

★ SASHA VELOUR ★



“TRAVESTY”

MAR 24–APR 19

WOOLLY  
MAMMOTH

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Filming, recording, or taking photographs of this performance is allowed! We just ask that you silence your cell phones and make sure your camera's flash is disabled.



**EFFECTS WARNING**  
Flashing lights, theatrical smoke, haze, and a clove cigarette are used in this production.

By attending this performance, you consent to the use of your voice and/or likeness in audio or video recordings that may be captured during the show. These recordings may be used by Woolly Mammoth Theatre Company or the artist for artistic or promotional purposes.

## 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*

## A NOTE FROM REGGIE



Though its roots trace as far back as the origins of theatre itself, drag and other forms of queer performance have become some of the most prolific fonts of popular culture since Jenny Livingston's landmark 1991 documentary *Paris is Burning* shined a necessary, albeit exploitative, light on an underground sub-culture thriving outside of society's margins on the west side of Manhattan. But, beneath the wigs, incredible makeup, stunning

fashions, and jaw-dropping performances, drag's ability to conjure a sense of wonder is chief among its most potent, and subversive, superpowers.

Years before the rose petal reveal heard 'round the world, I first encountered the creative genius that is Sasha Velour in the since closed Bizarre Bar in Bushwick. As her number finished, I leaned over to my friend and whispered, "Why do I feel like I just learned something?" Sasha's work, joyfully crafted and rigorously researched, has always lived at the intersection of entertainment and enlightenment and *Travesty*, her latest creation, is no different.

A loving homage to a lineage of characters who have sought safety inside the sequined embrace of drag, *Travesty* is a reminder that our most ingenious culture-makers are often our most vulnerable. That every "Yas Queen" and tongue pop is a radical refusal to be silent, silenced, or ignored. That more than just our attention, our admiration, or our tips, we owe drag performers our protection.

It is such a pleasure to host the world premiere of Sasha Velour's *Travesty*. I hope you revel in the worlds created by one of the greatest performance artists of our time. I hope your spirits are lifted and that you leave the theatre with a sense of wonder — at the virtuosity of what you just witnessed and wonder at how to protect this art form and queer spaces like Bizarre from being forced back into the margins and the shadows.

Whether this is your 1<sup>st</sup> or 500<sup>th</sup> show at Woolly Mammoth, thank you for coming to the theatre. I'm so excited to begin my journey as Woolly's newest Artistic Director, and I look forward to many more nights of sharing extraordinary stories just like this one side by side with you.

*Reggie D. White*

**Reggie D. White**  
ARTISTIC DIRECTOR



**WOOLLY MAMMOTH THEATRE COMPANY** presents

**REGGIE D. WHITE**  
ARTISTIC DIRECTOR

**KIMBERLY E. DOUGLAS**  
MANAGING DIRECTOR

# SASHA VELOUR

# “TRAVESTY”

WRITER, DIRECTOR, AND VIDEO DESIGNER

**SASHA VELOUR**

SCENIC, LIGHTING, AND  
PROJECTION DESIGNER

**COSETTE “ETTIE” PIN**

COSTUME DESIGNERS

**GLORIA SWANSONG**

**DIEGO MONTOYA**

**ANDRES CABALLERO**

**JAZZMINT DASH**

**PIERRETTA VIKTORI**

**MISTYCOUTURE (CORSETRY)**

**ROBERT SORRELL (JEWELRY)**

SOUND DESIGNER

**PALMER HEFFERAN**

WIG DESIGNERS

**JOHN NOVOTNY**

**BRYAN GONZALEZ**

**ZENOBIA TEAGUE**

STAGE MANAGER

**SARAH CHAPIN**

DRAMATURGY

**AMANDA CULP**

**SONIA FERNANDEZ**

PRODUCED BY HOUSE OF VELOUR  
SASHA VELOUR AND JOHNNY VELOUR, FOUNDERS

BLACK SCREENS PROVIDED BY CARBON BLACK TECHNOLOGY

## CREW + PRODUCTION TEAM

DIRECTOR OF AMERICAN SIGN LANGUAGE ..... NICK HOHRMAN  
 ASSOCIATE LIGHTING DESIGNER ..... SCOTT MONNIN  
 ASSOCIATE SOUND DESIGNER ..... JEFFREY SALERNO  
 ASSOCIATE PROJECTION DESIGNER ..... SEAN PRESTON  
 ASSISTANT SOUND DESIGNER ..... LEVI MANNERS  
 CALLING STAGE MANAGER ..... FE MIRANDA  
 WARDROBE AND COSTUME SUPERVISOR ..... MONICA LYNCH  
 LIGHTING SUPERVISOR, A/V BOARD OPERATOR ..... ELI GOLDING  
 VIDEO LEAD ..... LENORA GANT  
 AUDIO LEAD ..... SEBASTIÁN HERNÁNDEZ  
 FOLLOW SPOTLIGHT OPERATOR ..... BRIANA PADGETT  
 LIGHT BOARD OPERATOR ..... SYDNEY BRONAUGH  
 LIGHTING PROGRAMMER ..... SUSANNAH CAI  
 RUN CREW ..... NICOLE LUTZ, ZOE ZIEGFELD  
 STITCHERS ..... JESSICA UTZ, KATIE STOMPS  
 STAFF CARPENTERS ..... LILY ANGLIN, MICKEY CAPPIELLO  
 SCENIC CHARGE ..... MISHA RODRIGUEZ  
 CARPENTERS ..... ALEXANDRA LOPEZ, GRACE DUGGAN, ANDY REILLY,  
 EZRA ORMSBY, AMEER MUHAMMAD, CAIYA HARGIS,  
 NYAH BENNETT, KAITLYN DORSEY  
 ELECTRICIANS ..... MOLLY JANE BRENNAN, MARCUS L. MAIA,  
 JASPER WEYMOUTH, TONI RACHAL,  
 CLARISSA BRIASCO-STEWART, SUSANNAH CAI,  
 SEBASTIÁN HERNÁNDEZ, FE MIRANDA

## VIDEO CREDITS

A HOUSE OF VELOUR PRODUCTION

DIRECTOR ..... SASHA VELOUR  
 PRODUCER ..... JOHNNY VELOUR  
 ASSOCIATE PRODUCER ..... NICOLE LUTZ  
 EDITORS ..... SASHA VELOUR, COSETTE "ETTIE" PIN,  
 VINICIUS TARTARO, STEPHEN MANERI

DIRECTORS OF PHOTOGRAPHY ..... PETER TRILLING, METTIE OSTROWSKI  
 ANIMATORS..... LIZZI AKANA, JESSICA MILAZZO,  
 LEE FRIEND ROBERTS, ROMANE WACH  
 CAMERA ASSISTANT.....DAH'VIELLE LUCAS  
 CHIEF LIGHTING TECHNICIAN ..... KEVIN HUNT  
 ASSISTANT LIGHTING TECHNICIANS... BOBBY PECARIFIC, DOUG PEARSON  
 SCENIC MINIATURE ARTISTS..... JANELLE KRONE, ANDREW BELLAMO  
 JEREMEY KLEUMDT, MOLDS AND CASTING  
 MINIATURE LIGHTING TECHNICIAN ..... COSETTE "ETTIE" PIN  
 ACTORS.....JAMES LILLAN, NICOLE LUTZ, REINA NOBUENA,  
 SALLY SHAW, JOHNNY VELOUR,  
 ANDREW VITOVICH, ZOE ZIEGFELD  
 WARDROBE SUPERVISOR.....MONICA LYNCH  
 LOCATIONS.....BUTTERTREE STUDIOS, EAST HANOVER, NJ  
 BIZARRE BUSHWICK STUDIOS, BROOKLYN, NY  
 NEW JERSEY PINE BARRENS  
 SPECIAL THANKS.....DEBORAH STEINBERG, MARK STEINBERG



## ARTIST BIO



**SASHA VELOUR** (Performer, Writer, Director, and Video Designer) is the creator and host of *NightGowns*, running for over 10 years in New York City—considered one of the best drag shows of all time.

Her first one-person show, *Smoke & Mirrors* (2019–2022), toured to 90 theaters around the world, including the Folies Bergère and the London Palladium. Her second, *The Big Reveal* (2023–2025) toured to 63 theaters, with hit runs at Steppenwolf, La Mama, and Berkeley Rep. Critics wrote: “Velour is an artist, through and through, and [*The Big Reveal*] feels the beginning of a larger and genre-bending body of work.” (*SFist*) And “[*The Big Reveal*] redraws the boundaries of drag and theater.” (*SF Chronicle*)

Her namesake production company, House of Velour, has produced live shows and video for HBO, Quibi, NY Fashion Week, MAC Cosmetics, Audible, Lyft, Absolut Vodka, LaJolla Playhouse, and more. House of Velour has been praised as “disrupting the business of drag” (*Fast Company*) for its artist-driven, transparent, and multi-disciplinary approach.

In 2023, Velour released a best-selling book, *The Big Reveal: An Illustrated Manifesto of Drag*, which explores the untold history of drag, interwoven with stories from her life as a young queen (*Harper*, 2023).

In 2017, Velour gained international attention when she competed on and won the 9th season of *RuPaul’s Drag Race*, the same year the competition won its first Emmy. Her finale lip-sync to “So Emotional” (Whitney Houston) increased streams of the song by 500%.

In 2020, she executive-produced her own limited TV series, an adaptation of *NightGowns* directed by Sophie Muller and co-produced by The Documentary Group, which received a RealScreen Award and was hailed as one of “the most life-affirming shows you could find on any platform” (*NY Times*). In 2023, Sasha joined the cast of HBO’s Emmy and Peabody Award-winning *We’re Here*, which was nominated for two Critics Choice Real TV Awards, Best Ensemble Cast and Best Structured Unscripted Series (won). In 2025, she served as a head judge on *King of Drag*, the first televised Drag King competition in history.

As an illustrator and designer, Sasha has produced several comic books, and an anthology about drag called *Velour* (2013–2018). She drew the Google Doodle for Marlene Dietrich in 2018, and created a self-portrait for the cover of *The New Yorker* in 2023.

# WILLIAM DORSEY SWANN

## D.C.'s History of Queer Resistance and Having a (Drag) Ball

BY AYSHA ZACKRIA

Washington, D.C. has a higher percentage of queer residents than any of the fifty states, so it is unsurprising that its drag scene is fierce and thriving.<sup>1</sup> Drag exists in many forms in the District, from ubiquitous events like bingo, story hour, and brunch shows to Capital-specific traditions like the High Heel Race and the Miss Adams Morgan Pageant. Throughout the 20<sup>th</sup> century, the popularity and tolerance of drag had ebbed and flowed. It was eventually catapulted into the mainstream by RuPaul's rise to stardom in the 90s and further cemented itself in the cultural zeitgeist with the first season of Drag Race, which aired in 2009. The art form has an international presence with queens in every corner of the world, and we have a local icon, perhaps the nation's first self-proclaimed drag "queen," to thank.

William Dorsey Swann was born into slavery in Hancock, Maryland less than a year before the Civil War began. After the end of the war, Swann's parents stayed in Hancock and bought a plot of land to farm. Swann eventually moved to Washington, D.C. looking for a higher paying job to send money back to his family.<sup>2</sup> In the city, Swann found work, and he also found solidarity and friendship among other young, queer, formerly enslaved men.<sup>3</sup>

Between 1866 and 1901, D.C.'s Black community hosted an annual Emancipation Day Parade. Among the uniformed veterans and militia groups marching, there were beautiful, crowned Black women called the "Queens of Liberty." They represented the newfound freedom of formerly enslaved people. Swann admired the elegance and confidence of these women and adopted the title of "queen" for himself.<sup>4</sup>

Starting in 1882, Swann hosted annual secret balls where he and other queer Black men would be "stylishly dressed" in "elegant female attire."<sup>5</sup> These balls became known as "drags," a word of unknown origin from queer slang. It was possibly derived as a contraction of the term "grand rag" — popular shorthand for masquerade balls — or as a reference to the participants' gowns dragging on the floor as they danced. Swann held an esteemed place in the community because of his role in organizing

the drag balls, and Swann's social circle used the title "queen" for him endearingly. His brother Daniel, a tailor, got involved by making gowns, and went on to dress D.C.'s queer community until his death in the 1950s.<sup>6</sup>

When an 1887 ball was raided by the police, *The Washington Critic* reported on these outfits in minute detail: "They nearly all had on low neck and short sleeve silk dresses, several of them with trains. They all wore corsets, bustles, long hose and slippers, and everything that goes to make a female's dress complete."<sup>7</sup> Swann and five others were arrested. A large crowd of spectators gathered to watch as the police escorted Swann and his friends to jail. The next year, Swann held a ball in a house at the corner of 12<sup>th</sup> and F St NW in modern-day Penn Quarter. When the police arrived, Swann physically held off the officers so his friends could escape through the windows. *The National Republican* ran a mocking article titled "'The Queen' Raided."<sup>8</sup>

Swann dared to host increasingly extravagant balls every year, despite the danger and repeat arrests. Legal disruptions came to a head in 1896 when Swann was charged with "keeping a disorderly house," a euphemism for running a brothel. Although the charge was false, Swann was taken to jail to serve a ten-month sentence. He submitted an application to be pardoned by President Grover Cleveland, which became the first documented legal defense of the queer community in the United States. Swann's petition had thirty signatures from the community and argued that prison conditions were causing his worsening health. Cleveland denied the application.<sup>9</sup> After serving his sentence, Swann returned to his family in Hancock, Maryland, where he lived until his death in 1925. After his death, Hancock officials burned down his house, destroying everything inside.<sup>10</sup>

Despite constant attempts to erase the experiences and legacies of queer Black folks, they live on. Every time someone uses the term "drag queen," they are, knowingly or unknowingly, invoking Swann. We must also give Channing Gerard Joseph his flowers for the investigative journalism that brought this history to light in 2015.<sup>11</sup> Because of Joseph's efforts, we can understand and appropriately credit William Dorsey Swann's impact.

Since 2015, D.C. has begun to recognize Swann officially. Originally, Swann Street NW was named for Thomas Swann, a governor of Maryland and

pre-Civil War enslaver. In 2023, District council members rededicated the street in William Dorsey Swann's honor.<sup>12</sup> Washington, D.C. is proudly known as both a queer city and Chocolate City. William Dorsey Swann's story is one of many that makes the District what it is. Despite decades of injustice and erasure, the legacies of D.C.'s queer Black ancestors will live on, whether we're privileged to know their names or not.

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# CONNECTIVITY PROGRAMMING

Don't want the show to end? Concessions will be staying open after every performance so you can grab a drink, dance, and dive deeper into *Travesty*.

## A HOOTIN' FUN TIME

March 26, 6:30-8:30

Rehearsal Hall

Ready to have a hoot? Local drag icon Tara Hoot hosts a mix of DC trivia, performance, storytelling, and feel-good fabulousness!

Beloved for her campy glamour and sincerity, Tara Hoot knows how to have a good time. Happy hour pricing will be in effect so grab a cocktail and join us for some fun! [RSVP here.](#)

## DC DRAG:

### BIRDS OF A FEATHER

“THE SWANN” TOWN HALL  
IN PARTNERSHIP WITH  
CONNECTIVITY CORE  
PARTNER BLACK IN SPACE

March 29, 4-6:30pm,

@ Eaton Hotel, The Crystal

Join us for an interactive, call-and-response based Town Hall experience like no other! Bear witness to “The Swann,” a new contemporary chamber opera by award-winning composer, musician, and performer Tamar-kali, inspired by the life and times of William Dorsey Swann. A

formerly enslaved gender bending denizen of our nation's capital, Swann was the first known person dubbed a “queen of drag” and the first American on record to pursue legal and political action to defend the LGBTQIA+ community's right to gather. [RSVP here.](#)

## THE WOOLLY HORROR PICTURE SHOW

April 4, 10pm-11:30pm

Lobby

*Rocky Horror Revue* — Not seen on the Woolly Mammoth stage since 1990, get ready to do the Time Warp with fabulous drag queens, drag kings, and maybe even your grandma?! (Yes, she's invited to “come up to the lab.”) Witness DC Drag excellence as the show-stopping drag theatre group Highball Productions presents: The Woolly Horror Picture Show! Enjoy a full-length, all live, drag parody production of the beloved cult classic that'll leave you shivering with antic.....PATIION! [RSVP here.](#)

## DUPONT SOCIAL CLUB MIXER

April 5, after the matinee

In the Lobby

Cheers! Join Dupont Social Club, a vibrant part of Washington, DC's LGBTQ+ scene since 1988 and hosts of the Miss Adams Morgan Pageant, for a post-show mixer in Woolly's lobby after the April 5th matinee. There will be brunch samplings from the iconic Her Diner, good drinks, and even better company. Grab your ticket to the show and come ready to mingle!

## CHILDCARE MATINEE

April 12, 2pm

Rehearsal Hall & Workshop

In partnership with the National Children's Theatre, Woolly Mammoth will host a Childcare Matinee performance of TRAVESTY on Sunday, April 12 at 2pm. This childcare is for age groups 3-5 and 6-12 and will feature teaching artist led workshops while guardians enjoy the performance.

[Book tickets here.](#)

**For ages 3-5:** Participants are led through creative play exercises, a story drama activity, and an art project. Participants will receive a nut-free snack. Children must be potty-trained and able to use the bathroom independently. Limited to 12 participants.

**For ages 6-12:** Participants learn about performance and design fundamentals through engaging theatre games, collaborate with friends on improvised and/or scripted scenes, and create a theatrical design project. Participants will receive a nut-free snack. Limited to 20 participants.

*About National Children's Theatre: We champion research-based theatre education programs that help our kids shine. Based in Capitol Hill and serving schools and communities in the DMV, we offer camps, classes, and performance opportunities for ages 3-18. Learn more about us and why theatre education matters at [nationalchildrenstheatre.org](http://nationalchildrenstheatre.org)*

**FIND OUT MORE ABOUT CONNECTIVITY PROGRAMMING ON WOOLLY'S WEBSITE!**

# GOLDEN TICKET

*The Golden Ticket is Woolly's  
Wonka-inspired all-access pass!*

Golden Ticket holders see whatever they want  
whenever they want for a full year.

This year, treat yourself to  
all Woolly has to offer!

**TWO PRICE OPTIONS:** **\$250** OR **\$375**  
ACCESSIBLE PRICE GOLDEN PRICE

**WOOLLY  
MAMMOTH**

[ **25-26** ]  
SEASON

Part performance, part experiment,  
Woolly Mammoth Company Artist Justin Weaks  
invites audiences to join in creating a  
living record of our shared humanity.  
Presented in locations around D.C.

## A Fine MADNESS

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

**WOOLLY  
MAMMOTH**

MAY 30-JUN 28

[LEARN  
MORE](#)

## ABOUT WOOLLY MAMMOTH

The Tony Award®-winning Woolly Mammoth creates 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 cofounded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by Artistic Director Reggie D. White 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 risktaking 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



**REGGIE D. WHITE** (he/him) is the **Artistic Director** of Woolly Mammoth Theatre Company. He is an award-winning artist and educator whose international career spans almost two decades. His acting credits include Matthew López's Tony-winning epic, *The Inheritance, Goddess* (Public Theater) *Bayard Rustin: Inside Ashland* (People's Light), *I and You* (59E59), *Hundred Days* (New York Theatre Workshop), *The Luckiest* (La Jolla Playhouse), and *Macbeth In Stride* (American Repertory Theater). His directing credits include Atlantic Theater Company, The Public, The Repertory Theatre of St. Louis, and Indiana Repertory Theatre.

Reggie co-conceived *Lessons in Survival: 1971*, based on the iconic conversation between Nikki Giovanni and James Baldwin at Vineyard Theatre (NYT Critic's Pick). He also co-conceived and appeared in the digital anthology series of the same title (NYT Best of 2020). His play *In Case You Haven't Heard* premiered at Bay Street Theater and his play *Fremont Ave.*, which had its world premiere at Arena Stage, won the Edgerton New Play Award.

Reggie is a Vineyard Theatre resident artist, a founding member of the multigenerational theater collective The Commissary, and a founding company member with The Feast, a living-wage theatre company. Reggie is a recipient of the Colman Domingo Award, the TCG Fox Fellowship, the TBA Titan Award, and the RHE Artistic Fellowship, and an NAACP Theatre Award nominee. [www.reggiedwhite.com](http://www.reggiedwhite.com)





**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 THEARC as a Woolly Mammoth Connectivity Core 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.

# WOOLLY MAMMOTH STAFF

## LEADERSHIP

ARTISTIC DIRECTOR ..... Reggie D. White  
 MANAGING DIRECTOR ..... Kimberly E. Douglas  
 ARTISTIC DIRECTOR EMERITUS..... Howard Shalwitz

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 GENERAL MANAGEMENT CONSULTANT.....Anne Ciarlone  
 EXECUTIVE CONSULTANT .....Jeremy Landes  
 LEAD SALES ASSOCIATES..... Alexandria Grigsby, Kara Harrison, William Lorenz  
 BOX OFFICE SUPERVISORS ..... Kara Harrison, Ngozia Hunter, William Lorenz,  
 Anecia Inbornone, Macayla Smith, William Maedel III, Myra Cruz  
 BOX OFFICE ASSOCIATES ..... Ngozia Hunter, William Lorenz, Anecia Inbornone,  
 Macayla Smith, William Maedel III, Myra Cruz  
 COMPANY MANAGEMENT CONSULTANT ..... Isabel Dunn  
 CONCESSIONAIRES .....Alfonso Morales-Escobar, William Maedel III,  
 Julia Bodily, Rakell Foye  
 HOUSE MANAGERS..... Shannon Wilson, Myra Cruz, Rakell Foye,  
 Courtney Morgan, Mars Burggraf, Robin Mailed

## ARTISTIC

INTERIM ARTISTIC COLLECTIVE .....Sonia Fernandez, Kristen Jackson,  
 Ben Levine, Mina Morita  
 BOLD RESIDENT DIRECTOR & CREATIVE PRODUCER ..... Mina Morita  
 RESIDENT INTIMACY CONSULTANT .....Chelsea Pace

## CONNECTIVITY

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 ASSOC. DIR. OF CONNECTIVITY ..... Emily Lathrop  
 CONNECTIVITY ASSISTANT ..... Natalia Corvoisier

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DIRECTOR OF DEVELOPMENT .....Kelsey Magill  
 DEVELOPMENT OPERATIONS AND DATABASE MANAGER .....Joshua Scheer  
 GRANTS MANAGER..... Nate Huff  
 MAJOR GIFTS OFFICER ..... Shady Rose

## FINANCE

DIRECTOR OF FINANCE..... Hebah Saddique  
 STAFF ACCOUNTANT .....Emily Falkenstein

## MARKETING & AUDIENCE SERVICES

INTERIM MARKETING LEAD .....	Jamie Alexander
MIRANDA FAMILY MARKETING FELLOW .....	Gisela Estrada
CREATIVE CONTENT DESIGNER.....	Kate Ahern
PUBLIC RELATIONS CONSULTANT.....	Maurissa Potts, Spotted MP PR
BRAND CONSULTANT .....	Maritza Lizama, Pamela Nieto, Captiva Branding
DIGITAL AD AGENCY .....	Capacity Interactive

## 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
AUDIO, VISUAL, AND LIGHTING SUPERVISOR .....	Eli Golding
MIRANDA FAMILY PRODUCTION FELLOW.....	Fe Miranda
TOUR PRODUCER & PRODUCTION MANAGER .....	Sarah Chapin

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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 groundbreaking 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 March 2025 and March 2026. Thank you!

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*Rose: You Are Who You Eat* photo by Teresa Castracane



*Ho ho ho ha ha ha ha; photo by Austin Ruffer*

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# 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

Maunica Devi

Bridget Grier

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If you're interested in learning more about the program, please email Emily Lathrop at [emily.lathrop@woollymammoth.net](mailto:emily.lathrop@woollymammoth.net)



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### 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](mailto:development@woollymammoth.net).

Thank you for making our work possible!





## BECOME A MAMMOTH FOREVER:

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

### WOOLLY MAMMOTH CAN ACCEPT PLANNED GIFTS IN THE FORM OF:

#### Bequests:

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

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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.

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

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

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

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

— Donna Ari, Mammoth Forever



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

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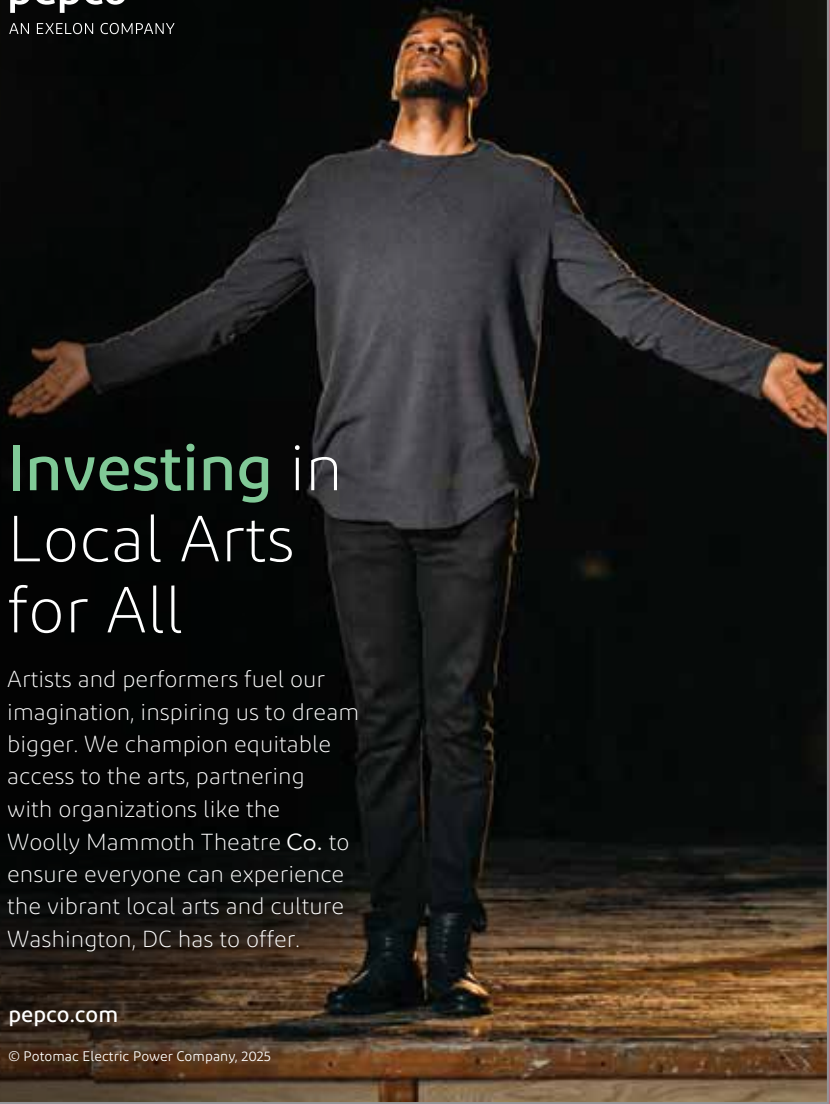


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