



A BRIGHT NEW
BOISE

BY SAMUEL D. HUNTER
DIRECTED BY JOHN VREEKE



WELCOME

A Bright New Boise by Samuel D. Hunter launches Woolly Mammoth's 32nd Season, which explores a variety of pathways toward and beyond the apocalypse. We have framed the season with a simple question: "Does our civilization have an expiration date?" With natural and man-made disasters and every kind of personal and economic and political collapse dominating the news—the timeliness of the question is all too obvious.

Fortunately, we can be thankful that some of America's boldest playwrights and theatre makers will converge on Woolly Mammoth this season to help us make sense of, and even crack a smile on, the road to oblivion.

Sam Hunter gets us started by mapping out the psychological terrain of our question. With his quiet story of a father attempting to reunite with his son, Sam bores deeply into the yearning we all sometimes feel for the promised end. He also poses a serious question about the various kinds of faith that give many of us the courage to go on. Does our faith help us navigate the minefield of our lives, or does it stand in the way? Can our beliefs survive when faced with the real challenges of our relationships?

We anticipate a passionate and very personal dialogue around **A Bright New Boise**, and I encourage you to share your thoughts in our theatre or online. You can hear more from the people who helped create today's production on the Woolly Mammoth blog, or examine how the play connects with the wider world on the audience-curated site woolly-pedia.

To keep the conversation going, a long list of fantastically creative theatre artists will be pouring their souls onto the Woolly stage later this season. They include award-winning playwrights Jason Grote and Anne Washburn; fearless actors Jessica Frances Dukes, Daniel Escobar, Gabriella Fernandez-Coffey, Kimberly Gilbert, Naomi Jacobson, Sarah Marshall, and many more; cabaret star Joey Arias and world famous puppeteer Basil Twist; legendary comedy troupe The Second City; dazzling designers Colin K. Bills, Daniel Ettinger, Misha Kachman, and Veronica Vorel, to mention just a few; and dozens of artisans, technicians, dramaturgs, staff members, and other behind-the-scenes players who keep Woolly Mammoth ready for anything.

In the words of Woolly's Season 32 Survival Manual—"Take your life into your own hands, gather your loved ones close, hoard some bottled water and duct tape, and join us for the ultimate conversation." I'll look forward to seeing you throughout Season 32... but don't say we didn't warn you.



Howard Shalwitz
Artistic Director

PLOTTING OUR END TIMES: PAST, PRESENT, AND FUTURE

Some of the big and small end-time predictions throughout history.
Compiled by John M. Baker

90 CE The fourth pope, Clement I (fl. 88-97), warned in 90 that the end times were imminent.

500 Hippolytus (ca. 170-235), believing Christ would return 6000 years after creation, anticipated the Second Coming in 500.

968 Soldiers in German Emperor Otto III's army thought a solar eclipse was ushering in the end of the world.

1033 Some believed the Second Coming would occur in 1033, the 1000th anniversary of Christ's death and resurrection.

1284 By adding 666 to the year Islam was founded, Pope Innocent III (ca. 1160-1216) calculated that the world would end in 1284.

365 Hilary of Poitiers (ca. 300-368) claimed that Roman Emperor Constantine II was the Antichrist and that Christ would return in 365.

848 Thiota, a heretical Christian prophetess of the 9th century, gathered many followers after announcing the world would end in 848.

1000 Pope Sylvester II (ca. 946-1003) presided over a well-attended midnight mass at St. Peter's Basilica that was triggered by Y1K fears.

1186 A letter supposedly written by the astrologer John of Toledo (d. 1275) caused many Europeans to think the end would arrive on September 23, 1186 during a rare planetary alignment.

1348-1350 The Black Plague peaked in Europe, killing 30%-60% of Europe's population and triggering end-time fears.

WOOLLY MAMMOTH THEATRE COMPANY

HOWARD SHALWITZ Artistic Director
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A BRIGHT NEW BOISE

BY SAMUEL D. HUNTER
DIRECTED BY JOHN VREEKE

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Costume Designer...Ivania Stack
Lighting Designer...Colin K. Bills+
Sound Designer/Composer...Chris Baine
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Stage Manager...William E. Cruttenden III*

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Leroy...Felipe Cabezas*
Will...Michael Russotto*+
Anna...Kimberly Gilbert*+
Pauline...Emily Townley*+
Hobby Lobby TV #1...Michael Willis*+
Hobby Lobby TV #2...Michael Glenn*

* Member, Actors' Equity Association
+ Woolly Company Member

SHOW ART CONCEPT & DESIGN

Carolyn Sewell

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A Bright New Boise is presented by special arrangement with SAMUEL FRENCH INC.

Originally commissioned and produced by Partial Comfort Productions, NYC.

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The Claque is a community of highly engaged Woolly audience members working to advance the theatre's mission through its connectivity initiatives. Interested in learning more or joining up? Send an e-mail to claque@woollymammoth.net.

A BRIGHT NEW BOISE CONNECTIVITY WORKING GROUP

Eric Colchamiro
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Interested in getting involved with connectivity planning around a show this season? E-mail Rachel Grossman at rachel@woollymammoth.net for information about Connectivity Working Groups.

SEASON SPONSORS

The Board, staff, and artists of Woolly Mammoth wish to express their deepest appreciation for the following individuals who have generously supported our annual fund for our 32nd Season with a gift of \$10,000 or more. We would not be successful in persuing our mission without this amazing support. Thank you!

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For more information on Woolly Rentals:
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You are the connection between Woolly and the wider world! Join audience members in sharing the links between Woolly's shows and us. If you see an article, image, video, soundbite, or anything that reminds you of *A Bright New Boise*, share it on woolly-pedia, the crowd-sourced audience blog. E-mail your link to claque@woollymammoth.net to post and visit woolly-pedia to explore at woolly-pedia.tumblr.com.

1352 Jewish scholar Rashi (1040-1105) used the Book of Daniel and the year of the Exodus to predict that the end would come in 1352.

1666 Many worried as the year 1666 approached, since the number 666 is described as the "mark of the beast" in the Book of Revelation.

1697 Puritan minister Cotton Mather (1663-1728), known for his role in the Salem Witch Trials, predicted the end of the world would come in 1697.

1783 Toxins from a volcanic eruption triggered a famine that killed approximately 25% of Iceland's population and an estimated 6 million people worldwide, prompting end-time fears.

1843 Using various clues in the Book of Daniel, William Miller (1782-1849) calculated that the Second Coming would be around March 23, 1843.

1658 Christopher Columbus (1451-1506) claimed that the world was created in 5343 BCE and would last 7000 years.

1688 John Napier (1550-1617), the mathematician who discovered logarithms, calculated that the world would end in 1688 or 1700.

1736 Londoners gathered in boats on the Thames on October 13, 1736 after theologian and mathematician William Whitson (1667-1752) predicted a catastrophic flood.

1806 When a domesticated fowl laid eggs in 1806 that bore the message "Christ is coming," many believed the end was near. It was eventually proven to be a hoax.

1850 On June 27, 1850, Ellen White (1827-1915), founder of the Seventh-Day Adventist movement, claimed an angel told her, "Time is almost finished...Get ready, get ready, get ready..."

Bravo

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INTERVIEW WITH SAMUEL D. HUNTER

John M. Baker: What initially inspired *A Bright New Boise*?

Samuel D. Hunter: There were a few different jumping off points for me. One was the Christian idea of the Rapture and apocalypse—the idea that we’re all sort of waiting around for Christ to come again, bring all Christians up to heaven, and destroy civilization as we know it. What’s so fascinating is that this is viewed by millions of people as a positive—that this sort of cosmic genocide is the beautiful and deliberate action of a benevolent God. But the more concrete jumping off point for me was the question of how a person negotiates these beliefs with the world at large. How does someone who believes in the coming Rapture go about his or her day-to-day life? How does a person navigate his or her job, marriage, friendships?



JB: I’ve dramaturged several of your plays, and many of them deal with religion in one way or another. How do you think *A Bright New Boise* fits into the larger cultural dialogue concerning religion?

SH: I went to a fundamentalist Christian high school in Idaho, and even though I never really bought into all of the dogma, I played the part to some extent to get by socially. So, my relationship to that worldview is somewhat complex. Even though I have so many objections to it, I am also completely fascinated by it. And I get frustrated with some of the representations of religious people in our culture. It’s as if we’re afraid of them. Our narratives surrounding fundamentalists are almost always about people who break free from the chains of their religion, or succumb to it and self-destruct. But I think the more honest story is about how these people live with these beliefs, how their beliefs affect the way they live, how they can both enrich and damage their lives.

JB: What led you, then, to set the play in a Hobby Lobby break room?

SH: I guess if you think about it, a lot of people in America who hold these fundamentalist beliefs are not people of wealth and affluence. They are people who live on or below the poverty line, people who—I’m guessing—are pretty desperate for hope and meaning in their lives. If you’re upper middle class, there’s less of a reason to want the world to come to an end. But if you work for minimum wage, can’t afford health insurance, and go home to the same awful apartment or trailer every night, the idea that God will destroy everything and take you up to heaven is pretty appealing. If I were in that situation, I’d probably love to believe that the world was coming to an end.

JB: So, do you think our civilization has an expiration date?

SH: Well, not especially. I think that logically there’s going to be some breaking point when our population is too big and our natural resources are too exhausted. Though there’s a good chance we’ll find some sort of equilibrium, and we’ll be able to advance for thousands of years. Of course, our sun will eventually die out, so there’s an inevitable expiration date on our planet if you look at it like that. Do I think that Christ will come again with seven-headed dragons and four horsemen? Probably not. But, I will say, thanks to Harold Camping, when May 21 rolled around earlier this year, I may have been biting my nails just a teeny bit.

ABOUT THE PLAYWRIGHT

SAMUEL D. HUNTER (Playwright) Recent plays include *A Bright New Boise* (2011 OBIE Award for Playwriting, 2011 Drama Desk Nomination for Best Play; produced originally by Partial Comfort Productions, NYC), *The Whale* (upcoming production at Denver Center in Winter 2012), *Jack’s Precious Moment* (Page 73 Productions at 59E59), *Five Genocides* (Clubbed Thumb at the Ohio Theater), *Norway* (Phoenix Theatre of Indianapolis; Boise Contemporary Theater), *I Am Montana* (Arcola Theatre, London; Mortar Theater, Chicago). He has active commissions from MTC/Sloan, Seattle Rep, South Coast Rep, and Boise Contemporary Theater. His plays have been developed at the O’Neill Playwrights Conference, Bay Area Playwrights Festival, PlayPenn, Ojai Playwrights Conference, the Lark Playwrights Workshop, Juilliard, LAByrinth, Rattlestick, Seven Devils Playwrights Conference, 24Seven Lab, and elsewhere. Internationally, his work has been translated into Spanish and presented in Mexico City and Monterrey, and he has worked in the West Bank with Ashtar Theatre of Ramallah and Ayyam al-Masrah of Hebron. At Ashtar, he co-wrote *The Era of Whales* which was performed in Ramallah and Istanbul. Awards: 2011 Sky Cooper Prize, 2008-2009 PONY Fellowship from the Lark, two Lincoln Center Le Compte du Nuoy Awards, others. He is a member of Partial Comfort Productions and is an alum of Ars Nova’s Playgroup. He has taught at Fordham University, Rutgers University, Marymount Manhattan College, and The University of Iowa. A native of northern Idaho, Sam lives in New York City. He holds degrees in playwriting from NYU, The Iowa Playwrights Workshop, and Juilliard.

WOOLLY ANNOUNCES COMPANY EXPANSION

Following a year-long evaluation of the role and impact of Woolly Mammoth’s renowned acting company, Artistic Director Howard Shalwitz is pleased to announce the most significant expansion of the company in 25 years, with the addition of new actors, directors, designers, and playwrights. “Our resident company, which dates back to 1986, has been one of the key factors in Woolly’s identity and success,” said Shalwitz. “Now, by drawing some of our most creative directors, designers, and playwrights into the group, we will be linking Woolly’s actors more tightly into the process of developing and producing new plays, and drawing all of our artists into a deeper, shared sense of purpose.” Congratulations to our new Woolly company members:

Colin K. Bills, lighting designer for *Boise* and over 20 Woolly productions beginning with *Patience* in 2003.

Michael John Garcés, director of last season’s *Oedipus el Rey* as well as *Recent Tragic Events* and *Grace*.

Misha Kachman, set designer for *Boise* as well as *Gruesome Playground Injuries*, *Oedipus el Rey*, and *Fever/Dream*.

Robert O’Hara, playwright of *Bootycandy* and *Antebellum* and director of *Bootycandy* and *In the Continuum*.

Emily Townley, a member of the *Boise* cast who has appeared in *House of Gold*, *Maria/Stuart*, *Spain*, *Fuddy Meers*, and *Wonder of the World*.

John Vreeke, the director of *Boise*, who has helmed many Woolly productions including *Gruesome Playground Injuries*, *Boom*, *Our Lady of 121st Street*, and *Homebody/Kabul*.

1877 In 1877, a telegram circulated amongst Egyptian Muslims warning, “the last day, when the sun would rise from the West, was fast approaching.”

1901 Led by Maria B. Woodworth (1844-1924), the Doomsealers believed San Francisco would be destroyed on April 14, 1901 at 4:45 pm.

1914 An 1892 edition of *Zion’s Watch Tower* predicted the end would arrive in October 1914.

1938 On October 30, 1938, Orson Welles (1915-1985) broadcast *War of the Worlds* over the CBS radio network, and many feared that Martians were invading New Jersey.

1975 The Watchtower Society recalculated that the end would arrive in 1975, the 6000th anniversary of Adam’s creation.

1891 At a 1883 Mormon meeting, Joseph Smith (1805-1844) said, “Fifty-six years more and it will all be over.”

1910 People were concerned that when the Earth passed through the tail of Halley’s Comet in 1910, poison gases would kill everyone.

1919 Meteorologist Albert Porta concluded that the December 17, 1919 conjunction of six planets would cause flaming gas to engulf the Earth.

1953 US and Soviet Union nuclear tests prompted the Doomsday Clock to be set to 11:58 pm, the closest approach to midnight since the clock’s inception in 1947.

1981 Ronald Reagan’s Secretary of the Interior, James Watt (1938-), dismissed concerns about diminishing natural resources because, “I don’t know how many future generations we can count on until the Lord returns.”

CAST



FELIPE CABEZAS (Leroy), a Washingtonian born and bred, is juiced to make his Woolly debut. He most recently returned from a jaunt with Commonwealth Shakespeare Company: *All's Well That Ends Well*. Closer to home, he has performed with Shakespeare Theatre Company: *The Alchemist*; The Studio Theatre: *reasons to be pretty*, Constellation Theatre Company: *Women Beware Women*; and American Century Theater: *Beyond the Horizon*. He studied at The Studio Theatre Acting Conservatory and the University of Virginia.



KIMBERLY GILBERT (Anna) has been in the DC Theatreverse for over 10 years and is returning to Woolly after many productions, including *Clybourne Park*, *In The Next Room or the vibrator play*, *Fever/Dream*, *Boom*, *Measure for Pleasure*, *The K of D*, *Martha*, *Josie and the Chinese Elvis*, *Big Death Little Death*, and *Cooking With Elvis*. Kimberly joined the Woolly Company in 2006, and is also a company member with Taffety Punk Theatre. She received her MFA in 2001 at Shakespeare Theatre Company's Academy for Classical Acting.



MICHAEL GLENN (Hobby Lobby TV #2) recently appeared at Woolly Mammoth in two successful runs of *Clybourne Park* (Helen Hayes Award for Outstanding Resident Production). Some other recent productions include Longacre Lea: *Cat's Cradle*, *The Hothouse*; Folger Theatre: *Henry VIII*, *Arcadia*; Constellation Theatre: *On the Razzle*, *A Flea in Her Ear*; Signature Theatre: *The Lieutenant of Inishmore*, *Fallen From Proust*; Theater J: *The Moscows of Nantucket*, *Photograph 51*. Michael can be seen currently at Imagination Stage in *Aladdin's Luck*, and next at Folger Theatre in *The Gaming Table*.



JOSHUA MORGAN (Alex) is making his Woolly Mammoth debut. Most recently he appeared in Theater J's production of *The Chosen* at Arena Stage, which was adapted and directed by Aaron Posner. He is a graduate of the University of North Carolina School of the Arts and the Co-Artistic Director of No Rules Theatre Company, which was the 2011 Helen Hayes Award recipient of the John Aniello Award for Outstanding Emerging Theatre Company, and for whom he will be directing the DC premiere of Andrew Hinderaker's *Suicide, Incorporated* later this season. You can find out more information about Joshua at www.joshuamorgan.net.



MICHAEL RUSSOTTO (Will) is a Woolly Company Member who has appeared in over fifteen Woolly productions. Highlights include Alexandra in *She Stoops to Comedy*, The Soul in *Vigils*, Lou in *Lenny and Lou*, and Cosmo in *The Pitchfork Disney*. Most recently he played Yvan in Signature Theatre's production of *Art*. In the DC area, Michael has also performed at Arena Stage, Folger Theatre, The Kennedy Center, Olney Theatre Center, Theatre J, Rep Stage, Washington Stage Guild, Theatre Alliance, MetroStage, Wayside Theatre, and The Studio Theatre. A four-time Helen Hayes Award Nominee, Michael teaches acting and directing at The Theatre Lab, and is a long-time narrator of recorded books for the Library of Congress and several commercial companies.



EMILY TOWNLEY (Pauline) is a Woolly Company Member, previously seen here as Woman in *House of Gold*, Lizzie in *Maria/Stuart*, Barbara in *Spain*, Heidi in *Fuddy Meers*, various roles in *Wonder of the World*, and Marilyn in *Watbanaland*. Other area credits include The Studio Theatre: Candida in *Rock n' Roll*, Joyce Murray in *The Bright and Bold Design*; Rep Stage: Stevie in *The Goat, or Who is Sylvia?*; Everyman Theatre: Mrs. Gibbs in *Our Town*; MetroStage: Cynthia in *The Real Inspector Hound*; Round House Theatre: Martine in *The Sisterhood*; Folger Theatre: Ariel in *The Tempest*. She can be seen next as Alpie in *The Gaming Table* at Folger Theatre, directed by Eleanor Holdridge. For Sarah and John, her guardian angels.



MICHAEL WILLIS (Hobby Lobby TV #1) has been a Woolly Company Member for over 25 years, performances include *Full Circle*, *Fever Dream*, *Current Nobody*, *Faculty Room*, *Grace*, *Patience*, *Sharon and Billy*, *Mud People*, *Strindberg in Hollywood*, and *NY Mets*. He has also appeared at Folger Theatre, Round House Theatre, Arena Stage, and New Playwrights. Nominated for five Helen Hayes Awards, he received the Outstanding Lead Actor for *The Boys Next Door* at Round House Theatre. Feature films include *Excuse Me For Living*, *Pushing Tin*, *Men in Black*, and *Just the Ticket*. Television appearances include HBO's *The Wire*, *Homicide: Life on the Streets*, and *Law & Order*. He will next appear in *Stay* for Theatre of the First Amendment, and at Folger Theatre in *The Gaming Table*. Mr. Willis is grateful to his wonderful and loving family, wife Lori, and their (grown) children Mike, Jr., Amy, and Rebecca for the unconditional support and tolerance they have offered over the years as he has pursued his muse.



Actor's Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is associated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. For more information, visit www.actorsequity.org.

1982 In May 1980, Pat Robertson (1930-) told followers, "I guarantee you by the end of 1982 there is going to be a judgment on the world."

1988 In his 1970s best-selling book, *The Late, Great, Planet Earth*, American evangelist Hal Lindsey (1929-) predicted the world would end sometime in 1988.

1994 American Christian radio broadcaster Harold Camping (1921-) wrote *1994?*, which asserts that the Second Coming might happen on September 6, 1994.

1987 Leland Jensen (1914-1996), founder of a Bahá'í sect, predicted Halley's Comet would cause total destruction between 1986 and 1987.

1992 Lee Jang Rim (1946-), leader of Mission for the Coming Days, which was part of Korea's larger Hyoo Go ("Rapture") movement, predicted that the Rapture would occur on October 28, 1992.

DIRECTION & DESIGN

JOHN VREEKE (Director) Woolly Mammoth directing credits include *Gruesome Playground Injuries* by Rajiv Joseph, *Boom* by Peter Sinn-Nachtrieb, *Homebody/Kabul* by Tony Kushner, *Our Lady of 121ST Street* by Stephen Adley Guirgis, *Martha*, *Josie and the Chinese Elvis* by Charlotte Jones, and *The K of D* by Laura Shellhardt. In the DC area he has worked at Theater J, Washington Shakespeare Company, MetroStage, Everyman Theatre, Olney Theatre Center, Forum Theatre, H Street Theatre, Source Theatre Festival, Charter Theatre, Theater Alliance, Kennedy Center Theater for Young Audiences, Imagination Stage, and the Helen Hayes Awards Society. He has received four Helen Hayes Awards nominations for Best Director. Other regional theatre credits include the Alley Theatre in Houston, Arkansas Repertory Theatre, Attic Theatre in LA, Salt Lake Acting Company, and First Stage in Milwaukee. In Seattle: Book-It Repertory Theatre, Annex Theatre, Alice B. Theatre, Arts West Playhouse, Seattle Public Theatre, Balagan Theatre, Center Stage, and Stone Soup Theatre. His television credits include Associate Producer and Casting Associate for the CBS TV Series *Northern Exposure*.

MISHA KACHMAN (Set Designer) is a native of St. Petersburg, Russia and a graduate of the St. Petersburg State Academy of Theatrical Arts. At Woolly he has designed set and costumes for *Oedipus el Rey* and sets for *Gruesome Playground Injuries* and *Fever/Dream* (Helen Hayes Wards Nomination for Outstanding Set Design). Since moving to DC ten years ago, Misha has worked for Signature Theatre, Round House Theatre, The Kennedy Center, Maryland Opera Studio, Theatre J, Shanghai Dramatic Arts Center, and Milwaukee Shakespeare, among many other companies. Misha serves as Assistant Professor of Scene and Costume Design at University of Maryland. Prior to moving to the United States Misha had worked as a staff museum designer at The State Hermitage Museum in St. Petersburg from 1994 to 1998; he is also a renowned painter and printmaker whose work has been shown at numerous one-man and group exhibitions in the United States and abroad. Misha is honored to have recently become a Woolly Company Member, and he looks forward to designing *Mr. Burns* later this season.

IVANIA STACK (Costume Designer) previously designed *Full Circle* and *Boom* for Woolly Mammoth, and was the associate designer for *Oedipus el Rey*. Her other design credits include: *The Odd Couple*, *Photograph 51*, *The Four of Us*, and *In Darfur* for Theater J; *Adding Machine: A Musical* at The Studio Theatre; *Pop!* and *F***ing A* for The Studio Theatre 2nd Stage; *bobrauschenbergamerica* and *Angels in America* at Forum Theatre; *Lucido* and *True History of Coca Cola in Mexico* at Gala Hispanic Theatre; *1001* and *Lord of the Flies* for Rorschach Theatre Company; *Five Flights* and *Gretty Good Time* for Theatre Alliance; *Savage in Limbo*, *The Real Inspector Hound*, and *Heroes* for MetroStage; *Lidless* and *Breadcrumbs* for The Contemporary American Theatre Festival; *Three Sisters* for Constellation Theatre; *Beertown* and *Courage* for dog & pony dc. She received her MFA in Design from the University of Maryland.

COLIN K. BILLS (Lighting Designer) has lit many productions at Woolly, including *Bootycandy*, *Oedipus el Rey*, *In the Next Room or the vibrator play*, *House of Gold*, *Gruesome Playground Injuries*, *Clybourne Park*, *Full Circle*, *Eclipsed*, *Fever/Dream*, *Stunning*, *The Unmentionables*, *Dead Man's Cell Phone*, and *The Clean House*. His designs have been seen at The Berkshire Theater Festival, CENTERSTAGE, Contemporary American Theatre Festival, Didactic Theatre, Everyman Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Maryland Stage, Metro Stage, Olney Theatre Center, Round House Theatre, The Smithsonian Institution, Signature Theatre, The Studio Theatre, Synetic Theater, Theatre for the First Amendment, Theater J, Tsunami Theatre, Vermont's Northern Stage, the Washington Revels, and The Williamstown Theatre Festival. Mr. Bills has won three Helen Hayes Awards and has been nominated for that award eleven times. He is a 2009 recipient of a Princess Grace Fellowship in Theater and is a graduate of Dartmouth College.

CHRIS BAINE (Sound Designer/Composer) designed sound for *Gruesome Playground Injuries* at Woolly. His other design work includes includes *Dancing Princesses* and *Mulan* with Imagination Stage, *Da* and *Bus Stop* with Olney Theatre, and *Two Rooms* with Everyman Theatre. He has also designed for Theater J, The Hub Theater, Journeyman Theatre, Rorschach Theatre, Kennedy Center TYA, American Century Theatre, Constellation Theatre Company, Theatre Alliance, Washington Shakespeare Company, Source Theatre Festival, American College Theatre Festival, Young Playwrights Theatre, University of Maryland, Catholic University, American University, Actors Theatre of Charlotte, and National Players. www.bainedesign.com

AARON FISHER (Projection Design) has worked on a few projection designs for Woolly including *House of Gold*, *Full Circle*, and *Current Nobody*. His designs have also been seen at Signature Theatre for *Chess*, Impossible Theater Company for *Macbeth*, and Useless Theatre Company for *Perfect Chocolate Milkshake*. Aaron has assisted the projection design of *Passing Strange* at The Studio Theatre 2nd Stage, *La Momia En El Closet* at Gala Hispanic Theatre, and most recently *Aladdin's Luck* at Imagination Stage.

WILLIAM E. CRUTTENDEN, III (Production Stage Manager) is thrilled to return to Woolly Mammoth Theatre. His Woolly credits include *Bootycandy*, *Clybourne Park*, *Full Circle*, *Boom*, *Maria/Stuart*, *Measure for Pleasure*, and *No Child...* among others. His past credits include Off-Broadway: *Perfect Harmony*; Signature Theatre: *And the Curtain Rises*, *Sunset Boulevard*, *Chess*, *I Am My Own Wife*; Shakespeare Theatre Company: 2010 Will Awards; West Virginia Public Theatre: *Doubt*; Olney Theatre Center: *Is He Dead?*, *Bad Dates*, *Of Mice and Men*; and Imagination Stage: *Twice Upon a Time*.

JOHN M. BAKER (Dramaturg) is the Literary Manager at Woolly Mammoth, where he recently dramaturged the world premiere of Luis Alfaro's *Oedipus el Rey*. He is the former Artistic Associate at Brooklyn-based Page 73 Productions and Literary Associate at the Eugene O'Neill Theater Center. He has dramaturged new work with Boise Contemporary Theatre, Clubbed Thumb, Guthrie, Juilliard, The Kennedy Center, Lark, Ma-Yi, O'Neill National Playwrights Conference, Page 73, Partial Comfort, PlayPenn, Seven Devils Playwrights Conference, SPF, and Williamstown. He has recently worked with directors Hal Brooks, Sean Daniels, Kip Fagan, Jackson Gay, Sam Gold, Wendy C. Goldberg, Davis McCallum and playwrights Christina Anderson, Neena Beber, Julia Cho, Samuel D. Hunter, Jason Grote, Heidi Schreck, and Jen Silverman. John has taught at Fordham University, Marymount Manhattan College, Rutgers University, and the University of Iowa. He holds a BA from Boston University and an MFA from the University of Iowa.



The set and lighting designers of this production are represented by United Scenic Artists, Local USA-829 of the IATSE.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical union.

2003 A Japanese religious group predicted the end of the world on May 15, 2003 when they failed to kidnap a famous Japanese seal they believed needed to be sent to the Arctic to avert Armageddon.

2010 A miniature Big Bang was created on November 7, 2010 at the CERN laboratory near Geneva, leading some scientists to fear that it would create a catastrophic event.

2000 At the stroke of midnight on January 1, 2000, many people feared that the Y2K computer bug would bring about a complete collapse of society.

2009 In January 1999, Reverend Jerry Falwell (1933-2007) claimed that the Antichrist was probably alive and that the Second Coming of Christ would probably happen in the next 10 years.

2011 After his failed 1994 prediction, Harold Camping forecasted the Rapture for May 21, 2011, and later revised his prediction to October 21, 2011. Meanwhile, geologists warn that the inevitable eruption of a super volcano will chill Earth and threaten civilization. Explosions of this magnitude happen about every 600,000 years at Yellowstone, and it's been about 620,000-640,000 years since Yellowstone's last super-explosive eruption.

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Friends—

A Bright New Boise is just the start of a season-long inquiry here at Woolly into the viability of our civilization's survival. The conversation continues after Thanksgiving with **Spoiler Alert: Everybody Dies** by Chicago's legendary Second City. This anti-holiday celebration of doom investigates our fear of the unknown and exposes our extreme efforts to control that most untamable of forces—fate. Woolly Company member Jessica Francis Dukes and DC actor Aaron Bliden are heading to Chicago next month to rehearse with four Second City regulars for this up-to-the-minute world premiere—the most provocative show Second City has created for Woolly to date.

I'll look forward to seeing you there, and until then...keep your flashlights and bottled water close at hand.

Yours in Woolly,
Jeffrey Herrmann
 Managing Director



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2012 The Mesoamerican Long Count calendar ends on December 21, 2012, leading some to believe that this will usher in Armageddon.

2036 NASA reports that an asteroid, measuring approximately 885 feet wide, has a 1 in 250,000 chance of striking Earth on April 13, 2036.

2075 Some scientists expect the world's population will peak at 9.5 billion in 2075, triggering concerns about sufficient resources.

2280 Biochemist Rashad Khilifa (1935-1990) claimed to have discovered a mathematical pattern within the Quran, leading him to calculate that the world will end in 2280.

7.6 billion years from now. Scientists believe the sun will slowly expand into a red giant, in turn, completely vaporizing the Earth.

2013 NASA anticipates that the Earth will be hit by unprecedented levels of magnetic energy from solar flares, which could have catastrophic consequences.

2038 In the vein of Y2K, on January 19, 2038, Unix 32-bit time will overflow, causing mass computer crashes and data loss.

2100 Many scientists anticipate that the global temperature will rise 5.4° F by 2100, which could have catastrophic consequences for the entire planet.

3797 French apothecary and seer Nostradamus (1503-1566) predicted that the world will end in 3797.

A googol from now. According to cosmologists, the universe will achieve final entropy in about a googol (that's 10 to the power of 100) years, during which matter will essentially cease to exist.



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