

IT'S A MOTHERF**KING PLEASURE

WRITTEN & PERFORMED BY FLAWBORED



MARCH 6-30

WOOLLY
HLOWBWR

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A NOTE FROM MARIA



The timing of doing this play turned out to be PERFECT.

When I first encountered the remarkable theatre company FlawBored, I was very intrigued by their fresh, scrappy approach. If theatre is a mirror up to nature, their show *It's A Motherfucking Pleasure* is a satirical mirror that is both hilarious and ruthless, skewering liberals' righteous

tendencies around "woke" culture. Little did I know that this idea of "woke-ness" would become one of the many inflection points for our country...and a target.

When I first got to Woolly almost seven years ago, I had the honor of being profiled in *The Washingtonian*. While the article was lovely, the headline was quite another: "**Woolly Mammoth's New Leader Wants to Run the Most Woke Theater in Washington.**" CRINGE. Even when I started at Woolly in 2018, the idea of being "woke" was synonymous with a condescending and pretentious moral high ground, no matter how well-intentioned.

The term originated in Black culture and resistance movements signifying the idea of "waking up" to injustice and systemic oppression in this country. There is no perfected final state of "being woke," and there's no foreseeable finish line to ending oppression, at least not in my lifetime.

Fast forward to January 2025, and I could have never predicted that the backlash from our current administration's anti-DEI campaign would conflate that pretentious moral high ground with the words "diversity," "equity," and "inclusion."

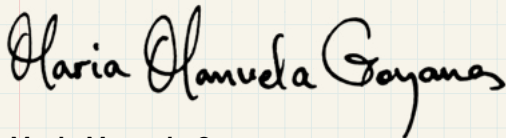
Despite Disability being a protected class in the United States, people with disabilities are certainly not protected from folks willing to profit from it. Enter *It's A Motherfucking Pleasure*.

A critic at the Edinburgh Fringe called the show “a beautifully sinister Black Mirror episode.” I agree, and it is so much more. This is satire at its finest, with a dose of meta-theatricality thrown in.

I've strived in previous seasons to keep a conversation going with our audiences about Disability and its many forms with pieces like *Teenage Dick* by Mike Lew and *Hi, Are You Single?* by Ryan Haddad. That was not my attempt to be “woke.” I am programming bold, Woolly stories about the breadth of people who live in this country.

May we have the courage to keep talking about our distinct lived experiences, onstage and off. May *It's A Motherfucking Pleasure* deepen this discussion in a way that helps us navigate our ever-changing world. And may we keep waking up ... to each other.

Te veo en el teatro,

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

P.S. If you missed *Teenage Dick* or *Hi, Are You Single?* and to learn more about representing disability at Woolly, [click here](#).

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

**IN ASSOCIATION WITH ARTSEMERSON
AND STUDIO THEATRE
PRESENTS**

**IT'S A
MOTHERF**KING
PLEASURE**

WRITTEN & PERFORMED BY FLAWBORED

CAST

**SAMUEL BREWER
AARIAN MEHRABANI
CHLOE PALMER**

DIRECTOR + DRAMATURG
JOSH ROCHE

PRODUCER
HANNAH SMITH

PRODUCTION MANAGER
BEATRICE GALLOWAY

SET DESIGNER
CARA EVANS

VIDEO DESIGNER
DAN LIGHT

LIGHTING DESIGNER
ALEX MUSGRAVE

SOUND DESIGNER
CALUM PERRIN

CREW & PRODUCTION TEAM

Stage Manager.....	Fe Miranda
A/V Supervisor.....	Marcus Maia
Lighting Supervisor.....	Eli Golding
Lighting Programmer.....	Scott Monnin
Board Technician.....	Makayla Mayor
Production Assistant.....	Macayla Leigh
Scenic Charge.....	Yaritza Pacheco
Staff Carpenters.....	Lily Anglin, Mickey Cappiello
Electricians.....	Gamage, Susannah Cai



Photo by Lucas Ibanez-Fæhn

ACCESS AS AESTHETIC: HOW IT'S A MOTHERF**CKING PLEASURE CHANGES THE GAME

SAMUEL YATES, PH.D.

FlawBored's *It's a Motherfcking Pleasure* is more than a play; it is an intervention, a disruption, and, most importantly, an invitation.** It calls upon us as an audience to engage with disability not as a spectacle or a narrative device, but as a creative force that reshapes performance itself. It is a production that, to borrow from disability scholars Mara Mills and Rebecca Sanchez, exemplifies “disability as method”: a framework that insists on disability’s role in restructuring how we think, perform, and interact with art.[1] Rather than forcing disabled artists to conform to existing theatrical norms, FlawBored bends theatre around the realities of the disabled experience, upending expectations in ways that are as discomfoting as they are exhilarating.

As a deaf dramaturg and scholar, much of my work focuses on dismantling disability simulations, the performance practice of nondisabled people playacting as disabled.[2] If you think about your own schooling, you’ve likely encountered a disability simulation. In years past, disability simulations were education tools wherein individuals used prosthetics like wheelchairs, blindfolds, or even cotton balls to presumably “understand” disabled embodiment. As a child, for example, my classmates were given noise-cancelling headphones and instructed to try to talk to each other so that they might better-empathize with how I engaged with the class. Disability simulations are well-meaning attempts at empathy, but the nondisabled performer does not experience disability in any meaningful way: they simply experience temporary ability loss, not disability gain. What might it mean to instead engage with disability as a positive, additive physical embodied experience or aesthetic in the world? In theatre, disability simulations are rich sites for understanding what we culturally



think—or believe to be true—about what bodies are, based on what we script bodies to do onstage.



*It's A Motherf**cking Pleasure* critiques disability simulations on and off the stage by centering disabled performers in their own narratives. For too long, able-bodied actors have “cripped up,” treating disability as a metaphor or a transformative challenge, reinforcing the ableist notion that disabled bodies must either be overcome or performed by those without lived experience.

FlawBored dismantles this trope with biting satire, exposing the hypocrisy of diversity efforts that tokenize disabled performers while failing to provide actual structural change. In doing so, the company refuses to reduce disability to mere representation—it demands that disability be understood as an essential and generative aspect of performance itself.

One of the production's most radical aspects is its seamless integration of accessibility features as part of its artistic vision. Many theatre companies treat accessibility as a logistical challenge rather than a creative opportunity. Closed captions, audio descriptions, and sign language interpretation are often added in separate, less visible ways, or in a scant number of “accessible” performances, reinforcing the idea that access is an optional feature rather than an essential part of theatre-making. *It's a Motherf**cking Pleasure* directly challenges this paradigm by embedding accessibility into the show's dramaturgy. Integrated creative captions become dynamic visual elements and audio description is a primary mode of delivering information. Access is not just functional; it's poetic. This aligns with what Mia Mingus calls “access intimacy,” the idea that access should not be a cold, bureaucratic requirement but an ongoing relational practice that enhances artistic expression rather than limiting it.[3]

This production's rejection of traditional theatrical structures resonates with disabled artist JJJJerome Ellis's concept of dysfluency as resistance. In his work, he describes stuttering as a way to “open time,” breaking the expected flow of speech and forcing listeners into a different rhythm.[4] Likewise, *It's a*

*Motherf**cking Pleasure* disrupts the linear and visual progress narratives that often accompany stories about disability. Instead of leading audiences toward an inspirational resolution, it refuses closure, leaving us suspended in uncertainty, implicated in the very biases the play critiques. In doing so, the production aligns with crip/queer scholar Alison Kafer's argument that disability should be framed politically rather than medically—rather than seeking a cure or resolution, it challenges the structures that render disability a problem in the first place.[5]

Theatre's accessibility—or lack thereof—is a pressing issue across the industry. From physical barriers in venues to the financial inaccessibility of adaptive technology, many traditional theatre spaces are often exclusionary by design. Designers often do not imagine disabled bodyminds to be the primary users of creative spaces, so rehearsal rooms, performance houses, and even theatrical sets are not built with access as a primary goal. FlawBored's approach to accessibility insists that change is not only possible but necessary. By refusing to separate access from art, they argue that a truly inclusive theatre must rethink everything from its architecture to its engagement practices, ensuring that disabled artists and audiences are not simply accommodated but valued as integral to the theatrical experience.

Woolly Mammoth Theatre's mission is to produce “courageous and invigorating new work to radically redefine theatre as a catalyst for an equitable, creative, and engaged society.”[6] *It's a Motherf**cking Pleasure* works within this tradition, but it does more than redefine or catalyze—it implicates. It challenges audiences not just to witness but to interrogate their own assumptions. The work embodies the principles of crip authorship that Mills and Sanchez describe: it is not just about what is being said, but how it is being said, and who gets to say it. Form and content are inseparable here, and the refusal to conform to conventional theatrical aesthetics is as much a statement as the script itself.

Theatre, at its best, is transformative. It does not simply entertain—it shifts



perspectives, unsettles norms, and makes the familiar strange. FlawBored's production does all of this and more. It is not just a play; it is a manifesto, a call to action, and a challenge to reimagine what theatre can be when disabled voices are not only included but are allowed to shape the medium itself. You, the audience, are not merely invited to watch; you are invited to engage, question, and co-create. The future of theatre, *It's a Motherf**cking Pleasure* insists, belongs not to tradition but to transformation. **The only question is: Are you ready to join in?**

[1] Mara Mills and Rebecca Sanchez, *Crip Authorship: Disability as Method* (New York: New York University Press, 2023), 9–11.

[2] Samuel Yates, "Choreographing Conjoinment: Side Show's Fleshly Fixations and Disability Simulation," *Studies in Musical Theatre* 13, no. 1 (March 1, 2019): 67–78, https://doi.org/10.1386/smt.13.1.67_1, 68.

[3] Mia Mingus, "Access Intimacy: The Missing Link," *Leaving Evidence*, August 15, 2017, <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link/>

[4] JJJJerome Ellis, "The Clearing: Music, Dysfluency, Blackness and Time," *Journal of Interdisciplinary Voice Studies* 5, no. 2 (December 1, 2020): 215–33, https://doi.org/10.1386/jivs_00026_1, 215

[5] See Alison Kafer, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013).

[6] "About Woolly," *Woolly Mammoth*, accessed February 2, 2025, <https://www.woollymammoth.net/about-woolly/>

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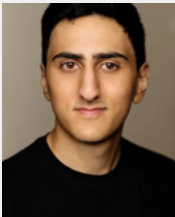
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CAST BIOS



SAMUEL BREWER is an access consultant, facilitator, actor & theatre maker who graduated from BA Acting Collaborative and Devised Theatre at the Royal Central School of Speech and Drama in 2020. Since graduating he has heavily involved himself in disability related activism and was the director of The Diversity

School Initiative. He is also an ambassador for the Disability Artist Network Collective. Theatre includes: *Oedipus* (West End), *It's a Motherf**king Pleasure* (UK & US tour); *Frankenstein* (Parkwood Theatre); *CRIPtic Pit Party* (Barbican Theatre); *Fahrenheit 451* (Complicité). Other work includes *Odd & The Frost Giants* (Unicorn Theatre); *Otto Weidt's Brush and Broom* (Leeds Playhouse); *The Sleeping Sword* (Watermill Theatre); *Marvel Move* (voice over), *War Thunder* (voice over) & *ARCADE* (voice over). He is currently in development for a new comedy thriller with The Story Collective.



AARIAN MEHRABANI Aarian graduated from BA Acting Collaborative and Devised Theatre at the Royal Central School of Speech and Drama in 2020. Before moving to London in 2017 he worked closely with The Royal Exchange Theatre in Manchester, appearing in shows such as *Nothing* (2016/2017), directed by Bryony Shanahan and

BRINK, directed by Matthew Xia. He has also worked in musical theatre with Leo&Hyde playing Aziz in their UK tour of *GUY: A New Musical* and 2021 R&D, alongside working with them to integrate music tech and live looping into their new musical *Galileo*. He also writes and performs music under the name "Aarian" and his debut single "Five Yard line" was released on all streaming services in May 2022. He is currently in development for a new comedy thriller with The Story Collective.



CHLOE PALMER is an award-winning, Kent born writer-performer. She is primarily known for *It's a Motherf**king Pleasure*, a critically acclaimed play by her Theatre company FlawBored about the monetisation of disability. *It's a Motherf**king Pleasure* is currently in series development with Hat Trick. She is currently in funded development

for a new 6x30 comedy thriller with The Story Collective and her debut feature *GUTS* is in development with Ceci Mazarella at Never Odd or Even productions. FlawBored are the recipients of the Unlimited UK Open Awards for their second show which is in funded development with a large London Theatre.

Chloe is represented by Luke Speed at Speed Literary and Talent Management. Credits as an actor include: *We Need to Talk About Grief*: R&D - Sean Linnen and Sonia Jalaly (Donmar Warehouse) *CONTAINS ADULT THEMES AND VIOLENCE*: Martha Watson-Allpress (Upstairs at the Gatehouse), *White Girl Gang*: Rianna Simons dir. Babirye Bukilwa (New Diorama Broadgate).

CREATIVE TEAM BIOS

JOSH ROCHE (Director and Dramaturg) is a multi-award winning theatre director, living and working primarily in the UK. He is the co-founder of OpenHire campaign for fair hiring, and winner of the JMK award 2017. He was hired out of University to be the Literary Associate at Soho Theatre, where he was part of the Artistic Team that produced "Fleabag" by Phoebe Waller-Bridge. Selected theatre credits include *The Forsyte Saga, Parts 1 & 2* by Lin Coghlan and Shaun McKenna (Park Theatre), *The Importance of Being Earnest* by Oscar Wilde (The Royal Exchange Manchester), *Winky* by George Saunders (Soho Theatre, London), *Home* by David Storey (Chichester Festival Theatre), *Pressure* by David Haig (Co-Director, Royal Alexandra, Toronto), *My Name is Rachel Corrie* (JMK Award Winner, Young Vic), *Orlando* by Lucy Roslyn (59E59 New York, Vaults Festival), *Radio* by Al Smith (Audible UK @ Arcola), *World Shakespeare Congress*, *The Prince Charles Hamlet Sketch* (Both for the RSC). In addition he has directed and taught at most of the UK's top drama schools including RADA, The Royal

Welsh College and the Royal Academy of Music. Upcoming work includes a major transfer of *The Forsythe Saga*, a second show with FlawBored, and development of a new adaptation with Sonia Friedman Productions.

HANNAH SMITH (Producer) is an independent producer, currently working with The Wardrobe Ensemble & Flawbored, and as the International Producer for Farnham Maltings. She is Executive Producer for The Wardrobe Ensemble and has worked with them for 12 years, producing shows including *Education, Education, Education, The Last of the Pelican Daughters* and *Mog the Forgetful Cat*, as well as pop-up theatre festival Theatre on the Downs in summer 2021. She has also worked with Impermanence, Cardboard Citizens, Fifth Word, Wayward Productions and curious directive.

BEATRICE GALLOWAY (Production Manager) is a freelance Belgo-British Production Stage Manager who trained at the Edinburgh School of Lighting, Sound and Stage Management. Recent theatre shows include: *Public* (Ockham's Razor), *Famous Puppet Death Scenes* (The Old Trout Workshop), *On The Beach* (Spare Tyre), *The Cart* (Oily Cart), *In the Weeds* (Mull Theatre), *Tank & Me* (Collectif and Then...), *Space to Be* (Oily Cart), *Unreal City* (Dream Think Speak & Access All Areas), *All Wrapped Up* (Oily Cart), *Belly of the Whale* (Ockham's Razor), *Flight Paths* (Extant). She has also worked on exhibitions (Beasts of London - Museum of London), events (Glasgow Commonwealth Games 2014) and film (The Lady in the Van).

CARA EVANS (Set Designer) is a London-based performance designer with particular interests in devised and text-based performance. They graduated in Design for Stage from the Royal Central School of Speech and Drama and in Fine Art from the University for the Creative Arts Farnham. They are also an associate artist at OPIA Collective and worked as a reader for the Royal Court. Previous work includes: *Ugly Sisters* (Edinburgh Fringe/New Diorama Theatre) *Feral Monster* (National Theatre Wales), *Sleepova* (Bush Theatre), *Body Show* (Soho Theatre).

DAN LIGHT (Video Designer) is based in London, working in the UK and internationally. He graduated from The Guildhall School of Music and Drama in 2022, receiving The Lord Mayor's Prize. In addition to working on national tours, new musicals, and large-scale events, Dan has an established presence in the west end, with productions including *Instructions For a Teenage Armageddon* (Garrick Theatre), Concert performances of *For Tonight* (Adelphi Theatre) and *Bat Boy: The Musical* (London Palladium), and the English-Language premiere of *Your Lie In April* (Harold Pinter Theatre). Dan regularly collaborates with FRAY Studios as an Associate Video Designer to Finn Ross on their portfolio of productions and events, notably Vogue World London, a theatre-inspired fashion show broadcasted from Theatre Royal Drury Lane. As Associate Video Designer to David Bergman, Dan worked on the West End transfer of Sydney Theatre Company's award-winning production of *The Picture of Dorian Gray* starring Sarah Snook, which was praised for its innovative use of Video Design.

ALEX MUSGRAVE (Lighting Designer) Theatre includes *The Forsyte Sage: Parts 1 & 2* (Park Theatre), *Home* (Chichester Festival Theatre), *Sherlock Holmes and the Whitechapel Fiend*, *Treasure Island and Private Lives* (Barn Theatre, Cirencester), *Kin - The Musical* (Theatro Technis), *The White Factory* for which he was nominated for an Off West End Award for Best Lighting Design (Marylebone Theatre), *Dance Nation*, *Serious Money and The Grain Store* (Mountview Academy of Theatre Arts), *King Charles III* and *Let the Right One In* (ArtsEd), *The Clockmaker's Daughter* and *Urinetown* (New Theatre Royal Portsmouth), *Chitty Chitty Bang Bang* and *Cinderella* (Kings Theatre, Portsmouth), *The Cunning Little Vixen* (Royal Birmingham Conservatoire), *Rapunzel and The Sleeping Sword* (Watermill Theatre, Newbury), *Tales from Acorn Wood* and *The Chronicles of Atom and Luna* (National Tour) and *Anyone Can Whistle, You Are Here* for which he was nominated for an Off West End Award for Best Lighting Design and *Romeo and Juliet* (Southwark Playhouse). Alex was the 2019 recipient of the Association for Lighting Production and Design Lumière Scheme.

CALUM PERRIN (Sound Designer) works across visual art, theatre, music and radio. They explore themes of disability, sensory experience and domesticity, as well as the relationship between documented processes and artistic practice. Calum has worked with organisations including BBC Radio 3 and 4, BBC Sounds, Audible, Paraorchestra, VICE, Donmar Warehouse, The Yard, Bodleian Libraries, the Prague Quadrennial and HearSay. They were the artist in residence at the Museum of the Home in 2021.

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UPCOMING PROGRAMMING

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3D PLAYWRIGHT'S WRITER'S ROOM

Join 3D Playwrights (DC disabled dramatists) for an informal, interactive **Writer's Room**. You'll both respond to work and start your own. Whether you're already hella disabled or may be one day, come collaborate for 90 minutes.

REACT to two in-progress comedies! WRITE in response to *It's A Motherf**ing Pleasure!* MEET other writers and participants!

All levels welcome. Zoom participation is available. This is a mask required event. Please register on Woolly's website.

REGISTER

MARCH 20

POST SHOW PANEL: DISABILITY JUSTICE & THE ARTS

Join us for a special **post-show conversation** around the intersections of disability justice and the arts! Facilitated by Dr. Samuel Yates (Penn State University), the panel will feature Jen Deerinwater (Crushing Colonialism), Dr. Jill Bradbury (University of Maryland), Kenrya Rankin (Disability Culture Lab) and Suzanne Richard (Open Circle Theatre). This event will be ASL Interpreted.

HERD HAPPY HOUR

Herd Happy Hours are back! Come at **7pm every Thursday** during the run to learn more about the show and our slated programming from our Artistic Team. The first 10 people get a free drink so come early!



IN THE LOBBY

Woolly is excited to feature paintings by Carmen Quander in the gallery spaces this spring.



Carmen Torruella-Quander, a first-generation Washingtonian, ancestry of the Dominican Republic, is an internationally accredited classic artist. She began her formal artist studies at the Corcoran School of Art, Washington, D.C., and continued artistic studies in New York (Pratt Institute, the Art Students' League, and New York

University). Now a well-known representational artist, art educator, and curator, her art works are held in many corporate and private collections nationally and internationally. This body of work focuses on her extensive travels around the world.

Join us March 20th at 7pm for a special pre-show Art Talk with Carmen Quander to hear more about her work. December 16 at 8PM.

TALKBACKS + COMMUNITY CONVERSATIONS

Time to chat! Join us over the course of the run for two Artist Talkbacks and a Community Conversation. Want to hear from the artists and ask your burning questions? Join us for a talkback. Want to discuss the play with fellow audience members and build some community? The Community Conversations are for you!

Artist Talkbacks

- March 13
- March 30

(ASL interpreted, mask required)

Community Conversation

- March 27

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., Antwan 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
 Rentals and Operations Manager.....Kristen Temple
 Concessionaires.....Alfonso Morales Escobar, Zoie Collins,
 William Maedel III, Andrea Bellamore, Rakell Foye, Kara Harrison,
 Wallace Ash Hewchuck
 House Managers.....Layla Nabavi, Miranda McDermott, Fletcher Lowe,
 Kara Harrison, Bob Reeg

FINANCE

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
 Production Coordinator.....Ynika Pocopio Yuag
 Miranda Family Production Fellow.....Fe Miranda

DEVELOPMENT

Grants Manager.....Olivia Yamamoto

CONNECTIVITY

Assoc. Artistic Dir./Connectivity Director.....Kristen Jackson
 Assoc. Dir. of Connectivity.....Emily Lathrop
 Miranda Family Connectivity Fellow.....Annie Nguyen

MARKETING & AUDIENCE SERVICES

Director of Marketing.....Josh Feldman
 Creative Content Designer.....Piama Habibullah
 Miranda Family Marketing Fellow.....Gisela Estrada
 Special Events Manager.....Daniel Young
 Lead Sales Associates.....Terrence Griffin and Sydne Lyons
 Public Relations Consultant.....Amy Killion, Bucklesweet Media
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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 January 1, 2024 and March 6, 2025. Thank you!

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

Rachael Albert

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



WHY GIVE?

Unlike the woolly mammoth, which went extinct more than 10,000 years ago, Woolly Mammoth Theatre Company isn't going anywhere anytime soon. The reason? People like you! Over our 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.

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:

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A bequest is made by adding a codicil to an existing will or preparing a new will.

Retirement Plan:

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

Life Insurance Name:

Woolly Mammoth as a beneficiary to receive proceeds at the end of a lifetime.

Charitable Trust Gifts:

A charitable trust is an irrevocable trust established for charitable purposes.

LET US KNOW YOUR PLANS—AND DEEPEN YOUR EXPERIENCE WITH WOOLLY.

For a confidential conversation or to share your intentions, please contact Woolly's Development Department at **202-312-5276** or email development@woollymammoth.net.

"In my view, theatre arts endure as one of humanity's greatest achievements—speaking across centuries and civilizations. I want Woolly's bold voice to continue these critical conversations across cultures and between generations. So...through my estate I've planned for the future, mine and Woolly's."

—Donna Ari, Mammoth Forever



MAMMOTH FOREVER: A PLANNED GIVING INITIATIVE

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

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Photo by Lucas Ibanez-Fæhn

there.
ome, that's a photo
photo of his face.
'd All Be Blind.'



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