

Venus



**WOOLLY
MAMMOTH**

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



This play includes strong language. For more detailed content advisory, [click here](#). Please note that this information may include spoilers

LAND ACKNOWLEDGEMENT

Woolly Mammoth 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



*"It's just the strangest thing
I've seen your face somewhere
An early evening dream
A past life love affair
Do you know me at all?"*

—John Mayer

There's something indescribable about what love does to us. Something alchemical that rewires our brains, reroutes our memories, and renders us different versions of ourselves. In some circumstances, it creates bonds between people that last lifetimes. Other times, they start hot and flame out, or generate a few sparks that never ignite to become anything meaningful. And because we crave connection, we fight the haunting of heartbreak — relentlessly attempting to manufacture something out of nothing. We force ourselves into inauthentic masks to be more appealing; we say "it's fine" when the truth is far from it. We project old heartbreaks onto new relationships hoping something new might happen.

The same is true for how our bodies react to fear and our need for safety. And though it may not be as romantic a concept, it's just as potent. After all, it's much harder to break up with fear. We can't ghost it after a couple of dates or write it a 'Dear John' letter. And try as we may, the harder we run from the things that frighten us, the faster we run into them.

The complicated, yet comedic convergence of two indescribable human emotions is the backdrop of *VENUS*, Steve Yockey's newest play — the opening show in Woolly Mammoth's 47th Season.

Across his more than 20 published plays, Steve's work spans the gamut of human experience, from grieving parents to sexy puppets, but what they all share is his unique lens into the darkest corners of our humanity, in hopes that the opportunity to laugh at what we find there might grant us the curiosity and courage to change.

As I begin my time here as Woolly's newest Artistic Director, I am honored to have the opportunity to share stories like these. Stories that offer us a glimpse into the funhouse mirror of our psyches. Stories that make us share laughs alongside perfect strangers. Stories that feel so true they leave us speechless.

Here's to the stories that keep us coming back for more.

Thank you for coming to the theater,

A large, stylized handwritten signature in black ink that reads "Reggie D. White".

Reggie D. White
ARTISTIC DIRECTOR



Regina Aquino and Kimberly Gilbert. Photo by Gisela Estrada

WOOLLY MAMMOTH THEATRE COMPANY presents

produced in association with The Season

REGGIE D. WHITE
ARTISTIC DIRECTOR

KIMBERLY E. DOUGLAS
MANAGING DIRECTOR

Venus

WRITTEN BY
STEVE YOCKEY

SCENIC DESIGNER
GISELA ESTRADA

COSTUME DESIGNER
DANIELLE PRESTON +

LIGHTING DESIGNER
NIC VINCENT +

SOUND DESIGNER
DI CAREY

DRAMATURG
AYSHA ZACKRIA

STAGE MANAGER
KATE KILBANE*

DIRECTED BY
REGGIE D. WHITE^

VENUS IS PRODUCED AT WOOLLY MAMMOTH THEATRE COMPANY AS PART OF A NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERE.

OTHER PARTNER THEATERS ARE ACTORS EXPRESS, ATLANTA GA, KITCHEN DOG THEATER, DALLAS, TX AND SALT LAKE ACTING COMPANY, SALT LAKE CITY, UT. FOR MORE INFORMATION, PLEASE VISIT NNPN.ORG

CAST, CREW + PRODUCTION TEAM

CAST

BETH.....KIMBERLY GILBERT**
 NICOLE.....REGINA AQUINO*
 BETH/NICOLE UNDERSTUDY.....EMMA WESSLUND

CREW + PRODUCTION TEAM

ASSOCIATE LIGHTING DESIGNER.....SAGE GREEN
 ASSOCIATE SCENIC DESIGNER.....AVA DOWNS
 ASSOCIATE SOUND DESIGNER.....LEE MARTINEZ CRUZ
 ASSOCIATE COSTUME DESIGNER/ COSTUME SUPERVISOR.....JESSICA UTZ
 ASSISTANT STAGE MANAGER.....ISABELLA TAPIA
 PRODUCTION ASSISTANT (TECH AND PERFORMANCES).....AMANDA KUO
 LIGHTING SUPERVISOR.....ELI GOLDING
 SOUND SUPERVISOR.....JAY SHO VAN
 PROPS SUPERVISOR.....FE MIRANDA
 SCENIC CHARGE.....MEGAN HOLDEN
 SCENIC PAINTER.....SARAH PHILLIPS-HOOLEY
 STAFF CARPENTERS.....LILY ANGLIN, MICKEY CAPPIELLO
 CARPENTERS.....ALEX LOPEZ, GRACE DUGGAN, CHARLIE COHEN,
 MASHA POZDNIAKOVA, NAAMA BROWN
 LIGHTING PROGRAMMERS.....SUSANNAH CAI, JULIAN CORDOVA
 LIGHT BOARD OPERATOR.....SYDNEY BRONAUGH
 SOUND BOARD OPERATOR/A1.....SAMUEL MCRARY
 LEAD ELECTRICIAN.....EVALYN PEACEY
 ELECTRICIANS.....SYDNEY BRONAUGH, RYAN JOHNSON,
 CLARISSA BRIASCO-STEWART, DAVID GREENE,
 LIGHT ELDAWAH, Q THOMPSON, SUSANNAH CAI,
 EZRA VARYAN ORMSBY, KRISTOP ROSARIO,
 LILY BULMAN, PUCK MOSER, CHRIS GAGLIARDI
 SAN DIEGO STATE LIGHTING APPRENTICE.....MICA H PLICK
 CASTING CONSULTANT.....RAIYON HUNTER, CSA



(*) 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.



(*) Recognizes representation by United Scenic Artists, Local USA-829 of the IATSE.



(*) Recognizes a Woolly Mammoth Company Member

MAMMOTH IN THE ROOM EXCERPT

Former *Washington Post* theater critic Naveen Kumar sat down with playwright Steve Yockey for an in-depth conversation about **VENUS** for **Mammoth in the Room**, a brand new podcast from Woolly Mammoth Theatre Company. Here's an excerpt from their chat, recorded at the Eaton Hotel in Washington, DC.



NAVEEN KUMAR: Are we safe to say **VENUS** is sort of a dating horror story?

STEVE YOCKEY: Yes. Absolutely.

NAVEEN KUMAR: So where did the idea for this play come from?

STEVE YOCKEY: I was thinking I have other plays that sort of happen in the same world as this play — different planet plays — and I was thinking, it's time to explore something new. I was reading this philosophical book called *The Agony of Eros*, and it was sort of about how love can't exist in the modern world, because people aren't willing to completely subsume themselves, because we have a very "look at me" culture. I don't know that I necessarily agree with *that*, but it was really interesting to me because it just got me thinking how, in a world that's sort of dominated by everyone on social media having to be right all the time — If you disagree with someone, it's almost instantly an ad hominem attack, you don't even have to make it personal, it just becomes, you're not respecting my feelings by disagreeing with my opinion. So, if everyone has to be right all the time, and we all kind of live in this culture that is sort of — we don't think about it very much, or else we'd all go crazy, but — fear-driven, in a lot of ways. It's, watch the news, be afraid, be afraid, buy something, be afraid, be afraid. So, in this world where everyone's afraid, and everyone has to be right, how do two people actually meet? A meeting of the minds and ideas and hearts about what that love is.

So, I wrote what appears to be a play about love, but is actually a play about fear.

CAST + CREATIVE TEAM BIOS



Regina Aquino (Nicole): [she/her/siya]: Actor, producer, director, writer, founder of Origin Stories Productions. Over 26 years she's performed in film, tv, and nearly all of DC's stages, the Kennedy Center, and Lincoln Center in NYC. She's thrilled to return to the Woolly Mammoth stage.

A multiple Helen Hayes Award nominee, she received the 2019 Outstanding Lead Performer in a Play Award. She's the first and only Filipino to have won the distinction, Washingtonian proclaimed her one of "DC's 10 Biggest Theater Stars." FAITH HEALERS, her first feature film, received a Trailblazer Award from the Manila International Festival, Audience Choice Best Feature Film from SOHO Film Festival and Richmond Indie Fest, Best Documentary from DC Cinema Awards and was nominated Best New Filmmaker by LA Independent Women In Film.

She founded Origin Stories to create Filipino forward art and has multiple film and TV docuseries projects in development. For R and M, always.



Kimberly Gilbert (Beth): A proud company member since 2006, Kimberly has been in 18 Woolly productions here and was last seen here back in 2019 in FAIRVIEW. In the DC Theatreverse she has frequented almost all the stages, notably Ford's, Round House, Theater J, Studio, The Kennedy Center, Shakespeare Theatre Company, Olney, and is also a company member of Taffety Punk

Theatre. She recently won her 3rd Helen Hayes Award for her supporting performance of Volumnia in CORIOLANUS at Avant Bard and was nominated for another this year for her performance of Heidi in WHAT THE CONSTITUTION MEANS TO ME at Round House. She earned her MFA with the inaugural class of The Academy at Shakespeare Theatre Company. [the_kimmah](#)

Emma Wesslund (Understudy): is thrilled to be working with Woolly Mammoth. Credits include THE PLIANT GIRLS and DUA (Theatre Prometheus); THE REVOLUTIONISTS, SHE KILLS MONSTERS, PERFECT ARRANGEMENT, and THE IMPORTANCE OF BEING EARNEST (Silver Spring Stage); A MIDSUMMER NIGHT'S DREAM (The Arlington Players);

and A FEW GOOD MEN (The Little Theatre of Alexandria). She produced GOD IS DEAD AND APRIL'S GETTING MARRIED at the 2018 Capital Fringe Festival. By day, you can find her working behind the scenes as Theater J's Director of Donor Engagement. Shout-out to her beagle Kermit for protecting the homestead during these late nights.



Steve Yockey (Playwright): Steve Yockey is a Los Angeles-based writer. His plays PLUTO, MERCURY, WOLVES, OCTOPUS, BLACKBERRY WINTER, THE THRUSH & THE WOODPECKER, REYKJAVÍK, AFTERLIFE, BELLWETHER, CARTOON, VERY STILL & HARD TO SEE, NIAGARA FALLS, SLEEPING GIANT, SUBCULTURE, and CURIOSITIES are published and licensed by Concord

Theatricals. He holds an MFA from NYU's Tisch School of the Arts. Steve was a Co-Executive Producer on the long-running series SUPERNATURAL and is the Emmy and Golden Globe-nominated creator/showrunner of HBO Max's darkly comedic thriller THE FLIGHT ATTENDANT. He is also the creator/showrunner of Netflix's DEAD BOY DETECTIVES, adapted from the cult Vertigo/DC comic.



Reggie D. White (Director) became Woolly Mammoth's Artistic Director in 2026 after a two-decade career as an award-winning multi-hyphenate artist, educator, and producer. He has directed work at The Public, Atlantic Theater Company, Vineyard Theatre, Arena Stage, The Repertory Theatre of St. Louis, Indiana Rep, and more. As an actor, his credits include THE INHERITANCE

(Broadway), as well as off-Broadway and regional credits at New York Theatre Workshop, The Public, Berkeley Rep, and La Jolla Playhouse. In 2025, his Helen Hayes Award-winning play FREMONT AVE. premiered at Arena Stage and South Coast Rep (10 Best of 2025 – DC Theatre Arts, *Washington Blade*). www.reggiedwhite.com

Gisela Estrada (Scenic Designer): (she/her) is thrilled to make her debut at Woolly Mammoth. She is a Helen Hayes Award-winning Salvadoran scenic designer based in Washington, DC, and was recognized as the 2026 USITT and LDI/Live Design Rising Star. Selected recent credits include COVENANT (Theater Alliance), AS YOU LIKE IT (Folger Theatre), GUARDS AT THE TAJ (NextStop), BOTIQUÍN DE BOLEROS (GALA Hispanic Theatre), PASSING STRANGE (Portland Playhouse), ORLANDO PALADINO

[A.J. Fletcher Opera Institute), ALADDIN (Macholah Ballet, El Salvador), WE WILL ROCK YOU, SATURDAY NIGHT FEVER, and CHICAGO (OnStage, El Salvador). Gisela holds an MFA in Scenic Design from the University of North Carolina School of the Arts. www.giselaestrada.com @giseestrada7

Danielle Preston (Costume Designer): (she/her) based in Washington, DC. Off-Broadway: HOW SHAKESPEARE SAVED MY LIFE at The Public Theater (Red Bull Theatre), THIS MUCH I KNOW at 59E59. Regional: Berkeley Rep, Folger Theatre, Studio Theatre, Theaterworks Hartford, Everyman Theatre, Barrington Stage Company, Berkshire Theatre Group, Woolly Mammoth Theatre Company, Signature Theatre (DC), and Olney Theatre Center. Danielle received a 2024 Helen Hayes nomination and 2025 SETC Distinguish Keynote in Costume Design. She holds an MFA in Costume Design from the University of North Carolina School of the Arts. She is a proud member of United Scenic Artists Local 829.

Nic Vincent (Lighting Designer): (he/him) is a Brooklyn and Toronto-based lighting designer who began his career in Canada's contemporary dance scene. Now specializing in theatre, dance, and opera, he has since designed award-winning productions Off-Broadway and regionally across the U.S. and Canada. To Nic, the environment is the voice of the subtext; he enjoys rigorous explorations using light to bind rhythm, physicality, and emotional truth. He is drawn to work that boldly inspires hope and fosters understanding, particularly those rooted in long-form dramaturgical collaboration. New works are a favourite, as are innovative readings of classics. He loves his theatre community, and long walks on frozen lakes. Recent Off-Broadway: Lincoln Center Theater, Roundabout, The Atlantic, The Apollo, Theatre Row, 59E59, Mabou Mines, New Ohio, NY Live Arts, Rattlestick, The Cell. Regional: Guthrie Theater, Alabama Shakespeare, Yale Repertory Theatre, Geva Theatre Center, Indiana Repertory Theatre, People's Light (Barrymore-nominated), Portland Opera, Sacramento Opera, Blyth Festival. Other work: NIGHTGOWNS (Sasha Velour / Quibi). M.F.A.: Yale School of Drama. Member: United Scenic Artists USA 829, Associated Designers of Canada ADC 659.

Di Carey (Sound Designer): (they/them) designs for musical theatre and creates sound for immersive theatrical experiences. Design credits include: EVERYTHING DEVoured! (Nu Sass), DUA: THE MONSTER'S STORY (Theatre Prometheus), FANTASTICLAND! (Town Hall Theatre), THIS IS MODERN ART (Saint Mary's College). Associate credits: OCTET (Studio Theatre), SOFT

POWER (Signature Theatre), THE SENSATIONAL SEA-MINKETTES (Woolly Mammoth).

Aysha Zackria (Dramaturg): (she/her) is a queer Pakistani-American dramatist, writer, and musician, currently serving as the Lin-Manual Miranda Family New Work and Artistic Producing Fellow at Woolly Mammoth Theatre Company. ASSISTANT DRAMATURGY: Woolly Mammoth Theatre Company: THE GREAT PRIVATION (HOW TO FLIP TEN CENTS INTO A DOLLAR); Woolly Mammoth Theatre Company: AKIRA KUROSAWA EXPLAINS HIS MOVIES AND YOGURT (WITH LIVE AND ACTIVE CULTURES!). PLAYWRITING: Peregrine Theatre Company: PILLOW FORTRESS; Theatre Alliance: PILLOW FORTRESS Excerpt Reading. City Theatre: PROXIMITY Excerpt Reading. EDUCATION: BFA in Dramaturgy, Carnegie Mellon University. AWARDS: LMDA / KCACTF Student Dramaturgy Award and National Dramaturgy Fellowship; Michael Gifford Award; Andrew Carnegie Society Scholarship. OTHER: Literary Fellow, Eugene O'Neill Theater Center (2024). Script Editor, Lovewell Institute for the Creative Arts (2020–2023). Ayshazackria.com



Kate Kilbane (Stage Manager) is thrilled to be a part of VENUS! DC area credits include Arena Stage's CRAZY SEXY COOL (Assistant Stage Manager) and A GOOD DAY TO ME NOT TO YOU; Olney Theatre Center's HELLO DOLLY! (Assistant Stage Manager) and KIM'S CONVENIENCE; Signature Theatre's PRIMARY TRUST; Folger Theatre's OUR VERSE IN TIME TO COME, AMADEUS AND 1, HENRY

IV. Regional credits include the 2024 Fridays@3 Reading Series as Assistant Stage Manager at the Williamstown Theatre Festival; Everyman Theatre's THE CHINESE LADY AND JUMP; and the 2022 Repertory Season as Swing Stage Manager at the Contemporary American Theatre Festival.

National New Play Network is an alliance of professional theaters that collaborate in innovative ways to develop, produce, and extend the life of new plays. NNPN envisions a robust, equitable, and inclusive new play ecology that reflects a broad range of aesthetics, and strives to pioneer, implement, and disseminate ideas and programs that revolutionize the way theaters and audiences encounter new work.

Since its founding in 1998, National New Play Network has grown into a vital force for new work in the American theater, serving over 110+ Member Theaters as well as artists and audiences around the world.

NNPN's National Showcase of New Plays, initially presented in 2002, was the Network's first program aimed at creating a new play pipeline that spanned the US. In 2004, NNPN launched the pilot of what has become its paradigm-shifting Rolling World Premiere program. As NNPN's membership, funding, and programmatic offerings have grown, emergent innovations include season-long Residencies within Member Theaters for rising administrative leaders, a dedicated fund for theater-makers working to develop new plays across institutions, and more. The New Play Exchange®, launched in 2015, is the world's largest online library of scripts by living writers, and features unprecedented opportunities for direct connection among playwrights, readers, and producers.

NNPN's current Strategic Plan centers its commitment to Equity, Diversity, and Inclusion. The Network's dedication to new plays remains the center of its work, but the future NNPN envisions is one that is robust, inclusive, and equitable for all theater-makers and audience members. nnpn.org | newplayexchange.org

The Season is a theatrical producing and marketing company founded by Mike Karns and Steven Tartick. VENUS marks The Season's first producing collaboration with Woolly Mammoth, following its work designing the artwork for their 2026–27 season.



Regina Aquino and Kimberly Gilbert. Photo by Gisela Estrada

CONNECTIVITY PROGRAMMING

GUIDED JOURNALING: WORQUE/LIFE BALANCE

September 11, 6–7pm

The Workshop

Inspired by Woolly Mammoth's production of VENUS, this guided journaling workshop invites participants to reflect on love, identity, intimacy, and the relationships we build with ourselves and others. Using prompts from the Worque/Life Balance Conversation Card Game: Relationship Edition, Off Worque will create an intentional space for personal writing, thoughtful discussion, and meaningful connection. Participants will leave with a deeper understanding of how they give, receive, and make room for love beyond the demands of work.

About off worque:

Off Worque is a nonprofit social club for creatives and industry professionals who are ready to decenter work from their identity. We believe your job is what you do, not who you are. Through thoughtfully curated events, interactive workshops, and community gatherings, we create intentional spaces to unplug, explore new hobbies, and reconnect with the parts of yourself that exist beyond your inbox. Whether it's a game night, a journaling circle, or a candid conversation about burnout, Off Worque is where ambitious people come to rest, reflect, and build real connections.

We're not just talking about work/life balance. We're practicing it.

CHILDCARE MATINEE

September 13, 2pm

Workshop & Conference Room

In partnership with the National Children's Theatre, Woolly Mammoth will host a Childcare Matinee performance of VENUS on Sunday, September 13 at 2pm. This childcare is for age groups 3-5 and 6-12 and will feature special workshops at Woolly so guardians can enjoy the performance.

For ages 3–5: Experienced Teaching Artists guide participants through creative play exercises, a story drama activity, and an art project — all while guardians enjoy the performance. 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 — all while guardians enjoy the performance. 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

ARTIST TALKBACK

September 17, post-show in the theatre

Join Dr. Jameta Barlow for a special conversation with the actors! Dr. Barlow is a community health psychologist and professor and Assistant Professor of Writing at The George Washington University. Join her and the actors to discuss the themes and points of connection in VENUS.

About Dr. Jameta Barlow:

Jameta Nicole Barlow, PhD, MPH, a Charlottesville, Virginia native, is a community health psychologist and an assistant professor of writing at The George Washington University in Washington, DC. Dr. Barlow utilizes decolonizing methodologies to disrupt intergenerational trauma, chronic health diseases and structural policies adversely affecting Black girls' and women's health. She has spent nearly 22 years in transdisciplinary collaborations with physicians, public health practitioners, researchers, policy administrators, activists, political appointees, and community members in diverse settings. Her most recent work, the Saving Our Sisters Project, is focused on Black women's mental health and well-being.

PRIDE NIGHT

September 19. Evening Show

Members of the LGBTQIA+ community and allies are invited to join us for a performance of VENUS and to stay after to enjoy a special talkback.

MEET CUTE LAB: GAME ON! WITH PLAYPLAY DC

September 19

Join us on September 19 for a pre-show game night and activities starting at 6:30pm. Enjoy happy hour pricing at our cafe and meet new friends!

About PlayPlay DC:

Play Play curates vibrant, imaginative, restorative and Teacher-designed experiences designed for grown and queer adults to reconnect, with themselves and with each other. Find out more at playplaydc.com.

WORTH WORKSHOP WITH DR. MARISA FRANCO

September 23, 7pm

The Festival Center

“You have to love yourself before anyone can love you,” we’ve heard, but how exactly do you do that? Self-worth is stubborn. Our brain is invested in maintaining the same sense of self-worth that we developed in childhood. It does this to protect us, so that we don’t trick ourselves into feeling better, and get further crushed should the harms of our past — rejection, bullying, neglect — happen again. But there is a way forward.

Join *New York Times* best-selling author of *Platonic* and the forthcoming *Worth: The New Science of Self-esteem and Secure Attachment*, Dr. Marisa G. Franco, for an interactive evening built to help you shift long-held negative beliefs about yourself. At the start of the workshop, hear from actors Kimberly Gilbert and Regina Aquino in conversation with Dr. Franco about how self-worth and attachment theory show up in VENUS.

In this workshop you’ll:

- Understand where your sense of self-worth comes from (and how it can be changed)
- Practice the best tools science has to offer to help improve your sense of self
- Get vulnerable with strangers
- Leave with new tools to help you feel worthy
- Learn more about Woolly Mammoth’s production of VENUS by Steve Yockey

This workshop works for people who have struggled with their sense of self just as much as it does for those who think they have it figured out. The event is in collaboration with Lost City Books and you can RSVP on their website and on Woolly Mammoth's.

About Dr. Marisa Franco:

An enlightening psychologist, international speaker, and *New York Times* bestselling author, Dr. Marisa G Franco is known for digesting and communicating science in ways that resonate deeply enough with people to change their lives. She works as a professor at The University of Maryland and authored the *New York Times* bestseller *Platonic: How The Science of Attachment Can Help You Make—and Keep—Friends* and *Worth: The New Science of Self-Esteem and Secure Attachment*. She writes about friendship for *Psychology Today* and has been a featured connection expert for major publications like *The New York Times*, *The Telegraph*, and *Vice*. She speaks on belonging and self-worth at corporations, government agencies, non-profits, and universities.

For tips on friendship, you can follow her on Instagram ([DrMarisaGFranco](#)), or go to her website, [DrMarisaGFranco.com](#), where you can take a quiz to assess your strengths and weaknesses as a friend & reach out for speaking engagements.

FILIPINO COMMUNITY PERFORMANCE

September 26, Matinee Show

Members of the Filipino community are invited to join us for a performance of VENUS and to stay after to enjoy a post-show reception. Find out more information on Woolly's website.

FRIENDS IN x WOOLLY MAMMOTH THEATRE PRESENTS: THE VENUS EXPERIENCE

October 1, 6pm

Lower Lobby

Join us on October 1 for an interactive social experience inspired by your Venus sign, the astrological placement said to shape how we connect, love, and express attraction. Come dressed as your Venus sign, meet others who share your placement, and take part in guided conversations and compatibility-inspired speed friending. Blending astrology, fashion,

and community, this playful experience invites you to explore themes of identity, attraction, and human connection while making meaningful connections with new people before the performance of VENUS.

Friends In is a Washington, DC social events company built for adults who want more real connection in their lives. We host community gatherings, from cozy nights in to themed parties, designed to make it easy to meet people, deepen friendships, and actually show up for each other. Whether you're new to the city or just looking to expand your circle, Friends In is a safe space for anyone to show up as their genuine self and meet their people. RSVP on Woolly's website.

IN THE LOBBY: BRITTANY MONÁ

Woolly Mammoth is excited to display Brittany Moná's work this fall in the upper gallery. Brittany Moná (Mo-Nay) is a multidisciplinary artist based in Maryland. Specializing in Black abstract and figurative portraiture. Her work blends figurative portraiture, and assumable techniques. Through her practice, Brittany explores themes of liberation, joy, memory, and transformation.

Stay Connected with Brittany Mona' (Moh-Nay):

Social Media: @Brittanymonacreates | Website: Brittanymona.com

Email: Brittanymonacreates@gmail.com

Interested in purchasing Brittany's work? Please visit her website Brittanymona.com

Join us on September 26 at 6:30pm for a special conversation with visual artist Brittany Mona'. You can RSVP on Woolly Mammoth's website.

IN THE LOBBY

Connecting in DC can be difficult, and we want to help! Around the lobby, you will find prompts around making friends, dating, and breaking the ice. If you're open to starting a conversation with someone new, simply select a conversation prompt sticker and find someone else wearing one as well. We want to hear all about your first date spots, your attachment style, and which books you claim to have read...but really haven't.

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

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



Photo by Ambe J. Williams



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

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

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If you're interested in learning more about the program, please email Emily Lathrop at emily.lathrop@woollymammoth.net



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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.

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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 45+ year history, contributions from patrons continue to provide the bedrock of support that makes everything we do possible.

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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.

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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.

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

— Donna Ari, Mammoth Forever



MAMMOTH FOREVER: A PLANNED GIVING INITIATIVE

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

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