



**For Immediate Release**

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**WOOLLY MAMMOTH THEATRE COMPANY ANNOUNCES DATES FOR  
REMAINDER OF 2021-2022 SEASON**

**Single Tickets On Sale Now for *SEVEN METHODS OF KILLING KYLIE JENNER*,  
*HI, ARE YOU SINGLE?*, *OCTAVIA E. BUTLER'S PARABLE OF THE SOWER*,  
AND *THERE'S ALWAYS THE HUDSON*.**

(Washington, D.C.) **Woolly Mammoth Theatre Company** is excited to announce the dates for the rest of its 2021-2022 season which will take place in its home in Penn Quarter **February - June 2022**.

Dive into the world of social media with the Regional Premiere of Royal Court Theatre's production of ***SEVEN METHODS OF KILLING KYLIE JENNER*** by **Jasmine Lee-Jones**. Directed by **Milli Bhatia**, this Gen Z take on "keeping up" with social media, cancel culture, and the rise of a certain internet celebrity runs **February 14-March 6, 2022**.

Last year's hit streaming show ***HI, ARE YOU SINGLE?*** by Ryan J. Haddad (Netflix's *The Politician*) returns to Woolly for a live production, produced in association with **IAMA Theatre Company** and directed by **Laura Savia**. Join Ryan, a gay man with both a high sex drive and cerebral palsy on a journey through gay bars, hookups, and lots of margaritas in search of romance **March 28-April 10, 2022**.

**Toshi Reagon and Bernice Johnson Reagon's** triumphant, mesmerizing work of rare power and beauty, ***OCTAVIA E. BUTLER'S PARABLE OF THE SOWER***, makes its way to the DMV area as a co-presented production with **Strathmore** directed by **Eric Ting**. This fully staged opera recreates Octavia Butler's sci-fi, Afrofuturist masterpiece live on stage and runs **April 28-29, 2022** at The Music Center at Strathmore. Tickets can be purchased through Strathmore's box office.

The 2021-2022 season will conclude with the world premiere of ***THERE'S ALWAYS THE HUDSON***, a new work by and starring **Paola Lázaro** (AMC's *The Walking Dead*) directed by **Jess McLeod**. This hilarious, fearless, and f--ked up adventure about two fractured souls who make a pact to get revenge and let loose their fury runs **May 9-June 5, 2022**.

Woolly Mammoth is committed to making its performances available to the community. Open Captioned, ASL Interpreted, and Audio Described performances are available for select performances throughout the run of each production at Woolly Mammoth. Strathmore will have an Open Captioned performance of *Octavia E. Butler's Parable of the Sower* on April 28.

## TICKETS

Single tickets start at \$29. All single tickets (with the exception of preview night Pay-What-You-Will performances and *Octavia E. Butler's Parable of the Sower*), Quads, and Golden Tickets are available at [woollymammoth.net](https://www.woollymammoth.net), by phone at (202) 393-3939, and via email at [tickets@woollymammoth.net](mailto:tickets@woollymammoth.net).

Tickets for *Octavia E. Butler's Parable of the Sower* are available at <https://www.strathmore.org/> or by phone at (301) 581-5100.

**GOLDEN TICKET** - The Golden Ticket unlocks a completely unlimited experience for the season and is priced at just \$288! It is also offered at a more accessible price of \$179 to ensure cost is not a barrier to anyone joining for this season.

**QUADS** - A group of four pre-paid tickets bundled together at a discount. The tickets can be redeemed for all performances, except Pay-What-You-Will performances and Opening Nights. Quads are \$150 or just \$37.50 a ticket and are good through the entirety of the 2021-2022 season.

**PAY-WHAT-YOU-WILL** - The first two performances of every production at Woolly Mammoth are Pay-What-You-Will through TodayTix and will be available for purchase a week prior to opening. In addition to TodayTix Pay-What-You-Will performances, Woolly is offering twenty-eight Pay-What-You-Will tickets to *every single* performance throughout the year. These tickets can be purchased directly on the Woolly Mammoth website by selecting the PWYW seats and adjusting the ticket price.

The Pay-What-You-Will program is supported by JBG Cares, M&T Bank, the Nora Roberts Foundation, the Paul M. Angell Family Foundation, and additional individual contributions, which provide the bridge capital that make Woolly's ticket accessibility initiatives possible.

## HEALTH AND SAFETY POLICY

Woolly Mammoth has joined other theatres across the greater Washington, D.C. area in requiring that audiences provide proof of vaccination to attend all live public performances -- or -- proof of a negative COVID-19 PCR test taken within 72 hours of the performance start time.

For more information about Woolly's safety and vaccine policies please visit <https://www.woollymammoth.net/about-us/safety>.

## JOIN THE CONVERSATION

Facebook: [Facebook.com/WoollyMammothTC](https://www.facebook.com/WoollyMammothTC)

Twitter: [@WoollyMammothTC](https://twitter.com/WoollyMammothTC)

Instagram: [@woollymammothtc](https://www.instagram.com/woollymammothtc)

## ABOUT WOOLLY

**Woolly Mammoth** creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. 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. Co-led by Artistic Director Maria Manuela Goyanes and Managing Director Emika Abe, Woolly is located in Washington, DC, equidistant from the Capitol Building and the White House. This unique location influences Woolly's investment in actively working towards an equitable, participatory, and creative democracy.

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. These 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 Fucking Bird* across the nation and bringing Aleshea Harris's *What to Send Up When It Goes Down* to neighborhoods throughout DC. A national tour of Madeline's Sayet's *Where We Belong* will launch in 2021. In addition, Woolly was the first to pioneer Pay-What-You-Will tickets in the DMV, which are now available at every single performance.

Woolly Mammoth acknowledges that the 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. Understanding that history and context, Woolly values building relationships with neighbors 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.

"Uniquely plugged in to the mad temper of the times" (*New York Times*)

"The hottest theater company in town" (*Washington Post*)

“A place where Washingtonians can find clever, unusual, often over-the-top theatrical experiences they can’t find anywhere else” (*Washington Life Magazine*)

## ABOUT THE SEASON

### **ROYAL COURT THEATRE’S PRODUCTION OF SEVEN METHODS OF KILLING KYLIE JENNER**

By Jasmine Lee-Jones  
Directed By Milli Bhatia

*February 14 - March 6, 2022*

When *Forbes Magazine* declares Kylie Jenner a “self-made” billionaire, Cleo takes to Twitter to call out white women who co-opt and profit from Black culture. Not long after Cleo’s tweets go viral with supposed support, the internet mob turns on her. Soon online discourse spills into reality, blurring the tenuous lines between internet personas and authentic relationships. Through a digital world of GIFs, memes, and #cancelculture, *seven methods...* offers a Gen Z analysis of Black womanhood, colorism, and the politics of social media activism.

“It was the brilliant playwright Aleshea Harris who first recommended the work of Jasmine Lee-Jones to me. I can honestly say I have never read anything like *seven methods of killing kylie jenner*, which takes on the shadowy world of social media, complete with memes literally written into the script. Jasmine not only captures the alacrity with which information is absorbed, she also reminds us what a terrifying place the Internet can be. At the heart of this strikingly original play is an intimate story about two best friends, hilariously and beautifully drawn, trying to find their way back to each other. Under the inspired direction of Vicky Featherstone and Lucy Davies, the Royal Court in London is one of my favorite theatres in the world, and I'm thrilled to be able to bring their astounding production to our audiences in the DMV.” - **Maria Manuela Goyanes**

### **HI, ARE YOU SINGLE?**

***In Association with IAMA Theatre Company***

By Ryan J. Haddad  
Directed by Laura Savia

*March 28 - April 10, 2022*

Ryan has a higher sex drive than you. He also has cerebral palsy. You can often find him on Grindr or at your local inaccessible gay bar. Join writer/performer Ryan J. Haddad on his search to find love. Or a date. Or at least a hookup. From encounters with drag queens to platonic lap dances, Ryan will guide you through the gay dating scene with his provocative take on intimacy, rejection, and judgment. His one request? Please bring an attractive male friend with you.

“Hot off the heels of our critically-acclaimed digital production, it’s well past time for our audiences in the DMV to finally meet the glorious (and gorgeous) Ryan J. Haddad in the flesh! This pandemic asked us all to re-examine what physical intimacy could look like, and Ryan’s perspective on navigating those interactions as a gay man with a disability is one we need to hear more often. Oh, and he is still looking for a date—I’d be happy to set you up!” - **Maria Manuela Goyanes**

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## **OCTAVIA E. BUTLER’S PARABLE OF THE SOWER**

***Co-Presented by Strathmore***

by Toshi Reagon and Bernice Johnson Reagon

Directed by Eric Ting

Based on the Novels *Parable of the Sower* and *Parable of the Talents* by Octavia E. Butler

*April 28 and 29, 2022*

*Parable of the Sower* is a triumphant, mesmerizing work of rare power and beauty that illuminates deep insights on gender, race, and the future of human civilization. This fully staged opera brings together over 30 original anthems drawn from 200 years of Black music to recreate Butler’s sci-fi, Afrofuturist masterpiece live on stage. With music and lyrics composed by Toshi Reagon and Bernice Johnson Reagon, this compelling work gives life to Butler’s acclaimed science fiction novel of the same name.

“From the moment I first heard the stunning score Toshi and Bernice created for this epic adaptation of Octavia E. Butler’s renowned novel, I just knew we needed to find a way to share it with our audiences in the DMV. Since then, the need to elevate this powerful post-apocalyptic story filled with hope and human connection has only become more urgent to me. With a powerhouse ensemble of singers and musicians, there could be no better home, or better partner, for this piece than Strathmore. I’m thrilled to join forces and unite our audiences to witness this visceral and mesmerizing new operatic work that beautifully reveals Butler’s stunningly prophetic insights on the future of American civilization.” -

**Maria Manuela Goyanes**

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## **THERE'S ALWAYS THE HUDSON**

By Paola Lázaro

Directed By Jess McLeod

*May 9 - June 5, 2022*

Lola and T met years ago in a support group for sexual abuse survivors. They've made a pact... and the deadline is coming at them fast. So tonight, they decide to take matters into their own hands by plotting to exact revenge on anyone who has ever f--ked with them. Spend the night with two fractured souls who let loose their fury in this fearless adventure. Paola Lázaro's new work takes an unflinching look at confronting trauma, and how the bonds with our chosen family can carry us through.

"We were two weeks into rehearsal for Paola's world premiere play when we had to stop because of the pandemic. Though it was heartbreaking to send everyone home, I was so moved by how quickly this group of artists bonded over this brilliant material, with Paola at the center as not only the writer, but the lead performer as well. This is a play whose characters leap off the page with tremendous energy, authenticity, and depth, and I can't wait to be in the theatre with them again." - **Maria Manuela Goyanes**

### **ABOUT THE PLAYWRIGHTS (listed in alphabetical order)**

#### **ABOUT RYAN J. HADDAD**

**RYAN J. HADDAD** is an actor, playwright, and autobiographical performer based in New York. His acclaimed solo play *Hi, Are You Single?* was presented in The Public Theater's Under the Radar Festival and continues to tour the country. Other New York credits include *My Straighties* (Ars Nova/ANT Fest), *Noor and Hadi Go to Hogwarts* (Theater Breaking Through Barriers), and the cabaret *Falling for Make Believe* (Joe's Pub). Regional credits include *The Maids*, Lucy Thurber's *Orpheus in the Berkshires* (Williamstown Theatre Festival), and *Hi, Are You Single?* (Guthrie Theater, Cleveland Play House, Williamstown Theatre Festival). He has a recurring role on the Ryan Murphy Netflix series *The Politician*. Additional television credits include *Bull*, *Madam Secretary*, and *Unbreakable Kimmy Schmidt*. Haddad has performed original work at La MaMa E.T.C., the New Museum, and The LGBT Center of New York City. His plays in development include *Good Time Charlie* and *Dark Disabled Stories*. He is an alum of The Public Theater's Emerging Writers Group and a former Queer|Art Performance and Playwriting Fellow, under the mentorship of Moe Angelos. Learn more at [www.ryanhaddad.com](http://www.ryanhaddad.com) and follow him on social at @ryanhaddad.



## **ABOUT JASMINE LEE-JONES**

**JASMINE LEE-JONES** is a British writer and actor who has written several plays for the Royal Court including *Living Newspaper*, *seven methods of killing kylie jenner*, *dark matter* (Beyond the Court), *say her name*, *drinking concrete* [co-writer] (Open Court).

As a writer, her other theatre credits include *My White Best Friend (and Other Letters Left Unsaid)* (Bunker). As performer, her theatre include: *The Last Days of Judas Iscariot* (Guildhall); *The Reluctant Fundamentalist* (Yard/Finborough); *Dido Queen of Carthage*, *The Malcontent* (Globe Young Players). As writer/performer her theatre credits include *curious* (Soho); *I Used to Love H.E.R.* (Atlantic Theater Company). As performer, film includes *Pink [short]*. Jasmine's awards include Evening Standard Award for Most Promising Playwright, Alfred Fagon Award, Stage Debut Award for Best Writer, Critics' Circle Theatre Award for Most Promising Playwright, European New Talent Drama Award (*seven methods of killing kylie jenner*). Jasmine was a writer-on-attachment for the 2016 Open Court Festival at the Royal Court Theatre.

## **ABOUT PAOLA LÁZARO**

**PAOLA LÁZARO** is an actress and playwright from San Juan, Puerto Rico. Her play *Tell Hector I Miss Him* at Atlantic Theater was nominated for a Drama League Award for Best Production of a Broadway or Off-Broadway Play and for an Outer Critics Circle Award for the John Gassner Playwriting Award. In 2017, she was selected as a Sundance Theatre Lab writer with her play *There's Always the Hudson* (2017 Relentless Award finalist) and as a Sundance Institute Time Warner

Storytelling Fellow. Paola is Atlantic Theater Company's 2016-2017 Tow Playwright-in-Residence. In 2015, she was nominated for a Drama Desk Award for Outstanding Featured Actress in a Play for her role in *To the Bone*. She was recently selected for the Van Lier Playwright Residency at The Public Theater 2018-2020. TV: *Lethal Weapon*, *SMILF*, *Wu Tang: An American Saga*, *Patty's Auto*, *Shelter*, *The Walking Dead*. FILM: *Pimp*, *Black Bear*.

## **ABOUT TOSHI REAGON**

**TOSHI REAGON** is a talented and versatile singer, composer, musician, curator, and producer with a profound ear for sonic Americana—from folk to funk, from blues to rock. While her expansive career has landed her at Carnegie Hall, the Paris Opera House, and Madison Square Garden, you can just as easily find Toshi turning out at a music festival, intimate venue, or local club. She has collaborated with many artists including Carl Hancock Rux, Ani DiFranco, Lenny Kravitz, Elvis Costello, and Nona Hendryx. As a composer, she has worked with Katori Hall, Urban Bush Women, and The Jane Comfort Dance Co., among others. She is currently touring Bessie Award-winning The Blues Project with tap dancer Michelle Dorrance and Dorrance Dance. She founded WORD\*ROCK\*&SWORD, a community festival that takes place throughout New York City every September. Together with her mother Bernice Johnson Reagon, she has

created two operas with director Robert Wilson, *The Temptation of St. Anthony* and *Zinnias, The Life of Clementine Hunter*. Toshi co-composed music for two Peabody award-winning films, and received a NYFA Award for Music Composition, the 2010 OutMusic Heritage Award, and The Black Lily Music and Film Festival Award for Outstanding Performance. She is a National Women's History Month honoree and was named a 2015 Art of Change Fellow by the Ford Foundation. *Parable of the Sower* received a 2016 NEFA National Theater Project Creation & Touring Grant.

### **ABOUT BERNICE JOHNSON REAGON**

**BERNICE JOHNSON REAGON** is a scholar, singer/songleader, and activist. For over half a century, she has been a profound contributor to African-American and American culture. Born in Southwest Georgia, her singing style and traditional repertoire are grounded in her experiences in church, school, and political activism. As a composer, she has created a narrative of her social and political activism through her songs and larger compositions. She performed as a member of the SNCC Freedom Singers during the sixties; she founded an all-women a cappella ensemble, The Harambee Singers during the Black Cultural Movement; she founded and led the internationally acclaimed Sweet Honey in the Rock for thirty years until retirement. Paralleling her work in music, Reagon is one of the leading authorities in African-American Cultural History. She is a recipient of the Heinz Award for Arts and Humanities, a MacArthur Fellowship, and the Presidential Medal and Charles E. Frankel Prize for Contributions to the Public Understanding of Humanities.

### **ABOUT OUR PARTNERS (listed in alphabetical order)**

#### **ABOUT IAMA THEATRE COMPANY**

Founded in 2007, IAMA is a Los Angeles-based ensemble of artists committed to the creation and cultivation of new voices and artists that challenge boundaries and take risks, while fostering an inclusive community that inspires theater-makers of future generations. IAMA is invested in the immediacy of production and strives to bring audiences out of their personal space and into a shared authentic experience. Los Angeles is one of the most diverse metropolitan areas in the world and IAMA's work reflects the new voices and changing attitudes that continue to shape this city, state, country and world. Designated by Playbill as "one of 20 regional houses every theater lover must know," the award-winning company has seen many plays generated at IAMA travel to off-Broadway, including to Second Stage and Playwrights Horizons, then go on to be performed regionally and internationally. IAMA members have been featured in numerous critically acclaimed TV shows and films as well as in a vast array of theater and live performances on and off-Broadway and across the country. IAMA has been dedicated to developing new plays and musicals by emerging and established playwrights, culminating in over 25 world, West Coast and Los Angeles premieres.



## **ABOUT THE MUSIC CENTER AT STRATHMORE**

Strathmore presents and produces exemplary visual and performing arts programs for diverse audiences; creates dynamic arts education experiences; and nurtures creative ideas and conversations that advance the future of the arts. The organization's hallmark is the Music Center at Strathmore, with a 1,976-seat concert hall and education complex. Its core campus also includes the historic Mansion at Strathmore, which features an intimate Music Room and art galleries. More recently, Strathmore opened AMP, a 250-seat cabaret-style venue located just up Rockville Pike from the core campus in the burgeoning Pike District of Montgomery County. Strathmore is dedicated to creating a vibrant arts community that welcomes everyone. Therefore, in 2016, the Bloom initiative was formalized to serve Montgomery County's schools, community centers, parks, retirement communities, and more.

## **ABOUT ROYAL COURT THEATRE**

**The Royal Court Theatre in London is the writers' theatre. It is a leading force in world theatre for cultivating and supporting writers – undiscovered, emerging and established.**

Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. The theatre opens its doors to the unheard voices and free thinkers that, through their writing, change our way of seeing.

Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see the work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all the work the Royal Court strives to inspire audiences and influence future writers with radical thinking and provocative discussion. The Royal Court's extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers' attachments, readings, workshops and playwriting groups.

Twenty years of the International Department's pioneering work around the world means the Royal Court has relationships with writers on every continent.

Since 1956 the theatre has commissioned and produced hundreds of writers, from John Osborne to Jasmine Lee-Jones. Royal Court plays from every decade are now performed on stage and taught in classrooms and universities across the globe.

The Royal Court is now working to the future and is committed to becoming a carbon net zero arts venue to ensure the work can continue for generations of writers and audiences to come.