



For Immediate Release  
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**WOOLLY MAMMOTH EXTENDS MICHAEL R. JACKSON'S *A STRANGE LOOP*  
THROUGH JANUARY 9 AMID CRITICAL ACCLAIM**

New Production Photos by Marc J. Franklin Can Be Downloaded [Here](#)



*Photo by Marc J. Franklin*

*(Washington, DC)* **Woolly Mammoth Theatre Company** has extended its engagement of ***A STRANGE LOOP***, **Michael R. Jackson's** blistering, mind-blowing, Pulitzer-Prize winning musical, in response to overwhelming demand, and amid extraordinary acclaim. Directed by **Stephen Brackett**, choreographed by **Raja Feather Kelly**, music directed by **Rona Siddiqui**, and produced in association with **Playwrights Horizons** and **Page 73 Productions**, ***A STRANGE LOOP*** now runs through January 9, 2022.

Reviewing ***A STRANGE LOOP*** at Woolly Mammoth, Peter Marks of *The Washington Post* describes Jackson's musical as "marvelously inventive, exhilarating, and

beautifully staged by director Stephen Brackett and choreographer Raja Feather Kelly.” He writes, “There is so much to raise the spirits here. Jaquel Spivey makes an electric debut; it’s a guarantee you’ll never forget him. The score, played by a five-member band conducted by music director Rona Siddiqui, boils and bubbles in an ecstatic cascade of musicality. The ensemble members all deserve shout-outs.” John Stoltenberg of *DC Metro Theater Arts* calls *A STRANGE LOOP* a “knockout smash” and writes, “In thematic dimensionality and depth, raw candor, and meta-theatricality, *A STRANGE LOOP* is beyond compare.”

*A STRANGE LOOP* protagonist Usher is a Black queer writer working a job he hates while writing his original musical... about a Black queer writer working a job he hates while writing his original musical. Michael R. Jackson’s blistering, mind-blowing, Pulitzer-Prize winning new musical follows a young artist at war with a host of demons — including the punishing thoughts in his head — in an attempt to capture and understand his own strange loop.

*A STRANGE LOOP* features **Jaquel Spivey**, in his professional debut, as Usher. He joins original cast members **Antwain Hopper** (Thought 6), **L Morgan Lee** (Thought 1), **John-Michael Lyles** (Thought 3), **James Jackson, Jr.** (Thought 2), **John-Andrew Morrison** (Thought 4), **Jason Veasey** (Thought 5 and Dance Captain); and **Christopher Michael Richardson** (Understudy for Usher and Thought 4).

Audiences are welcome to join a series of post-show talkbacks over the course of the run of *A STRANGE LOOP*. These events will provide be a space to reflect, connect, and build community together, alongside the cast of *A STRANGE LOOP* and Woolly staff. Visit [woollymammoth.net](http://woollymammoth.net) for more information.

The creative team includes Set Designer **Arnulfo Maldonado**, Costume Designer **Montana Levi Blanco**, Lighting Designer **Jennifer Schriever**, Sound Designer **Drew Levy**, Hair, Wig, and Makeup Designer **Cookie Jordan** Orchestrator **Charlie Rosen**, Copyist **Adam Wiggins**, BOLD Assistant Director **Nemuna Ceesay**, Associate Scenic Designer **Corey Umlauf**, Assistant Music Director **Jacinth Greywoode**, Associate Lighting Designer **Aaron Tacy**, Assistant Sound Designer **Crescent Haynes**, Associate Costume Designer **Azalea Fairley**, Associate Choreographer **Candace Taylor**, Associate Hair, Wig and Makeup Designer **Joya Giambrone**, Intimacy Choreographer **Chelsea Pace**, Associate Orchestrator **Bryan Carter**, Production Manager **Ross Leonard**, Music Contractor **Walter Bobby McCoy**, Production Stage manager **Erin Gioia Albrecht**, Assistant Stage Manager **Victoria Whooper**, and Production Assistants **Narissa Agustin** and **Andie Burns**.

*A STRANGE LOOP* made its World Premiere at Playwrights Horizons in May 2019 to sold-out crowds. The show quickly became a critical favorite, praised as “exhilarating and wickedly funny” by *New York Magazine*’s Sara Holdren and “some of the most vital work in American theater” by *The New York Times*’ Wesley Morris. Following the successful run, *A STRANGE LOOP* was the recipient of five Drama Desk Awards, two Lucille Lortel Awards, six Outer Critics Circle honors, two Obie awards, one Off-

Broadway Alliance Award, and the New York Drama Critics Circle Award for Best Musical. Michael R. Jackson was awarded the 2020 Pulitzer Prize in Drama.

## **DISTANCED PERFORMANCES**

Distanced Performances are available on **December 14 at 8pm and December 22 at 3pm** for those who feel more comfortable in a theatre when seated only directly beside members of their own party or alone. All seats to the side, in front, and behind each party (of any size) will be blocked off and unavailable to other audience members, creating a distanced seating experience.

## **ACCESSIBLE PERFORMANCES**

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 *A STRANGE LOOP*.

**Open Captioned performances** feature permanently visible, on-screen text description that displays dialogue, identifies speakers, and describes other relevant sounds.

**ASL Interpreted performances** feature interpreters placed inside the theatre who translate what the actors are saying and expressing to the audience.

**Audio Described performances** feature live narration interspersed with the actors' dialogue that is used to provide information surrounding key visual elements.

**Assistive Listening Devices** are available for all performances. Transmitters and accompanying headsets and ear speakers are available at the Box Office.

## **SCHEDULE**

*A STRANGE LOOP* now runs through January 9, 2022. Upcoming performances take place Tuesday – Friday at 8 pm; Saturday at 3 pm and 8 pm; and Sunday at 2 pm and 7 pm (except December 12, which features a 7pm performance only); and Monday, December 27 at 8 pm.

## **WOOLLY MAMMOTH'S HEALTH & SAFETY PROTOCOL**

Entrance to any event at Woolly Mammoth will require proof of vaccination or, for those who are not vaccinated, proof of a negative COVID-19 PCR test taken within 72 hours of the event start time. Woolly Mammoth is currently NOT accepting proof of vaccination

through mobile or third-party apps (Excelsior Pass, Bindle, etc.). Masks must also be worn at all times while in the building.

## TICKETS

Single tickets start at \$32. Twenty-eight (28) Pay-What-You-Will tickets are also available to *every single* performance by selecting the PWYW seats and adjusting the ticket price.

All Single Tickets are available at [woollymammoth.net](http://woollymammoth.net), by phone at (202) 393-3939, and via email at [tickets@woollymammoth.net](mailto:tickets@woollymammoth.net).

Patrons who are 30-years-old and younger may, at any time, purchase Section C tickets for \$20 to any performance. There are also discounts available for educators, first responders and active US military personnel, spouses, and veterans. More information is available at [woollymammoth.net](http://woollymammoth.net).

## JOIN THE CONVERSATION

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## ABOUT WOOLLY MAMMOTH THEATRE COMPANY

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 PLAYWRIGHTS HORIZONS

Playwrights Horizons is dedicated to cultivating the most important American playwrights, composers, and lyricists, as well as developing and producing their bold new plays and musicals. Adam Greenfield became Artistic Director in 2020; Leslie Marcus has served as Managing Director since 1993. Following its 50th anniversary season, Playwrights builds upon its diverse and renowned body of work, counting 400 writers among its artistic roster. In addition to its onstage work each season, Playwrights' singular commitment to nurturing American theater artists guides all of the institution's multifaceted initiatives: our acclaimed New Works Lab, a robust commissioning program, an innovative curriculum at its Theater School, and more. Robert Moss founded Playwrights in 1971 and cemented the mission that continues to guide the institution today. André Bishop served as Artistic Director from 1981–1992. Don Scardino succeeded him and served until 1996. Tim Sanford, the organization's longest-serving Artistic Director, held the position from 1996-2020. Over its 50-year history, Playwrights has been recognized with numerous awards and honors, including seven Pulitzer Prizes, 13 Tony Awards, and 47 Obie Awards.

## ABOUT PAGE 73 PRODUCTIONS

Since its founding in 1997, Page 73 has unwaveringly focused on nurturing early-career playwrights and expanding the theatrical canon. The organization has consistently

sought to open new pathways to recognition for fresh, urgent, and daring voices, in part by mounting works solely by writers who have not yet had a New York City premiere Off-Broadway. In addition to producing playwrights' NY debut productions, Page 73 offers writers career guidance, financial assistance, and development opportunities. Page 73's celebrated world and New York premieres include Zora Howard's *STEW* (2021 Pulitzer Prize Finalist), Michael R. Jackson's *A Strange Loop* co-produced by Playwrights Horizons (2020 Pulitzer Prize), Mia Chung's *Catch as Catch Can*, Leah Nanako Winkler's *Kentucky* co-produced by EST, Max Posner's *Judy*, Clare Barron's *You Got Older* (two Obie Awards), George Brant's *Grounded*, and Susan Soon He Stanton's *Today Is My Birthday*. Diversifying the American theater and making space for voices theater audiences have not yet heard is at the core of Page 73's ethos. In 2020, the organization was honored with an institutional Obie Award "for providing extraordinary support for early-career playwrights."