranda Family Connectivity Fellow.....	Annie Nguyen

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House Managers.....	Che Arrington, Layla Nabavi, Miranda McDermott, Fletcher Lowe, Kara Harrison, Bob Reeg, Michaela Cohen-Fuentes

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# EVENTS

## TALKBACKS

The first talkbacks of the season are here! **Join us after the show to explore the creative process and narrative themes** of *The Comeuppance* with the actors and Woolly staff.

- **September 12 (Prince George's County Night)**
- **September 22 (Matinee)**

## HERD HAPPY HOUR

Join members of Woolly's Artistic Team at 6:30pm on **Thursdays** during the run to learn more about the show and season! Happy hour will be running at Judith's Cafe so grab your drink and join us in the rehearsal hall!

- **September 12th: Ben Levine (Director of Production)**
- **September 19th: Kristen Jackson (Associate Artistic Director & Director of Connectivity)**
- **October 3rd: Sonia Fernandez (Director of New Work)**

## PRE-SHOW PANEL: LOCAL CREATIVES

**Join us before the show on September 21st for a special conversation, co-hosted with The Hamiltonian!** We'll be exploring what it means to be a creative in the DMV with Anisa Olufemi (Fellowship Manager and Curator at The Hamiltonian), Woolly Company Member Shannon Dorsey, and painter Sydney Vernon. **Join us in the rehearsal hall at 7pm** to discuss how growing up in the DMV shapes their work and how it relates to the themes in *The Comeuppance*.

## ART ALL NIGHT

Art All Night is coming to Penn Quarter! **Come check out The Comeuppance on September 27th and 28th and stay for a special post-show party** to celebrate all things art in DC. We'll have dance performances by Miss Chief Rocka, DJ Diyanna Monet will be spinning, and Black in Space's Ambassadors of Joy will be there to get the party started. **The event will run from 10pm to 1am both nights.**

## WOOLLY MAMMOTH COMPANY OF ARTISTS

Colin K. Bills	Naomi Jacobson	Robert O'Hara
Shana Cooper	Misha Kachman	Tosin Olufolabi
Shannon Dorsey	Sarah Marshall	Erika Rose
Jessica Frances Dukes	Jennifer Mendenhall	Michael Russotto
Gabriela Fernandez-Coffey	Jared Mezzocchi	Ivania Stack
	Cody Nickell	Emily Townley
Nataki Garrett	Kate Eastwood Norris	Yury Urnov
Tim Getman		Justin Weeks
Kimberly Gilbert	Jon Hudson Odom	

# WOOLLY MAMMOTH BOARD OF DIRECTORS

Woolly Mammoth Theatre Company is proud to be supported by an active and engaged 26-member Board of Directors.

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Woolly Mammoth Theatre Company remains more dedicated than ever to the evolution of the American theatre, and we could not produce ground-breaking new plays and world class artistry without our fearless family of donors. We would like to thank the following contributors who made gifts of \$300 or more between June 1, 2023 and June 22, 2024. Thank you!

A special thank you to Julie F. Rios for Sponsoring *The Comeuppance*.

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**It's an election year and we're excited to partner  
with The League of Women Voters to provide voter  
registration in the lobby before every show!**

Come early to check your registration for DC, Maryland, and Virginia  
and to learn more about what's on the ballot for your area. Didn't  
have time before the show? Check your registration at [vote411.org](http://vote411.org)!



# 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 40+ 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, THEARC Theater, 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](mailto: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:**

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#### **Retirement Plan:**

Make Woolly a beneficiary of a retirement plan such as a 401(k); IRA; 403(b).

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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](mailto: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**

We would like to thank the farsighted group of donors who have included Woolly Mammoth in their estate plans:

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The Ambassadors are a network of DC Community leaders with connections to other arts and culture organizations, frontline service nonprofits, academic institutions, and policy think tanks who care deeply about Woolly, and work closely with the connectivity department to mobilize their constituencies.

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Daniel Pattenden

Eva Barrie

If you are interested in becoming an ambassador, please contact Associate Director of Connectivity Emily Lathrop at [emily.lathrop@woollymammoth.net](mailto:emily.lathrop@woollymammoth.net)



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