

WOOLLY MAMMOTH THEATRE CO. + BOSTON'S COMPANY ONE THEATRE present



THE GREAT PRIVATION

(How to flip ten cents into a dollar)



by
NIA AKILAH
ROBINSON

directed by
MINA
MORITA

SEP 11–OCT 12

WOOLLY
MAMMOTH

COMPANY
ONE
THEATRE

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ABOUT THE SHOW

Philadelphia's African Baptist Church, 1832: a mother and daughter guard the grave of their husband and father to deter resurrectionists from pillaging it for science

Today, on the same grounds: another mother and daughter work as counselors at what is now a summer camp. Timelines collide, reminding us to find joy in our present even as we exhume our nation's buried past.



This play includes strong language, descriptions of racism, and depictions of death, grief, and grave robbing. It also has mentions of slavery and sexual activities. The use of strobe, haze, and performers entering through aisles is incorporated throughout this performance.



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.

LAND ACKNOWLEDGEMENT

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

Language developed in consultation with Dr. Gabrielle Tayac

A NOTE FROM KRISTEN B. JACKSON (INTERIM ARTISTIC COLLECTIVE)

Hello Woollyverse!

The last time you heard directly from me in a playbill note was in September 2014, for Woolly's bold production of *Marie Antoinette* by David Adjmi. At the time, I was a newly minted Mammoth gladly returning home to Washington, D.C. after spending some time roaming around a few other cities. Eleven years later, I'm still here (!), and I get to re-introduce myself to you as a member of the **Interim Artistic Collective**.

Comprised of myself (Associate Artistic Director and Director of Connectivity), Mina Morita (BOLD Resident Director and Creative Producer), Sonia Fernandez (Director of New Work), and Ben Levine (Director of Production), the Interim Artistic Collective will support the producing of the current season of plays and the selection of shows for next season during Woolly's artistic leadership transition. You will also get to hear directly from Ben, Sonia, and Mina in the next few playbills as well! We have some mighty big shoes to fill – for the time being – and we are deeply grateful for the support we have received from Managing Director Kimberly Douglas, Woolly's Board of Directors, and all of YOU as we kick off the next chapter for Woolly Mammoth with *The Great Privation (How to flip ten cents into a dollar)* by Nia Akilah Robinson.



With humor and wit, this play powerfully exhumes buried histories around medical advancements and celebrates African American legacies of resistance and resilience across time. It invites audience members into complex conversations about bodily autonomy, racial justice, scientific consent, and the ethical implications of scientific advancement. As we round the corner to the **250th anniversary** of the signing of the Declaration of Independence, we have an opportunity to reflect on our nation's past and envision futures of our own making. From our vantage point, *The Great Privation (How to flip ten cents into a dollar)* is a **quintessentially American story** perfectly suited for this moment.

We are thrilled to be producing this play in partnership with Boston's Company One Theatre. Our organizations share a commitment to **artistic excellence, community, and collaboration**. We both champion new work that challenges us to **unearth the messiness and complexity of the human experience** and believe in the transformative power of art to counter injustice and inequity. Woolly Mammoth and Company One joining forces is a theatre dream team.

Another dream team is the pairing of playwright Nia Akilah Robinson and

director Mina Morita. Witnessing their partnership and collaboration has been a joy. The depth and nuance of Robinson's writing paired with Morita's deft direction results in storytelling that directly connects to larger civic conversations happening in our communities. As a result, following every performance of *The Great Privation* (*How to flip ten cents into a dollar*), our nationally acclaimed Connectivity department will invite audiences into a deeper understanding of the themes, **artistic choices, and social issues explored** in the play. In collaboration with the Connectivity department, Helen Hayes **Award-winning designer Gisela Estrada** (Scenic Design Associate and Lin-Manuel Miranda Family Marketing Fellow) has created an immersive and interactive lobby experience to encourage further dialogue and reflection.

In the eleven years since *Marie Antoinette*, I'm a little older and a little wiser. At the same time, I still fiercely believe that the **theatre is a place for wrestling with complex questions and strengthening our sense of community**. I continue to embrace the opportunity for moments of discomfort and discovery and to bear witness for one another, listen with intention, and make space for our multiple truths. It is a great privilege and responsibility that I can initiate these conversations in the city I call home and serve as a member of the Interim Artistic Collective as the Mammoth marches into the future. Truly, there is no place I'd rather



Kristen B. Jackson

Kristen B. Jackson

ASSOCIATE ARTISTIC DIRECTOR & DIRECTOR OF CONNECTIVITY

WOOLLY MAMMOTH THEATRE COMPANY
MARIA MANUELA GOYANES

ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS

MANAGING DIRECTOR

**A CO-PRODUCTION WITH
BOSTON'S COMPANY ONE THEATRE**

THE GREAT PRIVATION

(How to flip ten cents into a dollar)

BY

NIA AKILAH ROBINSON

DIRECTED BY

MINA MORITA~

SCENIC DESIGNER

MEGHAN RAHAM⁺

DRAMATURG

SONIA FERNANDEZ

LIGHTING DESIGNER

AMITH CHANDRASHAKER⁺

STAGE MANAGER

SARAH CHAPIN

COSTUME DESIGNER

BRANDEE MATHIES

DIALECT COACH

BRIDGETT C. JACKSON

HAIR & WIG DESIGNER

LASHAWN MELTON

INTIMACY CHOREOGRAPHER

SIERRA YOUNG

SOUND DESIGNER

NICK HERNANDEZ


(-) 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.

The Great Privation was first developed and produced by Theatre503 and performed at Theatre503, London, in 2024.
The play received its New York premiere at Soho Rep. (Cynthia Flowers, Caleb Hammons, Eric Ting, Directors), New York, NY in February 2025.
The play was developed at the Bay Area Playwrights Festival, a program of Playwrights Foundation.

CAST

YETUNDE FELIX-UKWU* **MOTHER/
MODERN-DAY MOTHER**
VICTORIA OMOREGIE* **CHARITY/
MODERN-DAY CHARITY**
MARC PIERRE* **JANITOR/CUFFEE**
ZACK POWELL* **JOHN/MODERN-DAY JOHN**

CREW & PRODUCTION TEAM

STAGE MANAGER STARTING 9/23 **MAKAYLA BECKLES**
ASSOCIATE SCENIC DESIGNER AND LOBBY DESIGN **GISELA ESTRADA**
ASSOCIATE LIGHTING DESIGNER..... **YANNICK GODTS**
ASSISTANT STAGE MANAGER **FE MIRANDA**
ASSISTANT DIRECTOR **JAIDA GILLESPIE**
ASSISTANT DRAMATURG, SCRIPT SUPERVISOR **AYSHA ZACKRIA**
LIGHTING SUPERVISOR, LIGHT BOARD OPERATOR **ELI GOLDING**
COSTUME SUPERVISOR **JESSICA UTZ**
PROPS SUPERVISOR **LUKE HARTWOOD**
AUDIO LEAD..... **ELLI RANSOM**
WARDROBE SUPERVISOR..... **SYDNEY BRONAUGH**
LIGHTING PROGRAMMER..... **CLARISSA BRIASCO-STEWART**
HAIR AND WIG TECHNICIAN..... **COURTNEY JOHNSON**
SOUND BOARD OPERATOR **MOLLY BRENNAN**
ASSISTANT STAGE MANAGER COVER **SAMBA PATHAK**
SCENIC CHARGE..... **YARITZA PACHECO**
STAFF CARPENTERS..... **MICKEY CAPPIELLO, LILY ANGLIN**
STITCHER..... **KATIE STOMPS**
SCENIC AND PROPS OVERHIRE **SAM SPAGNOLA**
CARPENTERS **GRACE DUGGAN, HENRY COHEN, ISABEL RESTREPO,
NAAMA BROWN, LUCY STRANDQUIST, CHARLIE COHEN**
ELECTRICIANS **MOLLY BRENNAN, MARCUS MAIA**
VIDEO CONTENT **ANDREW PENDLETON, DAVID DOWLING**

GLIMMERS OF HOPE

A CONVERSATION WITH PLAYWRIGHT NIA AKILAH ROBINSON AND DIRECTOR MINA MORITA

Nia and Mina sat down for a Zoom with the New Work teams at Woolly and Company One before rehearsal started to discuss "The Great Privation", writing for your 16-year-old self, and scientific consent.

WOOLLY MAMMOTH: Where did the seed of the idea for *The Great Privation* come from?

NIA AKILAH ROBINSON: The beginning of the play actually began at a dinner table with my family. Growing up, I always had interesting conversations with both parents and one of those topics ended up being grave robbing. I remember being horrified by the topic and also intrigued by its history. I also knew that I was trying to write a play for my 16 or 13-year-old self. What would I be entertained by? What would I enjoy? I am someone who enjoys laughing. The 1832 nature of it all was my first entry into the play. But the modern-day journey came from wanting to give to my younger self.

WM: Can you talk about the title?

NAR: *The Great Privation*, for me, alludes to the great lack of resources. And the second part of the title is "How to flip ten cents into a dollar," which is what was taught to me by my parents. When you have a dollar and you can only buy some franks from the store, how do you make it look really nice on your dinner table? How do you take what you have and make it beautiful?

WM: Mina, what drew you to this piece?

MINA MORITA: Leading with love. It's about surviving and being braver when we lead with love with ourselves, our families, our friends. Living with my mom as she gets older, I'm thinking about time left, what lessons I still need to learn, what gets passed on. How do we live with good character? The play captures that with such lightness and buoyancy, Nia — the sass of coming to terms with difficult things. The theatricality of how time moves in memory and on the land we exist on is dynamic.

COMPANY ONE: Knowing that this play travels between 1832 and the present — how does this play treat history that is found and history that is lost?

NAR: I pay deep respect to our oral historians, to our researchers, to the folks who are diving into these materials, unearthing them. I also pay major tribute to all of our librarians, especially those at the Schomburg [Center for Research in Black Culture]. The history that is lost, that we can't have back or has still to this day not been granted access to us, is one I mourn and desire. I wish that I had access to more of the oral historians and the people who I could have communicated with to receive that. The acknowledgement that history is lost is one we're always dealing with, no matter who you are, or where you come from. The questions of an untraced history are ones that we're constantly dwelling on. That is intertwined in the play, I hope, in Charity's desire to connect to her history, her ancestry. She's angry, and she's rebelling, "Why doesn't mom know all of this?" She houses that sort of anger of the thing she cannot access.

CONTINUE READING ON OUR [WEBSITE](#)

CONNECTIVITY PROGRAMMING AFTER EVERY PERFORMANCE!

Dive into the artistic process, historical context, and themes of *The Great Privation* (*How to flip ten cents into a dollar*) with the Connectivity team! Offerings include panel discussions, artist talkbacks, community conversations, affinity performances, and a special creative workshop.

**CLICK HERE TO LEARN MORE ABOUT OUR
PROGRAMMING CALENDAR**

WOOLLY
MAMMOTH

[25-26
SEASON]

LEARN
MORE

ALI WONG AND BILL HADER
present

DEAD Inside

created & performed by RIKI LINDHOME
directed by BRIAN MCELHANEY

WOOLLY MAMMOTH JULY 9-27

WOOLLY MAMMOTH THEATRE CO. -
BOSTON'S COMPANY ONE THEATRE
present

THE GREAT PRIVATION

(How to flip ten cents into a dollar)

by NIA AKILAH ROBINSON
directed by MINA MORITA

WOOLLY MAMMOTH COMPANY ONE SEP 11-OCT 12

ho ho ho
ha ha ha ha

created & performed by JULIA MASLI
directed by KIM NOBLE

WOOLLY MAMMOTH NOV 12-DEC 21

THE WORLD TO COME

by ALI VITERBI
directed by HOWARD SHALWITZ

WOOLLY MAMMOTH THEATER J FEB 3-MAR 1

SASHA VELOUR'S TRAVESTY

WOOLLY MAMMOTH MAR 24-APR 12

A Fine MADNESS

created & performed by JUSTIN WEAKS
directed by RAYMOND O. CALDWELL

WOOLLY MAMMOTH JUNE 2-21

CAST BIOS



YETUNDE FELIX-UKWU (Mother/Modern-Day Mother) makes her Woolly Mammoth debut. Selected acting credits include *Jaja's African Hair Braiding* (Arena Stage, Berkeley Rep); *Nollywood Dreams* (Round House Theatre); *A Christmas Carol* (TheatreSquared); *Babel* (Unicorn Theatre); and *School Girls; Or, The African Mean Girls Play* (Kansas City Repertory Theatre). As a Dialect Coach selected credits include *Sinners* by Ryan Coogler (Warner Bros.), *Time Bandits* (Apple TV+), and *Metamorphoses* (Folger Shakespeare Library). More information can be found on all social media platforms @yetundelive and at www.yetundelive.com.



ZACK POWELL he/him (John/Modern-Day John) is thrilled to make his WOOLLY MAMMOTH debut! He is a Resident Company Member at Everyman Theatre in Baltimore and a DC Theatre Artist. Select credits include: EVERYMAN THEATRE: *Who's Afraid of Virginia Woolf?*, *The Mystery of Irma Vep*, *A Midsummer Night's Dream*, *The Lion in Winter*, *Sense and Sensibility*, THE SHAKESPEARE THEATRE CO.: *Red Velvet*, *Dunsinane*; THE KENNEDY CENTER: *Silvain*, *Shear Madness* (600+ performances); ALABAMA SHAKESPEARE FESTIVAL: *A Christmas Carol*, *Macbeth*, *A Midsummer Night's Dream*; THE CLEVELAND PLAYHOUSE: *Sherwood: The Adventures of Robin Hood* (Robin Hood); WASHINGTON STAGE GUILD: *Arms and the Man*, REPSTAGE: *E2* (Edward II); ROUND HOUSE THEATRE: *The Legend of Georgia McBride* (Georgia McBride); THEATER J: *The Last Night of Ballyhoo*; THE FOLGER THEATRE *A Midsummer Night's Dream*; as well as three seasons at UTAH SHAKESPEARE FESTIVAL, two seasons at ILLINOIS SHAKESPEARE FESTIVAL and one at the AMERICAN SHAKESPEARE CENTER [FILM]: *Tapawingo*; *The Call*. [EDUCATION]: MFA in Acting from Illinois State University, BFA in Acting from Wichita State University. Follow my adventures on Instagram: @zackpowellthezactor.



VICTORIA OMOREGIE she/her (Charity/Modern-Day Charity) is excited to join the cast of *The Great Privation* for her Woolly Mammoth debut! Her selected credits include: "Paige" in *BUST* (The Goodman Theatre & The Alliance Theatre), "Opal" in *FAT HAM* (The Alliance Theatre), "Nell Shaw" in *JOHN PROCTOR IS THE VILLAIN*, "Opal" in *FAT HAM* (The Huntington Theatre), "Faith" in *acts of faith* (American Stage), "Keisha" (Elliot Norton Award Nominated) in *FAIRVIEW* (SpeakEasy Stage Company), "Antipholus of Ephesus/Adriana" in *The Bomb-Itty of Errors*, "Perdita" in *The Winter's Tale* (Actors' Shakespeare Project), "MEDEA" in *LORENA: A Tabloid Epic* (Boston Playwrights Theatre). She holds a BFA in Acting from Boston University School of Theatre. Victoria forever thanks God and honors her mother (her real life Wonder Woman),

father (her fuel that keeps her going), and loved ones for their unending encouragement. Find her on social media @victoriaosaku



MARC PIERRE (Janitor/Cuffee) is thrilled to be making his Woolly Mammoth debut! Recent Theatre Credits: *Topdog/Underdog*, *An Octoroon*, *Midsummer Night's Dream* and *Gloria* (Gamm Theatre), *The Play That Goes Wrong* and *Peter and the Starcatcher* (Lyric Stage), *We Are Proud to Present...* and *Leftovers* (Company One Theatre), *Brawler* (Kitchen Theatre Company), *Airness* (Actors Theatre of Louisville), *When January Feels Like Summer* (Central Square Theatre), *Milk Like Sugar* (Huntington Theatre Company), *The Flick* (Gloucester Stage) TV/Film: *Castle Rock*, *Twelve* (Dir. Joel Schumacher) Other: Marc has a B.F.A. from Emerson College. He is a recipient of the Isabel Sanford Scholarship and Emerson College's Acting Area Award. www.marcalexanderpierre.com

CREATIVE TEAM BIOS



NIA AKILAH ROBINSON she/her (Playwright) is a playwright and actor who reps Harlem with all her might. Productions: Co-Pro: Woolly Mammoth Theatre Company (Washington, DC) & Company One Theatre (Boston, Massachusetts), NextStop Theatre (Herdon, VA), Urbanite Theatre (Sarasota, FL), Soho Rep U.S. Off Broadway Premiere (2025 New York Times Critics Pick-Extended Twice!), Theatre503 (London, UK), and The Hearth (New York, NY). Her work has been seen and developed with Steppenwolf Theatre, The Hearth, The New Group, Theatre503 (UK), The Ground Floor: Berkeley Repertory Theatre, Great Plains Theatre Conference, SPACE on Ryder Farm, Ensemble Studio Theatre, Waterwell, Classical Theatre of Harlem, Urbanite, and New Georges. She has been a MacDowell Fellow, Travis Bogard Eugene O'Neill Foundation Fellow, and a writer for PEN America and EST/Alfred P. Sloan Foundation (short play). Nia has had residencies at NYSAF and The Pocantico Center through YoungArts. Nia's work was featured in the 2024 46th Bay Area Playwrights Festival, 2024 The Fire This Time Festival, was featured in the 2023 SPACE JAM @ Roundabout Theatre, and the 48th Samuel French Off-Off-Broadway Short Play Festival. She participated in the National Black Theatre Soul Series and received the 2023 Film & TV Mentorship by Mitzi Miller. She has been awarded 1st Place for the 2023 A is For Playwriting Contest, the Next Wave Initiative Lorraine Hansberry Writing Scholarship, a Miranda Family Fund Commission, and the NYSCA Grant (CCCADI). She was shortlisted for the 2023 Theatre503's International Playwriting Award. She was a finalist for the Audible Commission, the O'Neill National Playwrights Conference, Blue Ink Playwriting Award, OJAI Playwrights Conference, Jane Chambers,

and The Leah Ryan Fund. She is a 2024 Relentless Award Semi Finalist. She is a member or alumna of Ensemble Studio Theatre's Youngblood, I-73 at Page 73, The Orchard Project NYCGreenhouse, The Wish Collective, and TheBlackHERthePen. She is proudly represented by Alex Gold at Creative Artists Agency. Education: Yale (DGSD-MFA Playwriting Candidate) & Juilliard '24 (Lila Acheson Wallace American Playwrights Program). www.niaakilahrobinson.com



MINA MORITA (Director) is Woolly Mammoth's BOLD Resident Director & Creative Producer, awarded through the BOLD Theatre Women's Leadership Circle. She proudly served as Artistic Director of Crowded Fire Theater Company for almost a decade. As a celebrated new plays director, her work includes: *Yoga Play* (Sydney & Brisbane, Australia); *Wish You Were Here* (South Coast Rep); *English* (Berkeley Rep); *Vietgone* (The Guthrie); *Today is My Birthday* (Yale Rep); *Pearl's Beauty Salon* (Yale DGSD); *Crazy Wisdom* (Berkeley Rep); *The Chinese Lady* (Magic Theater); *Sisters Matsumoto* (Center Rep); *On Grace* (Anna Deavere Smith); *Church, The Displaced, The Shipment, Blackademics* (Crowded Fire); and productions with Shotgun Players, Campo Santo, Ferocious Lotus, Playwriting Australia, and Bay Area Children's Theatre. She is currently working on commissions with Frances Ya-Chu Cowhig and Sheila Callaghan at Yale Rep, as well as with Susan Soon He Stanton at ACT. OTHER LEADERSHIP: Artistic Associate at Berkeley Repertory Theatre and the launch of its center for the creation and development of new work, *The Ground Floor*; Board President of Shotgun Players; Interim Executive Director of Bay Area Children's Theatre; panelist for Zellerbach Family Foundation, Hewlett Foundation, and SFAC; guest artist at UC Berkeley and Stanford University. AWARDS: YBCA100; FrontOffice Foundation's Inaugural Mid-Career Director's Award; Theater Bay Area awards for Best Director and Bay Area Impact; Beinecke Fellowship; Bret C. Harte Fellowship; and Lincoln Center Director's Lab. In 2015, Mina was honored to share her story on TEDx, and in 2016, she was chosen as one of the YBCA100 for "asking questions and making provocations that will shape the future of culture."



SARAH CHAPIN she/her (Stage Manager) fuses her technical expertise, performance training, and passion for systems and organization with an expansive can-do attitude to support artists making a more just and joyful world. She works as a stage manager, producer, production manager, educator, electrician, carpenter, and all-around technician for performance artists and arts organizations, including extensive work in contemporary dance, movement-based performance art, and as the producer for Woolly Mammoth's touring production of *HaHaHaHaHaHaHa*.



MEGHAN RAHAM (Scenic Designer) is primarily a set designer with a strong interest in the development of new work. She was a Resident Artist at Round House Theatre 2023-2025 (*Bad Books*, *Topdog/ Underdog*, *A Jumping Off Point*, *Radio Golf*, *Master Harold...and the Boys*, *Cat on a Hot Tin Roof*, *The Night Alive*, *Fool for Love*), and has designed sets and/ or costumes for Woolly Mammoth (*Dead Inside*, *She the People*, *She the People: The Resistance Continues*,

Pike St.), Ford's (*My Lord, What a Night*; *Who's Afraid of Virginia Woolf?*), Arena Stage (*JQA*), Signature (*Daphne's Dive*, *Easy Women Smoking Loose Cigarettes*), Folger (*District Merchants*, *Romeo and Juliet*, *The Conference of the Birds*), Studio (*The Aliens*, *Red Speedo*), Theatre J (*Life Sucks*), and the Smithsonian American Art Museum in DC, and beyond at Everyman (*The Chinese Lady*), Lincoln Center's LCT3 (*CLAY*), Steppenwolf (*You Got Older*), Lookingglass (*CLAY*, *Faëdra: Queen of Haiti*), The Building Stage (*The Ring Cycle*, *The Master Builder*, *NOIR*, *Moby-Dick*), Victory Gardens (*A Big Blue Nail*), The Hypocrites at the Museum of Contemporary Art Chicago (*Frankenstein*), Center Theatre Group in LA (*Venice*), Barrington Stage (*The Chosen*), and Kansas City Repertory Theatres (*CLAY*, *The Circle Mirror Transformation*, *Broke-Ology*, *Little Shop of Horrors*, *Venice*, *Death of a Salesman*), and internationally in Prague, Czech Republic (*S/he is Nancy Joe*). She is the recipient of a Princess Grace Theatre Honoraria and a Maryland State Arts Council Independent Artists Award. She also enjoys experimenting with sound and video and was the photographer and videographer for the Kim Gordon x model home single RAZZAMATAZZ (Matador Records, 2024). Meghan is a professor at American University.



AMITH CHANDRASHAKER (Lighting Designer) is a Tony Nominated Lighting Designer who works in Theater, Opera, and Dance. His credits include Broadway: *Prayer for the French Republic* (Tony Nom.), *Merrily we Roll Along*, and *Purpose*. Off Broadway: The Public, Playwrights Horizons, NYTW, The Atlantic, and The Signature. Regional Theaters: Second Stage, Manhattan Theater Club, Steppenwolf, Chicago Shakespeare, The Geffen,

and The Huntington. Opera: The Glimmerglass Festival, Houston Grand Opera, and Washington National Opera. Dance: Staatstheater Nuremberg, The Lyon Opera Ballet, The Royal Ballet of New Zealand, The Joyce, and The National Dance Company of Wales. He is the recipient of The Drama Desk and Henry Hewes awards; Union Trustee for United Scenic Artists, Local USA 829, IATSE; MFA, NYU Tisch School of the Arts and faculty at The University of Maryland's School for Theatre Dance and Performance Studies.



BRANDEE MATHIES (Costume Designer) has been Studio's Costume Shop Manager since 1994. He is a Helen Hayes nominated costume designer for *Nollywood Dreams* at Round House Theatre & *The Mountaintop*. He

has also designed *Exception to The Rules*, *Passover*, *Mother Struck*, *This Is Our Youth*, *The Year of Magical Thinking*, *Stoop Stories*, *Rimers of Eldritch*, *A Number*, *The Syringa Tree*, and *Comic Briefs* for Studio Theatre, as well as *Moth*, *Contractions*, *A Beautiful View*, *Crestfall*, and *Polaroid Stories* for Studio 2ndStage. Other DC area credits include [Costume designed]; *Cullud Wattah*, *One in Two*, *Birds of North America*, *Satchmo at the Waldorf*, *Hooded for Dummies*, *Blood Knot*, *Eureka Day*, *Shame*, *Vicuna*, *Inherit the Windbag* at Mosaic Theater [Costume Design] *Pankr'ac 45* at Atlas Theatre [Costume Designer] *Poetry for the people*, *This Girl Laugh*, *Black Nativity*, *This Bitter Earth* at Theater Alliance. [Costume Design] *Letters to Kamala & Dandelion Peace*, *Who Cares* at Voices Festival Productions, [Costume Design] *The House That Will Not Stand*, *Sonnets and Soul*, *Anything Goes* and *& Black Nativity* at Howard University, [Assistant Designer] *The Wiz* at Duke Ellington School of the Arts. Brandee was the Costume Designer for the government movie *The AD-X2 Controversy*.



LASHAWN MELTON (Hair and Wig Design) DC AREA:

Signature Theatre: *Play On!* (Wig Design) Olney Theatre Company: *Senior Class* (Wig Design), *Comedy of Tenors* (Wig Design); Studio Theatre: *Paradise Blue* (Wig Design); Arena Stage: *Death on the Nile* (Hair and Wig Design), *The Other Americans* (Hair Design), *Tempestuous Elements* (Wig Design), *Snow Child* (Hair and Makeup Design); Folger Theatre: *The Winter's Tale* (Wig Design); Gala

Theatre: *On Your Feet!* (Wig Design); Woolly Mammoth Theatre Company: *The Sensational Sea Mink-ettes* (Wig Design); The Kennedy Center: *The Watsons Go to Birmingham 1963* (Wig Design); Round House Theatre: *School Girls*; *Or*, *The African Mean Girls Play* (Wig Design). REGIONAL: Utah Shakespeare Festival: *Raisin in the Sun*, *Emma the Musical*, *The Play that Goes Wrong* (Wig Design). FILM/TV: *Loiness* (Hairstylist), *White House Plumber* (Hairstylist), *Rustin* (Hairstylist), *Fellow Travelers* (Hairstylist). EDUCATION: BA in Art, The University of the District of Columbia.



NICK HERNANDEZ (Sound Designer) has been scoring

/designing soundscapes for over 25 years. *The Hip-hop Children's Trilogy* (Imagination Stage) with playwright/artist Psalmayene 24, *The World Premier of Long Way Down & Look Both Ways* (Kennedy Center) both written by Jason Reynolds, *Paige In Full & Havana Hop* with sibling Paige Hernandez (B-Fly Prod) Addtl Theater credits include *Metamorphoses* (Folger/Shakespeare); *Stomping*

Grounds (Seattle Opera); *Topdog/Underdog & The Mountaintop* (Round House Theatre); *Fences* (Ford's Theater); *Word Becomes Flesh* (Theater Alliance) Additional credits include Hot97 FM; Netflix, The Smithsonian, Red Bull Music Academy, DC Boxing, MMA & Wrestling Commission, D.C. Public Libraries & the non-profit Words, Beats, & Life.



SONIA FERNANDEZ she/her (Dramaturg) is a dramaturg, administrator and producer specializing in new work. She serves as Director of New Work at Woolly Mammoth Theatre Company where she manages new play development activities and leads the organization's local, national, and international search for projects and artists. Recent production dramaturgy credits at Woolly include the world premieres of *Akira Kurosawa Explains his Movies and Yogurt (with Live and Active Cultures!)* by Julia Izumi, *The Sensational Sea Mink-ettes* by Vivian J.O. Barnes and *Incendiary* by Dave Harris. Prior to her position at Woolly Mammoth, Sonia was at Magic Theatre in San Francisco as interim Artistic Director and before that Associate Artistic Director. She serves as Vice President of the board of the National New Play Network.



BRIDGETT JACKSON (Dialect Coach) is a Dialect Coach, Accent Coach, Speech/Diction Coach and a certified Speech-Language Pathologist. She is delighted to be the dialect coach for *The Great Privation*. She was a professor of voice, speech and dialects at Muhlenberg College, and was a guest lecturer with the Stella Adler Studio of Acting. She holds a Master of Science degree from Howard University, with a specialization in dialects and accents. Some of her film and episodic credits include *I Wanna Dance With Somebody* (Sony Tristar), *Black Cake* (Season 1, Hulu), *The Equalizer* (Season 1, CBS), *Never Let Go* (Lionsgate), *The Last Days of Ptolemy Grey* (Apple TV+), *Winning Time* (HBO), and *Random Acts of Flyness* (HBO). Some of her theater credits include *Ain't No Mo'* on Broadway, *Cullud Wattah* with The Public Theater in New York, NY and *Cost of Living* (2018 Pulitzer Prize Winner) with The Fountain Theatre in Los Angeles, CA. She was the Dialect Coach with The Baker Theater at the Muhlenberg College Department of Theatre and Dance for *A Raisin In The Sun*. Each experience has shaped her view of the world in new and exciting ways.



SIERRA YOUNG (Intimacy & Fight Director) is a Helen Hayes nominated violence & intimacy director working in the DC/Baltimore area. Sierra is the Resident Fight and Intimacy Director for Baltimore Center Stage and Mosaic Theater Company in DC. She is an active member of the SAFD, IDC, and SDC. Recent choreography credits include: *The Age of Innocence*, *Jaja's African Hair Braiding* and *POTUS!* at Arena Stage; *Twelfth Night* at The Folger; *Apropos of Nothing*, *Hand to God*, *Merrily We Roll Along*, and *Sweat at The Keegan Theater*; *Sister Act* and *Little Shop of Horrors* at Ford's Theatre; *Spring Awakening* (Helen Hayes Nomination) at Monumental Theater Co; *Cullud Wattah*, *Confederates*, *One in Two*, *the Till Trilogy* et. al. at Mosaic Theater; *Paradise Blue*, *The Scenarios*, *Downstate*, and *The Colored Museum* at Studio Theater; *Frankenstein*, *King Lear* (Helen Hayes Nomination) and *Red Velvet*

at The Shakespeare Theater Company; *Porgy and Bess* at The Washington National Opera. Website: sierrayoung.org



GISELA ESTRADA (Associate Scenic Designer and Lobby Design) is a Salvadoran passionate artist, designer and storyteller who loves to collaborate and bring a new and fresh perspective to the table. Gisela's recent credits include *Covenant* (Theater Alliance, Helen Hayes Winner for Outstanding Scenic Design), *Botiquín de Boleros* (Gala Hispanic Theater), *Faithless* (Washington Stage Guild), *Twelfth Night* (Prince George Community College), *The Trans-Atlantic Time Traveling Company* (Theater Alliance), *Passing Strange* (Portland Playhouse), *Orlando Paladino* (A.J. Fletcher Opera Institute), *Saturday Night Fever*, *Chicago* (Onstage – El Salvador), *Aladdin Ballet* (Macholah – El Salvador). She holds an MFA in Scenic Design from the University of North Carolina School of the Arts. @giseestrada7



FE MIRANDA they/them/theirs (Assistant Stage Manager) was born and raised in Washington, DC and is of Puerto Rican and Ecuadorian descent. They are a stage manager, arts administrator, and musician with a passion for making art that is accessible to underrepresented groups. They believe the arts are community and creating spaces that allow for the people within those communities to feel safe, brave, and successful is an important part of any theatre experience. As a DC native, Fe is excited to be part of creating works that reflect the diversity of the city they grew up in. Their stage management credits include *Reefer Madness* and *In the Heights* (NextStop Theatre Company), and *Head Over Heels* and *Just Like Us* (George Mason University). Fe is a graduate of George Mason University, where they received a Bachelor of Arts in Music, with a minor in Arts Management.



JAIDA GILLESPIE they/she (Assistant Director) is a director and actor passionate about voicing tools of liberation and embracing community. They are thrilled to return to Woolly Mammoth as an assistant director. Their previous credits include *Comeuppance* [Woolly Mammoth Theatre Company], *Death on the Nile* [Arena Stage] and *Shutter Sisters* [1st Stage Theatre]. Directing credits include *The Pit* [District Fringe Festival], *A Full Table* (SR) [Shakespeare Theatre Co], *EMERGENCY* [Howard University] and *Ain't No Mo* (excerpt) [Apollo Theatre]. They hold a BFA in Acting from Howard University and studied at the British American Drama Academy.



AYSHA ZACKRIA (Assistant Dramaturg, Script Supervisor) is a queer Pakistani-American dramatist, writer, and musician who recently graduated with a BFA in Dramaturgy

from Carnegie Mellon University. She is currently the Lin-Manuel Miranda Family New Work and Artistic Producing Fellow at Woolly Mammoth Theatre Company. She was one of two Literary Fellows at the Eugene O'Neill Theater Center during their 2024 Summer programming. She dramaturged several Carnegie Mellon productions, including *You on the Moors Now*. The Kennedy Center American College Theater Festival awarded her the Region 2 Student Dramaturgy Award and named her a National Dramaturgy Fellow for her work on the production. She has written plays, most recently *Pillow Fortress*, *Proximity*, and *Natural Law*. Her playwriting accolades include a commission by Horizon Theatre Company and excerpt readings at Theater Alliance and City Theatre. During her five years as Script Editor at Lovewell Institute for the Creative Arts, she encouraged high school students to make their voices heard by devising works of musical theatre. Ayshazackria.com



LUKE HARTWOOD he/him (Props Supervisor) is a queer and disabled Asian American multimedia designer and artist working on unceded Nacotchtank land "Washington, DC". He specializes in designing original props, puppets, graphics, and videos. Recent credits include *fire work* at Theater Alliance; *Dodi and Diana* and *cullud wattah* at Mosaic Theater Company; *Hand to God* and *#Charlottesville* at The Keegan Theatre; *Finn, Through the Sunken Lands*, and *The Dragon King's Daughter* at The Kennedy Center; *Is God Is* at Constellation Theatre Company; *Problems Between Sisters* at Studio Theatre; *Off the Page* at Arts on the Horizon; *Las Hermanas Palacios*, *Baño de Luna*, and *Kumanana!* at GALA Hispanic Theater; *The Mountaintop* at Round House Theatre; *The Chosen* at 1st Stage; and *Angel Number Nine* at Rorschach Theatre. @lukehartwood lukehartwood.com.



ELI GOLDING (AVL Supervisor & Light Board Operator): is a multidisciplinary designer, artist, and technician. He has been making art and working in theatre for over 15 years, and holds a BFA in Theater Design and Technology from Syracuse University. As a designer and director, his work has been featured in Syracuse, Rochester, New York City, D.C., and Baltimore. Select credits include *It's A Motherf**king Pleasure* (Assoc. Lighting Design and LX Supervisor, WMTC), *Did My Grandfather Kill My Grandfather?* and *Side Effects May Include...* (Lead Electrician, CATF), *The Pocket Park Kids* (Scenic Design, NYCCT), and *Head Over Heels* (Lighting Design, SU Drama)



JESSICA UTZ (Costume Supervisor) is a DC based Costume Designer and Technician whose upcoming productions can be seen at Rorschach Theatre (Costume Designer: *So Late Into The Night*) and Perisphere Theatre (Costume Designer: *Silent Sky*) and whose work has also be seen at: Woolly Mammoth Theatre Company (Associate Costume

Designer: *The Comeuppance, Incendiary*); Theater J (Associate Costume Designer: *This Much I Know*); Signature Theatre (Assistant Costume Designer: *Play On!*); The Wilma Theater (Assistant Costume Designer: *The Half-God of Rainfall, Archduke*); Constellation Theatre Company (Assistant Costume Designer: *Orlando*); and as a stitcher, craftsperson, first hand, and tailor at Signature Theatre, Arena Stage, Round House Theatre, and many more. You can also see her work on Instagram @jessicautzcostumes



SYDNEY BRONAUGH (Wardrobe) is an artist, wardrobe technician, electrician, and lighting designer. They have been working in the DC area since 2022. Previous wardrobe credits include *Akira Kurosawa Explains His Movies and Yogurt* (with live and active cultures!), *Public Obscenities*, *My Mama and the Full-Scale Invasion*, *Babbitt* (Shakespeare Theatre Company), *English* (Studio Theatre), and *the Tempest* (Round House Theatre). They graduated with a

BA in Theatre from James Madison University in 2020. See their artwork on Instagram @soeurtleneck or at sydneybronaugh.com.



CLARISSA BRIASCO-STEWART (Lighting Programmer) is a lighting programmer and theatrical electrician based in the DMV area. After a year as the Electrics Fellow at Studio Theatre, Clarissa has gone on to work at Woolly Mammoth, Synetic Theater, Arena Stage, and Folger Theatre. Recent credits include programming Studio Theatre's 2024-2025 season, *Damn Yankees* (Electrician, Arena Stage), and *Dead Inside* (Takeover Lighting Supervisor, Woolly

Mammoth). You can find more of Clarissa's work at <https://cbriascostewart.wixsite.com/home>.

COURTNEY JOHNSON (Hair and Wig Technician) is a fashion and costume designer based in the Washington, DC area. She has worked with Arena Stage on multiple productions as a dresser and draper, providing backstage wardrobe support, alterations, and quick changes. Her design credits include *Shakespeare in Love* with The Theater Lab, where she served as costume designer. With a background in fashion design and over three years of theatre experience, Courtney brings a love of craftsmanship, detail, and storytelling to her work on *The Great Privation*.



YARITZA PACHECO (Scenic Charge Artist) is excited to return to Woolly! Previous sets she has painted include: *My Mama and the Full Scale Invasion*, *Public Obscenities*, *The Sensational Sea Mink-ettes*, Second City's *Dance like Black People Are Watching*, and *Akira Kurosawa Explains His Movies and Yogurt*. Yaritza is a multidisciplinary artist in sound and set design. Her talent is recognized with Best Set Design (Helen) Award for her work on *tick, tick...BOOM!*

at Monumental Theatre Company. @yesterdayspresen.



MOLLY JANE BRENNAN She/Her (Sound Board Operator) is thrilled to be returning to Woolly after being the Lighting Supervisor for *Dead Inside*. Molly has worked as a technician for College Light Opera, Des Moines Metro Opera, Shakespeare Theatre Co., and New York Circus Project. Her debut play *The River* was read at American University in April. She had the pleasure of being voted “most likely to be found playing Tetris at the bar” in 2025.

MJ can be found at www.mjbtheatre.com and through her Substack Column “Who’s Afraid?”

ELLI RANSOM she/her (Sound Supervisor) will be making her Woolly debut as Sound Head. As an experienced sound technician and engineer she hopes to bring a positive and fierce can-do attitude to the theatre arts! Recent notable works are as Mix Engineer: *American Idiot in Concert* at Monumental Theatre Company; *Hedwig and the Angry Inch*, *You’ve Got a Friend: Women Singer/Songwriter Cabaret*, *Job* at Signature Theatre. Assistant Sound Engineer: *The Untitled Unauthorized Hunter S. Thompson Musical*, *In The Heights*, *A Funny Thing Happened On The Way To The Forum* at Signature Theatre.



MAKAYLA BECKLES (Stage Manager) is a Maryland based Stage Manager. Select regional credits include: *Akeelah & the Bee*, *The Hot Wing King*, *Pride & Prejudice*, *Young Playwrights Festival* (Baltimore Center Stage), *Long Way Down*, *Olney Outdoors*, *The Most Wonderful Time of the Year* (Olney Theatre Center)



SAMBA PATHAK (Cover Assistant Stage Manager) is a proud Nepali-American arts administrator, marketer, producer, and award-winning stage manager based in the DMV. DC AREA: *Jesus Christ Superstar* (Stage Manager, Workhouse Arts Center), *The Last Martyr* (Touring Stage Manager, Imagination Stage), *A Christmas Carol* (Stage Manager, Chesapeake Shakespeare Co), *Frozen* (PA, Olney Theatre Center), *In the Heights* (Sub ASM, NextStop Theatre). REGIONAL: *Little Shop of Horrors* (ASM), *The Play That Goes Wrong* (Stage Manager), *The Hunchback of Notre Dame* (PSM). UPCOMING: *Orlando* (Stage Manager, Georgetown University), *St. John’s The Baptist* (Production Manager, IN Series), *Appropriate* (ASM, Olney Theatre Center), *Carla Hall: Please Underestimate Me* (ASM, Olney Theatre Center). EDUCATION: MA Arts Management and BA Theatre, George Mason University. Samba is the Administration and Operations Director at Theater Alliance, where he is actively working on their production season. Special thanks to my friends and family for supporting my artistic journey. Onto the next theatrical endeavor! Enjoy the show!! @SambaPathak | SambaPathak.com

BLACK LIFE ASTRIDE THE GRAVE

Harriet A. Washington, MA

The Great Privation (How to flip ten cents into a dollar) by Nia Akilah Robinson very engagingly uses grave robbing as a timeless trope for the persistent bodily appropriation that has marked African Americans' lot for most of our nation's history. Black people did not own their own bodies during chattel enslavement, and this dispossession has cut a wide swath through our culture, history, society, and medical status. From being forced into research to being robbed of the ability to accept or reject treatment to being displayed rather than treated in medical venues and hospitals, this history culminated in Black bodies being selectively targeted and stolen from often-segregated cemeteries for use in medical research. Thus, our bodies served as medical training material for anatomical dissection as part of education and treatment—from which Black people were systematically barred.

Only recently has the medical canon acknowledged the pervasiveness and racialized nature of graverobbing in the mainstream historical record. *The Great Privation (How to flip ten cents into a dollar)* goes far beyond entertainment to enrich our understanding of this critical history in a manner that historical tomes and ethical arguments have failed to do.

Race-targeted graverobbing was long dismissed as paranoid “old wives’ tales” or “urban legends.” However, thanks to groundbreaking historians, no one can now deny the events decried in *The Great Privation*. Modern research confirms what we have long believed to be true, including my own work *Medical Apartheid* and Michael Sappol’s revelatory book *A Traffic of Dead Bodies*. For example, Robert L. Blakely and Judith M. Harrington’s *Bones in the Basement* details the discovery of a cache of 9,800 mostly African American bones secreted under the Medical College of Georgia’s old anatomy laboratory between 1835 and 1912. The multidisciplinary and multiracial scientific team found that 75 percent of the bones came from Black bodies of the Cedar Grove Cemetery, although Black people constituted only 42 percent of Augusta’s population.

The Medical College of Georgia was no anomaly. Throughout the United States, Black bodies were targeted by design. In fact, schools in many cities, including Charlotte, Philadelphia, and New York, placed newspaper advertisements to assure the white populace that only Black bodies would be appropriated in this manner. In 1831, the South Carolina Medical College advertised, “No place in the United States offers as great opportunities for the acquisition of anatomical knowledge. Subjects being obtained *from among the colored population* [emphasis mine] in sufficient numbers for every purpose, and proper dissection carried on without offending any individuals in our community!”

Southern medical schools also conducted a brisk business in selling purloined Black bodies to Northern schools. When his source of Black bodies became unreliable, Dr. John Warren of Harvard Medical School successfully made the case for moving the school from the university's home base in Cambridge across the Charles River to Boston, where it could avail itself of cadavers from the poor Black and white denizens of the almshouse.

In New York City, when emboldened medical students dared to turn their grave-robbing attentions from the Negroes Burying Grounds to the white cemeteries of Trinity Church, five thousand rioters stormed New York Hospital in the two-day Doctors' Riot of 1788, pillaging Columbia Medical School and assaulting physicians in retaliation for disturbing the eternal rest of white New Yorkers. Black communities protested graverobbing, too, but to little avail due to chattel slavery and the lack of legal protections. As the editors of *Freedom's Journal*, the nation's first Black newspaper, wrote in 1827, the year slavery was abolished in New York, "We wish to plead our own cause... too long have others spoken for us." In *The Great Privation*, Nia Akilah Robinson allows these voices, spread over time and crises, to speak for themselves.

These newspaper accounts and other historical documents paint a damning portrait of medical violence and show the need for a historical and ethical reckoning. Robinson's play makes this reckoning possible by adding nuanced layers to our understanding, which these isolated documents fail to provide. This brings us to one of the most important revelations of *The Great Privation*: the critical importance of discerning for ourselves what such medical violence means and how best to not only survive, but to thrive, in its wake.

The importance of this achievement cannot be exaggerated. From scholars who have chosen to downplay or to even deny the centuries of abuse to more recent, sometimes well-meaning but ill-informed scholars in the "white savior" mode who have sought to decry it, much import and complexity has been lost. It is critically important for us to speak for ourselves in this arena of medical history where anyone without a terminal degree has been denigrated and excluded from such conversations, even when those conversations center on our own communities and welfare.

The Great Privation restores nuance and ethical power to the historical perspective, even as it warmly entertains and informs, interjecting unexpected humor. Robinson's constant evocation of time, from the summoning of ancestors to the relentless ticking of an onstage clock, to say nothing of the persistent dialogue between the historical and contemporary, reminds us that this persistent medical violence remains alive in the memories and in the rich oral histories of African Americans. While history may have belatedly acknowledged it, we have always understood its larger, dire meanings, and *The Great Privation* expands upon this tradition brilliantly in our postmodern era.

Harriet A. Washington, MA is a medical ethicist and prolific writer known for her seminal work *Medical Apartheid*. She currently teaches Bioethics at Columbia University.

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 the Interim Artistic Collective 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.

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 outgoing **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.



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

[MARIA MANUELA GOYANES cont.]

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 cont.]

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.

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Pepco, an Exelon
Company

Share Fund

Sherman Fairchild
Foundation

The Shubert
Foundation

TD Charitable
Foundation

The Terrence McNally
Foundation

The Venable
Foundation

Venturous Theater
Fund of the Tides
Foundation

Weissberg Foundation

RADICALS: \$10,000+

Anonymous (2)	Nancy Hartsock	Kaiti Saunders & Rob Colenso
Sunny Scully & Bill Alsup	Chas Hausheer	Evelyn & Scott Schreiber
Donna Ari	Carla & Jamie Hine	David Sharman
Mark & Cindy Aron	Sari Hornstein	Edward Starr & Marilyn Marcossan
J. Chris Babb & James Martin	Beth & Mike Kasser	Barbara L. Strack
Janice Bashford	Rosemary King	Versus Equity
Susan & Dixon Butler	Arlene & Robert Kogod	Amy Weinberg & Norbert Hornstein
Ted Coltman	Vinca & David LaFleur	Wilke Family Foundation
David S. Cohen	Gerardo Luna	Judy & Leo Zickler
Louis & Bonnie Cohen	Cathy MacNeil-Hollinger & Mark Hollinger	The Zients Family Foundation
Jeffrey P. Cunard	Joan & David Maxwell	
Jane & Nathan Fishkin	Malcolm McCluskey	
Michael Fitzpatrick & Miriam Gonzales	Pete Miller & Sara Cormeny	
David Frederick & Sophia Lynn	Douglas Nevin	
The Galena-Yorktown Foundation	Liz Norton	
	Virginia Prange	
	Julie Rios	

REVOLUTIONARIES: \$1,500-\$9,999

Anonymous (3)	Systems, Inc.	Avani Gala
Paola Allais Acree & Alexander Acree	Mary Pat Davis & Wesley Callendar	Jinny & Mike Goldstein
Jim Asp & Perry Streidel	Lear Debessonnet	Maria Manuela Goyanes
Logi Bergmann Eisson	Sheryl & Rick Donaldson	Lee Granados
Colin K Bills	Rickie Eatherly	Samantha Green
Conici Blount	Marietta Ethier	Greene-Milstein Family Foundation
Thomas L. Bowen	John Evans	H Rubenstein Family Charitable Foundation
Michael L. Burke & Carl Smith	Marie Fennell	Laura Hart
Community	Abby Paige Fenton	Taylor Hartley
	Rob Finn & Dan Shaver	John & Margaret Hauge
	Sandra Fitzpatrick	Linette S. Hwu

REVOLUTIONARIES: \$1,500-\$9,999 (CON'T)

Marie Johns	Kristine Morris	Linda W. Sorkin
Hugh & Caroline Kaplan	Carl & Undine Nash	Sterling Speirn
Kay Kendall & Jack Davies	Sue Henry & Carter Phillips	Daniel H. Squire, in honor of Chris Babb
Eugene & Dale Kenney	Judy Pomeranz	Janet Stone
Barry Kropf	Barbara & Shelly Repp	Ralph and Bobbi Terkowitz
Marcel C. La Follette & Jeffrey K. Stine	Jill & Rick Robinson	Marc Thompson
Jenny & Chuck Lawson	Sabrina Rose-Smith	Cameron Tommey
Sherry Marts & Lawrence Haller	Irene Roth & Vicken Poochikian	Vanguard Charitable Endowment Program
Heather McDonald	Josh Lehrer & Jeffrey Seller	Bruce & Debby Vivari
Harriet McGuire	Howard Shalwitz & Jeanette Reitz	Gloria Weissberg
The Marigold Effect	Share Fund	Joan S. Wessel
Marianne M. Mills & Steven A. Mills	Craig Pascal, in memory of Victor Shargai	Gregory A. Williams
Sara Mindel & Jennifer Segovia	Pat Murphy Sheehy Playwrights Fund	Beverly & Christopher With
The Honorable Mary Mochary	Jayne Sherman	Barbara & Paul Wolfand
Lushaé Cook & Christopher Montgomery, in honor of Rachel Montgomery	Peggy & David Shiffrin	Patricia Woolsey
	Jeffrey Slavin	E & B Family Trust
	Leslie Sloane	

RISK-TAKERS: \$300-\$1,499

Anonymous (2)	Eli & Virginia Grace Cohen	Tracy Fisher
Emika Abe	John Crenshaw	Terry Fletcher
Eleanor Acheson	Daryl & Steven Roth Foundation	Alison Flynn
Stuart and Ben Allen	Lorita Evans	Mary Candace Fowler & Robert Brookhiser
Anonymous	Peter Evans	Jonathan Fraser & Julia Walther
Mary Barnes	Jody Falco & Jeffrey Steinman	Elizabeth & Paul L. Friedman
Nan Beckley	Robert Falk	Barry & Mary Ann Fulton
Bowen Billups	The Manny and Ruthy Cohen Foundation	Donald Gatlin
Marvin Bowser		
John Chester		

RISK-TAKERS: \$300-\$1,499 (CON'T)

Nancy Gibbs	Lauren S. Kogod and David Smiley	Michael Ramirez & John Ralls
Marguerite Godbold & Steven Bershader	Leslie S. Kogod	Sam & Nancy Raskin
John Goodman	Paul & Jill Levine	Sam Roberson & Ted Buckley
Bridget Grier	Thomson Ling	Setsuko Rosen
Jeffrey H. Grotte	Samuel Lopez	Steven M. Rosenberg & Stewart C. Low
Sushma Gupta	Susan & Daniel Mareck	Eric Ruffin
Anne Hall	Robin Cantor & Mark Mason	Richard Tucker Scully & Lee A. Kimball
Florence & Peter Hart, in honor of Howard Shalwitz	Anna Therese McGowan	Dan Shaheen
Casey Hayes Deats	Phil Mendelson	Conor Shea
Kirby Heller	Jeffrey Menick	David Skillman
Teri Hoffman	Victor & Wilhelmine Miller	Peggy Sparks
Melane K. Hoffmann	Martha Newman	Larry Stuebing & Lois Berlin
Mary G. Holt	Manuel Oliver	Scott Suchyta
Independent Charitable Gift Fund	Jean E. Osburn	Jeffrey Swers
Janice John	Henry Otto & Judy Whalley	Erin Talkington
Christopher & Christina Junker	Margaret Pastor	Karen Thomas
Richard Kahn	Daniel Pattenden	Marc Thompson
Howard & Christine Kaufman	Norval Stanley Peabody	Stephano Tirado
Tori J. Key	Nancy & Vincent S. Radosta	

IN-KIND

American Combustion Industries	Kimberly Douglas
Google	Ralph & Bobbi Terkowitz

AMBASSADOR PROGRAM

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

Rachael Albert

Eva Barrie

Alana Beasley

Robbie Champion

Jazzmin Crawley

Pete Danelski

Maunica Devi

Ankur Garg

Bridget Grier

Justyn Hintze

Ngozia Hunter

Kim Leonard

Toby Makowski

Bryanda Minix

Daniel Pattenden

Rachel Sauer

Brad Teague

Uchenna Ukonu

Frankie V

Kathleen White

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



Rose: You Are Who You Eat photo by Teresa Castracane



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 and Howard University.

And so, so much more!

SUPPORT WOOLLY TODAY!

To learn more about making a gift to Woolly Mammoth or to take advantage of our NEW benefits, please contact our Development Department by calling **202-312-5276** or email us at **development@woollymammoth.net**.

Thank you for making our work possible!





BECOME A MAMMOTH FOREVER:

Arranging a planned gift to Woolly Mammoth today is a special way to ensure your legacy and have a long-term impact on the theatre even after your lifetime. We are here to provide resources and ensure that making a planned gift to Woolly Mammoth is as seamless as possible.

WOOLLY MAMMOTH CAN ACCEPT PLANNED GIFTS IN THE FORM OF:

Bequests:

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

Retirement Plan:

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

Life Insurance Name:

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

Charitable Trust Gifts:

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

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

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

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

—Donna Ari, Mammoth Forever



MAMMOTH FOREVER: A PLANNED GIVING INITIATIVE

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

Donna Ari

Jim Asp & Perry Streidel

J. Chris Babb & James Martin

Susan Barrett

Nan Beckley

Elizabeth & Paul L. Friedman

Renee Gier

David Gorsline

Nancy A. Hartsock

Linette S. Hwu

Gene & Dale Kenney

Thomas M. Leahey

Karen Lefkowitz & Allen Neyman

Jean E. Osburn

Amy Phillips

Julie F. Rios

Evelyn & Scott Schreiber

Howard Shalwitz

Linda W. Sorkin

Marvin F. Weissberg

To learn more about how to make a planned gift, please contact our Development Department by calling 202-312-5276 or email us at development@woollymammoth.net



THE WORD ON C1

Company One Theatre builds community at the intersection of art and social change.

Founded in 1998, Company One has situated itself as a home for social justice and artistic excellence by connecting Boston's diverse communities through live performance, the development of new plays and playwrights, arts education, and public engagement programming. By establishing a dedicated space for marginalized and alternative narratives to thrive and working with partners and collaborators across the city, Company One has become a local leader in the ongoing conversations that continue to define the era of social change in contemporary America.

"COMPANY ONE THEATRE PUSHES THE BOUNDARIES OF NARRATIVE WITH A FOCUS ON MARGINALIZED STORIES, AND HAS PROBABLY DONE MORE THAN ANY OTHER INSTITUTION TO BRING NEW AUDIENCES TO BOSTON THEATER."

— AMELIA MASON, WBUR


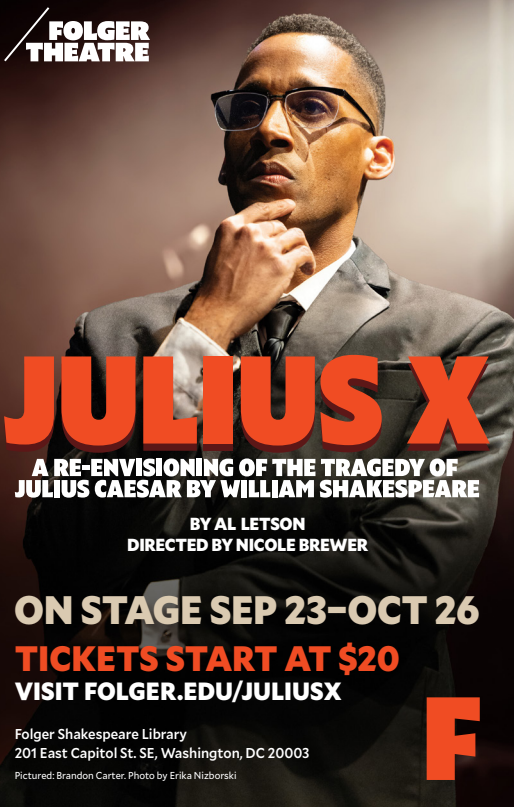


COMPANYONE.ORG

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MISSION AND
PROGRAMS!



Errol Service Jr. in *The Boy Who Kissed The Sky*. Photography by Erin Crowley

JULIUS X

A RE-ENVISIONING OF THE TRAGEDY OF JULIUS CAESAR BY WILLIAM SHAKESPEARE

BY AL LETSON
DIRECTED BY NICOLE BREWER

ON STAGE SEP 23-OCT 26

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201 East Capitol St. SE, Washington, DC 20003

Pictured: Brandon Carter. Photo by Erika Nizboriski


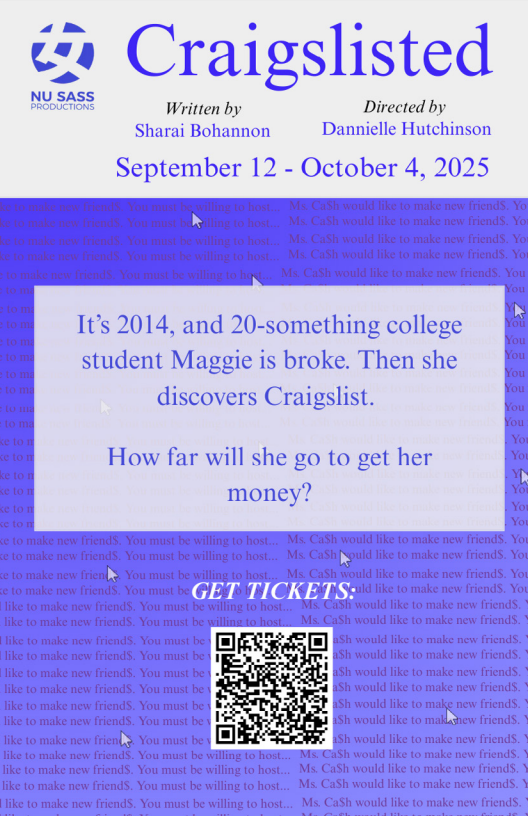



THE DRAGON

BY EVGENY SHVARTS

9/25-10/19

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WWW.SPOOKYACTION.ORG

Written by
Sharai Bohannon

Directed by
Dannielle Hutchinson

September 12 - October 4, 2025



Please contact Josh Feldman
josh.feldman@woollymammoth.net





pepcoSM

AN EXELON COMPANY



Investing in Local Arts for All

Artists and performers fuel our imagination, inspiring us to dream bigger. We champion equitable access to the arts, partnering with organizations like the Woolly Mammoth Theatre Co. to ensure everyone can experience the vibrant local arts and culture Washington, DC has to offer.

[pepco.com](https://www.pepco.com)

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THE GREAT PRIVATION

(How to flip ten cents into a dollar)

WOOLLY
HIT

COMPANY
ONE
THEATRE