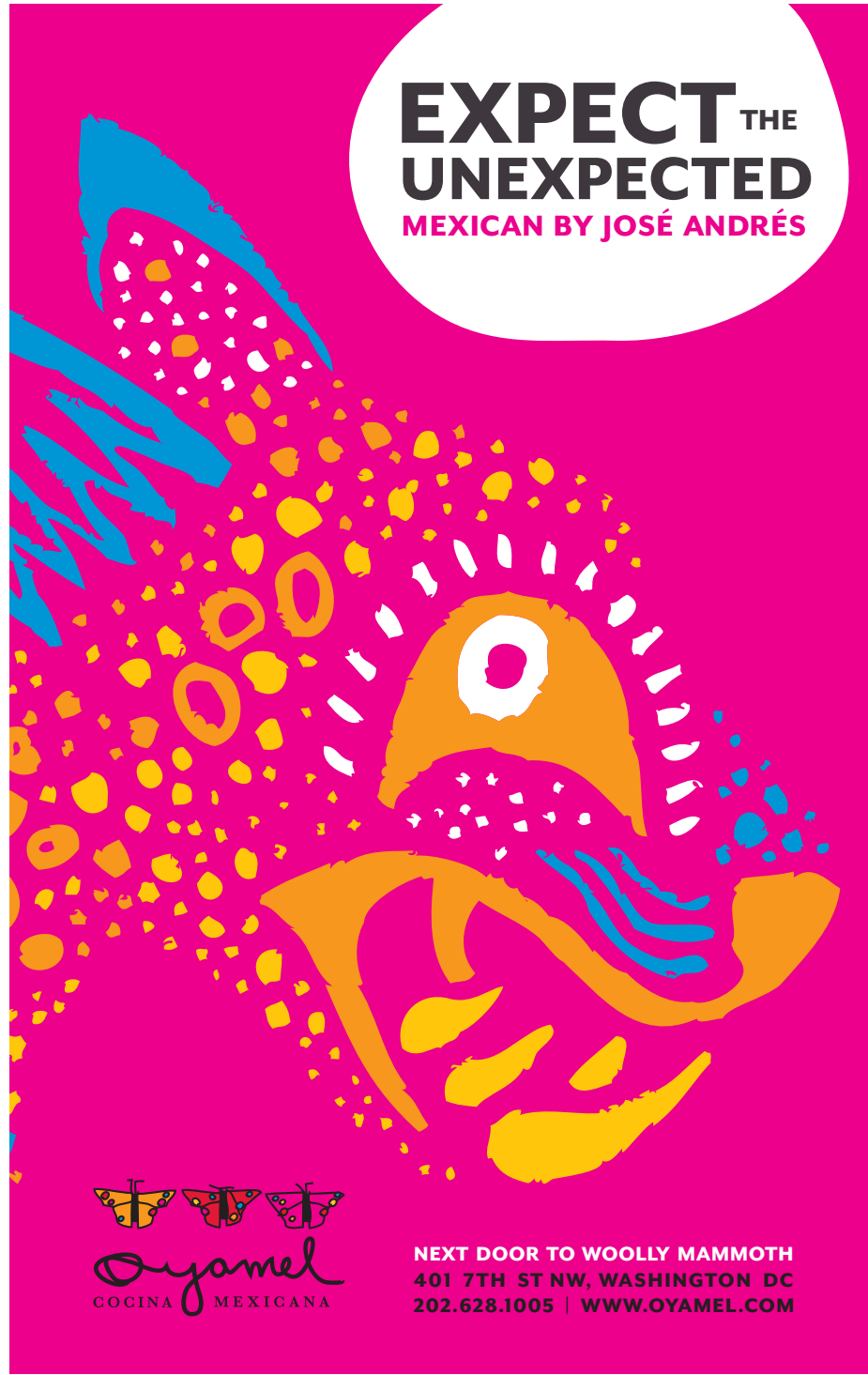


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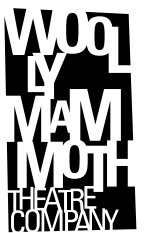


# SPOILER ALERT:

# EVERYBODY DIES

WRITTEN & PERFORMED BY CHICAGO'S

*The Second City*®



# WELCOME

Woolly Mammoth's Managing Director Jeffrey Herrmann chats with The Second City's Executive Vice President Kelly Leonard.

**Jeffrey Herrmann:** With *Spoiler Alert: Everybody Dies*, Woolly continues its season-long exploration of the question "Does our civilization have an expiration date?" by delving into the ideas of fate and death. We've seen these themes reflected in popular media over and over again lately. What do you attribute this to? Does Second City refract this zeitgeist-y energy?

**Kelly Leonard:** Well, we all know the world is a dark and scary place right now. It does feel worse now than ever before. The Tea Party, Occupy Wall Street, scandals in our banks, institutions of higher learning, and churches. The unease represented on our stage is simply the unease we're feeling from the audience sitting in the seats. My favorite Joni Mitchell lyric is "laughing and crying, you know it's the same release." Our work chooses comedy as the release of choice. And if there is a public service that we provide it's taking all those modern problems and giving folks a forum by which they can encounter them with real, honest laughter. It's my firm belief that humor is an essential ingredient in living a balanced existence.

**JH:** With respect to content and tone, Second City has turned a new corner with *Spoiler Alert*. What does the show represent in the context of The Second City's 52-year history?

**KL:** Being a 52-year-old institution has many, many advantages, but there are some disadvantages, too. Staying fresh and relevant in the eyes of our long-time audience members and critics that have seen every revue for the last 20 years is a major hurdle we continually have to jump. And, in comedy, the element of surprise is essential. I hear business people use the term "disruptive technology" as a way to create something "new." The director and cast of *Spoiler Alert* have created something that might be called "disruptive comedy." To be clear: we aren't reinventing theatre. But we are making small and powerful choices that are breathing something special—and different—into the tried and true Second City format.

**JH:** As Woolly is embarking on its third decade of existence, it's really interesting to hear you say that as you accrue history and expectations, it becomes more challenging to stay fresh and relevant. The strategy at Woolly has been to continue to innovate. And this show, *Spoiler Alert*—our third collaboration with Second City, following *Barack Stars* and *A Girl's Guide to Washington Politics*—is a great example. We wanted a deeper relationship with you on this show, and so we started by asking you to respond to our season theme: "Does our civilization have an expiration date?" And this launched a unique artistic development process in which you guys shared archival footage of past Second City shows, and then our artistic staff traveled to Chicago to see your current show and keep the conversation going. This all culminated in the decision to embed Woolly Company Members—including actress Jessica Frances Dukes and designer Colin K. Bills—in the process, making *Spoiler Alert* a true collaboration between our companies. I know we are super interested in seeing the results of this partnership.

**KL:** We're excited. From the front of house to the back of house and the administrative staff and beyond, Woolly truly opens all the doors when Second City comes to town, and our company feels enriched and privileged—honored, even—to be given the stage.

**JH:** One last question: *Does* our civilization have an expiration date?

**KL:** Yes.



# WOOLLY MAMMOTH THEATRE COMPANY

HOWARD SHALWITZ  
Artistic Director

JEFFREY HERRMANN  
Managing Director

## PRESENTS



## SPOILER ALERT: EVERYBODY

# DIES

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*The Second City*

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Director Billy Bungeroth  
Musical Director Matthew Loren Cohen  
Stage Manager Meghan Teal\*  
Set & Lighting Designer Colin K. Bills+  
Properties Master Jennifer Sheetz  
Dramaturg John M. Baker

### ENSEMBLE

James T. Alfred\*  
Aaron Bliden\*  
Jessica Frances Dukes\*+  
Maribeth Monroe\*  
Scott Montgomery\*  
Travis Turner\*

\* Member, Actors' Equity Association  
+ Woolly Company Member

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Spotlight Op Olivia Rubenstein  
Asst. Dramaturg Cameron Huppertz  
Costume Advisor Franklin Labovitz  
Sound Advisor Christopher Baine

### SHOW ART CONCEPT & DESIGN

Carolyn Sewell

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 Master Carpenter Joel Garcia  
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 Sound Board Operator Alan Chaikin  
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 Olivia Rubenstein  
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 Director-in-Residence Yury Urnov

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## SPOILER ALERT: EVERYBODY DIES WORKING GROUP

John M. Baker  
 Elizabeth Duncan  
 Rachel Grossman  
 Melanie Harker  
 Brooke Miller  
 Ronee Penoi

## CLAUQUE MEMBERS

Step Armah  
 Matt Berman  
 Eric Colchamiro  
 Margaux Delotte-Bennett  
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 Elias El-Hage  
 Elizabeth El-Hage  
 Brandon Gryde  
 Ryan Michael Hayes  
 Piper Hendricks  
 Ben Noll  
 Jessica Solomon  
 Penelope Spain  
 Susan Timmons  
 Jonathan Zucker



# WOOLLY BY NUMBERS

Compiled by John M. Baker

44  
37

The percentage of Team Woolly—staff, board, claque, and company of artists listed on this page—that believes our civilization has an expiration date.

64

The percentage of Team Woolly that believes in fate and is afraid of dying.

The percentage of Team Woolly that believes in an afterlife.

The percentage of Team Woolly that's scared by how much personal info people have access to on the Internet.

49



The number of Mammoths who are afraid of flying on planes.



The percentage of Mammoths who have bought something from SkyMall.

4

The total number of Chipotle burritos Team Woolly eats each year.

1092

The number of Mammoths who identify as having been picked on when they were kids.

42

The percentage of Team Woolly that doesn't root for a sports team.

26

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 Daniel Escobar  
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 Kimberly Gilbert  
 Mitchell Hébert  
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## DEATH BY NUMBERS

Compiled by John M. Baker



**3** The minimum number of nautical miles from land for a full body burial at sea, according to EPA regulations.



**827,060** The approximate number of gallons of embalming fluid deposited into US soil annually.



**12** The average number of US civilians killed each year by Christmas tree fires according to the NFPA.



**1951** The year "old age" was removed as a possible cause of death from the International Classification of Diseases.



**20** The approximate number of people that are killed annually by cows in the US, according to the CDC.



**3** The approximate number of days it takes for enzymes to begin eating your body after you die.



**2,400,000** The approximate number of Americans who die annually.



**36** The number of seconds between each cardiovascular disease-related death in the US, according to the American Heart Association.



**70** The percentage of Americans who die in a hospital, nursing home, or long-term care facility, according to the CDC.



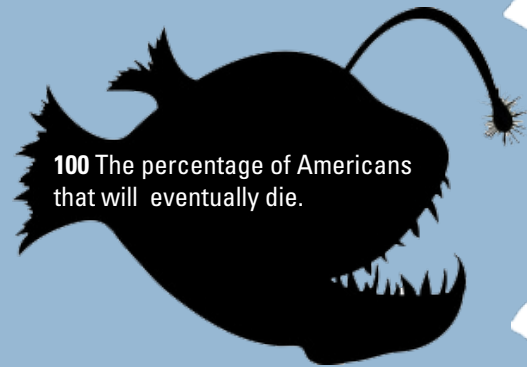
**27** The average number of Americans who have died in skydiving accidents annually since 1998, according to the US Parachute Association.



**40** The approximate number of people that are killed by farm animals annually in the US, according to the National Safety Council.



**25** The percentage of Americans who report having an advance directive, such as a will, according to the AP.



**100** The percentage of Americans that will eventually die.

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# MEET THE ARTISTS

Dramaturg John M. Baker chats with *Spoiler Alert: Everybody Dies* director Billy Bungeroth and Woolly Company Member Jessica Frances Dukes.

**John M. Baker:** Is there any connection between the big themes of *Spoiler Alert* and the fact that 2011 marks the 52<sup>nd</sup> year of Second City?



**Billy Bungeroth:** Well, the show is about the inevitability of destiny, so certainly you could look at the development and the triumph of Second City as a fated occurrence. But really it's the tragedies Second City went through after the 50<sup>th</sup>—the loss of long-time producer emeritus Joyce Sloan and writing department head Mary Scruggs—that inspired us.

**JB:** Do either of you believe in fate?

**Jessica Frances Dukes:** I definitely do. Everything happens for a reason; I believe it is all part of a divine plan.

**BB:** Of course! I just hope fate believes in me.

**JB:** How often do you think about death? Does death scare you?

**JFD:** It scares me a little bit, and I definitely think about it every day. It's constantly smacking us in the face. So, it's hard to go a day without hearing about it on TV, the radio, the Internet, in life.

**BB:** I'm constantly thinking about death! Like all good comedians, my death fantasies account for more than half of my daydreams. And as far as fear of it, I'm afraid of things in life—never meeting a nice girl, never owning my own car or a Wolf/Shepard hybrid, making bad art. But death? My guess is it's probably as painful yet miraculous as birth. So, I am pretty stoked, but a lot of the best people I know have already died so I'm biased!

**JB:** Thinking big picture, do you think our civilization has an expiration date?

**JFD:** I definitely think it does.

**BB:** Absolutely. It's gonna die. I'm gonna die. And you're gonna die. Finally some Goddamn certainty! So, let's look at this time together we have on the planet as a sort of Spring Break. Why spend your Spring Break doing anything less than exactly what you love and what you believe in? Every day is the best day of a life that's nearly already gone. Question is: What are you gonna do with it?



## CONNECT WITH US!

For additional content connected to Woolly's productions, check out:

- **Woolly Mammoth Blog** [woollymammothblog.com](http://woollymammothblog.com)
- **Twitter** [twitter.com/woollymammothtc](https://twitter.com/woollymammothtc) #EverybodyDies
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## ENSEMBLE



**JAMES T. ALFRED** is pleased to make his Second City debut. Some stage credits include Penumbra Theatre: *Two Trains Running, Fences*; Congo Square: *Brothers of the Dust*; Guthrie Theatre: *Ma Rainey's Black Bottom*; Public Theatre (New York): *All's Well That Ends Well*; Steppenwolf Theatre: *The Glass Menagerie*; KC Rep/Arizona Theatre Company: *Jitney, To Kill a Mockingbird*; and Moscow Art Theatre: *Demons*. Some television and film credits include Twentieth Century Fox: *Prison Break*; CBS: *ATF (Pilot)*; Griot Film-works: *One Week*.



**AARON BLIDEN** is a rookie to both Woolly Mammoth and The Second City. An actor, improviser, writer, and composer; he is a company member of Impulse City, Pointless Theatre Company, and Flying V. Aaron is an alumnus of University of Maryland, College Park and its awesome improv group, Erasable Inc. Some credits include: *Please Listen, Hugo Ball, Duets, The Hunchback Variations*, and *Become What You Are*. In college, Aaron once promised his mother he would go to law school. HAH!



**JESSICA FRANCES DUKES** is a Woolly Company Member where her credits include: *Bootycandy, In the Next Room or the vibrator play, Full Circle, Eclipsed, Fever/Dream, Antebellum*, and *Starving*. She has also performed on the stages at Geva Theatre, Indiana Repertory Theatre, Cleveland Playhouse, Ford's Theatre, Horizon Theatre, The Studio Theatre, The Kennedy Center, Lincoln Theatre, Round House Theatre, Theatre J, African Continuum Theatre, Washington Stage Guild, and Tribute Productions, where she received a Helen Hayes nomination for her role in *Spunk*. Ms. Dukes has a MFA from The Catholic University of America.



**MARIBETH MONROE** began her career at The Second City where she co-wrote and performed seven revues on the Detroit and Chicago Mainstages. She recently co-wrote *Sex and The Second City: A Romantic Dot Comedy* featuring Fred Willard. Maribeth has appeared in numerous national commercials, co-starred with Jennifer Lopez in the feature film *The Backup Plan*, and has worked on multiple television shows. Currently she portrays Alice Murphy on Comedy Central's newest hit *Workaholics*. Maribeth lives in Los Angeles.



**SCOTT MONTGOMERY** is an award-winning sketch comedian, writer, and actor. Scott is an alumnus of The Second City Mainstage, where he wrote and performed three revues. He spends most of his time these days writing for TV, but he's thrilled to be dusting off his acting pants\* here in the nation's capital. He especially loves Anne and his cats.

\*regular pants, worn while acting.



**TRAVIS TURNER** is making his Woolly Mammoth debut. Regional credits include: Huntington Theatre: *Candide* (director, Mary Zimmerman); Court Theatre: *Porgy and Bess*; Long Wharf Theatre, Chicago Shakespeare Theater, Lyric Opera of Chicago, Marriott Theatre, Drury Lane Oakbrook, and About Face Theatre. He can be heard on the recordings of *Loving Repeating: a Musical of Gertrude Stein* and Matt Sax's *Clay*. A native Atlantan, Mr. Turner attended Northwestern University and the School at Steppenwolf.



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.actorssequity.org](http://www.actorssequity.org).



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

## PRODUCTION

**ANDREW ALEXANDER** (CEO & Executive Producer) is an innovative and influential theatre, film, and television producer known most widely for his leadership of The Second City theatre company and the hit television show *SCTV*. Mr. Alexander became an owner of The Second City in 1974 and has produced or executive produced over 200 Second City revues in Canada and the United States. He has developed television programming for networks such as ABC, CBS, NBC, Fox Television, Comedy Central, HBO, Showtime, A&E, and the CBC. Alexander has had co-production deals with MGM Television, Imagine Films, Disney Studios, and United Artists. He was Executive Producer for *Second City's Next Comedy Legend* on CBC (2007), and for the Canadian feature film *Intern's Academy* (2004), written by Dave Thomas. Mr. Alexander serves on the Columbia College Board of Trustees. He is Chair of the Gilda's Club Toronto Honorary Board, an Honorary Member of the Chicago Gilda's Club Board, and has also served on the Board of the League of Chicago Theaters and the Canadian Walk of Fame.

**JOHN M. BAKER** (Dramaturg) is the Literary Manager at Woolly Mammoth, where he recently dramaturged *A Bright New Boise* and *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.

**COLIN K. BILLS** (Set & Lighting Designer) is a Company Member at Woolly, where he has lit *A Bright New Boise, 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.

**BILLY BUNGEROTH** (Director) is an independent contractor proud to be employed by the Second City. In 2007 he received his degree in Sketch Comedy Directing from Oxford University. His credits include Concord Theater of Justice: *The Caucasian Chalk Circle Jerk*; and The Chicago Lyric Opera: *KILL YOUR IDOLS-The Story of Black Flag*. He is the author of 15 books of poetry and one novel, *The Absolute Best Anxiety Attack of the Century*, published by Little Brown. He would like to thank his loving wife Zora Neale Hurston for her constant support. This show is dedicated first to Joyce, and second to at least three women named Mary, with love. It is also dedicated to anyone who was ever left dissatisfied and incomplete, and did something about it. Ever get the feeling you've been cheated?

**MATTHEW LOREN COHEN** (Musical Director) is a classically trained pianist. Past credits as music director with The Second City; Actors Theatre of Louisville: *It Takes a 'Ville*; Alliance Theatre: *Miracle at 1280 Peachtree Street*; Arizona Theatre Company: *The Second City Does Arizona, or Close but No Saguaro*; Off-Broadway: *The Nuclear Family* (music director); New York City: *Jason & Ben* (music, lyrics, book), *The Next Big Broadway Musical!* (co-creator and music director); Chicago: *Broads on Boards* (music director; music, lyrics).

**JENNA DEJA** (Producer, Touring & Theatricals) has been with the Second City for eight years, originally as Managing Director, and currently as Producer of Touring and Theatricals where she has had the privilege of producing shows with CENTERSTAGE, Actors Theatre of Louisville, Philadelphia Theatre Company, Arizona Theatre Company, Woolly Mammoth Theatre Company, Geva Theatre, and many more. Prior to The Second City, Jenna served as the General Manager of the Arden Theatre Company in Philadelphia, and has had an active career as a copywriter and marketing consultant. She has served on various committees of The League of Chicago Theatres and is currently a volunteer at 826CHI and The Ronald McDonald House.

**BETH KLIGERMAN** (Director of Talent Development) has been with The Second City since 1993. She has helped produce countless Second City revues in Chicago and currently maintains The Second City productions aboard Norwegian Cruise Line. Other Second City producing credits include work at: Vienna's English Theatre, Vienna, Austria; Arkansas Repertory in Little Rock; numerous appearances at Charleston, South Carolina's Piccolo Spoleto Festival; and USO tours that have included stops in Saudi Arabia, Alaska, and Bosnia. As Director of Talent, Ms. Kligerman oversees casting for the three Second City Touring ensembles based in Chicago, as well as a variety of other projects.

**KELLY LEONARD** (Executive Vice President) has been with The Second City since 1988 where he oversees the company's live theatrical operations, producing original and touring revues with such celebrated performers as Tina Fey, Stephen Colbert, Steve Carell, Amy Poehler, Amy Sedaris, and Jack McBrayer. Mr. Leonard co-founded Second City Theatricals, the division of the company that has produced such works as: *Hiccups and Pickups* featuring Seth Meyers at Chicago's Apollo Theatre; *Rod Blagojevich Superstar* at the Chicago Shakespeare Theatre; and *The Pajama Men* at the Steppenwolf Theatre. Additionally, Second City Theatricals has created original comedy productions for the Alliance Theatre in Atlanta, Actor's Theatre of Louisville, and CENTERSTAGE in Baltimore, MD. *Time Out Chicago* identified him as one of the 40 leading cultural figures in the city of Chicago and he has been similarly honored by *New City Magazine* and *Crain's Chicago Business*.

**DIANA MARTINEZ** (President) is honored to join the Second City family and work with such an amazing team of talented team of artists, producers, and executives. Diana began her professional career directing and producing as the Director of Entertainment and Marketing for Pheasant Run Resort and Convention Center in St. Charles for 13 years. She later became the Executive Director of the Paramount Theatre in Aurora where she directed and produced more than 40 musical-theatre productions, and garnered several awards from the Academy of Theatre Artists and Friends. She has presented more than 30 concerts in the Mega Center including Jerry Seinfeld, Tom Jones, Jay Leno, Tim Allen, Willie Nelson, Dana Carvey, and Kenny Rogers. Diana currently serves on the board for the League of Chicago Theatres and the Chicago Convention and Tourism Bureau. She is a proud graduate of the University of Illinois in Champaign Urbana Fine Arts Department. Martinez was honored with the Woman of Distinction Award in 2003, Influential Women in Business Award 2002, and 2003 Today's Young Executive Award by the Business Ledger.

**MEGHAN TEAL** (Stage Manager) has stage managed for the Second City Touring Company for over five years, most recently on the Second City Chicago Mainstage for the acclaimed revue *South Side of Heaven*. She has also stage managed regional shows for The Second City in Baltimore, Arizona, and Philadelphia; and works all over Chicago for various theaters and productions. She thanks her amazing family and friends. *Fait Accompli*.

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For 32 seasons, Woolly Mammoth has built a reputation as "Washington's most daring theatre company" (*The New York Times*) and become one of the most influential new play theatres in the nation. By throwing the full might of our producing power behind risky new work, we've helped launch the careers of major American playwrights including Sarah Ruhl, Nicky Silver, Amy Freed, and Danaï Gurira. We maintain our own company of artists, and we frequently collaborate with other companies to expand our skills and our impact. Most importantly, we work in partnership with our audience to try new theatrical innovations and explore their implications in the real world.

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# BE PREPARED...

...for the next big event headed to the Woolly stage

Artistic Director Howard Shalwitz chats with Woolly Company Member Sarah Marshall about the upcoming production of Jason Grote's *Civilization (all you can eat)* opening in February.

**Howard Shalwitz:** Sarah, you're one of Woolly's most tenacious actresses. You have a restlessness to get to the active, passionate heart of a role. Up next at Woolly, I'm directing you in Jason Grote's *Civilization (all you can eat)*. And you're playing a pig. Does that fill you with fear and loathing and the sickness unto death?

**Sarah Marshall:** Well, the writing of the Big Hog character is so beautiful and stark that just the language itself is exciting. And it's so open. If you approach a role like Amanda in *The Glass Menagerie*—well, I have very strong ideas about how Amanda should be played. But, with Big Hog? I do not. I do not.

**HS:** How the pigs will be depicted is an open question for me, too. A pig mask and a suit? Just you in a t-shirt? As a director, it's rare that I get a script this open-ended. It's so much fun! I'm not just shepherding the playwright's material, but figuring out what the entire event is. What especially excites you about this play?

**SM:** As an almost lifelong vegetarian, I am passionate about the disturbing process by which animals get to our tables, and how we can deal with animals in a more mindful way. So, I'm hopeful that we can have some sort of influence on that issue.

**HS:** My biggest hope for this play is to get people out of our current political discourse and asking big questions about our relation to nature and to ourselves. We live in an economic system that encourages people to be individualistic, to compete with everyone else, so we shouldn't be surprised when we ignore the big, systemic problems, and when we can't connect our behavior with our values. Is the whole system headed toward a dead end? Does our civilization have an expiration date?

**SM:** Oh my god! Well, Daniel Quinn's book, *Beyond Civilization*, says you can walk away from civilization if it's broken—that maybe civilization is not good for us. I wonder what it means to be civilized if this is where it brings us—to the brink of destruction?



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