



For Immediate Release
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WOOLLY MAMMOTH THEATRE COMPANY PRESENTS SUMMER RETURN OF *THE AGONY AND THE ECSTASY OF STEVE JOBS*

**MIKE DAISEY'S CONTROVERSIAL MONOLOGUE RETURNS TO DC
IN ITS NEWEST INCARNATION**

(Washington, DC) **Woolly Mammoth Theatre Company** will remount the mega-hit monologue from the critically acclaimed team of **Mike Daisey** (creator and performer) and **Jean-Michele Gregory** (director), *The Agony and the Ecstasy of Steve Jobs* from July 17–August 5, 2012.

Beginning at Woolly in 2010, this extraordinary show has played extended runs around the world to sold-out crowds and rave reviews. By examining the human price we pay for our high-tech toys, Daisey opened a Pandora's box in the world of technology and production, demanding social responsibility in the corporate sector, inspiring his audiences to action, and influencing drastic change in the corporate practices of both Apple and Foxconn, Apple's supplier in China.

Mike Daisey came under fire when the radio show *This American Life* retracted its episode, "Mr. Daisey and the Apple Factory" for the monologue's use of dramatization, and the fabricating of some personal details in Mike's journey.

Following this recent media storm, *Steve Jobs* returns to Woolly this July—stronger, sharper, and more important than ever. This all-new version cuts the contested material and addresses the controversy head on, using the struggle over fact and fiction to tell an even better story that pierces the heart of our human relationship with our labor.

Says **Artistic Director Howard Shalwitz**: "It is rare that a work of theatre has such a direct and salutary impact on our world, as *The Agony and the Ecstasy of Steve Jobs*. I'm proud to have played a role in bringing the show to life, and I'm equally proud to welcome it back to our theatre this summer. This summer's return engagement will be different from the earlier Woolly version in many ways, taking account of the death of Steve Jobs and the subsequent media frenzy, and the controversy unleashed following Mike's appearance on *This American Life*. As a result, I believe this final chapter for *The Agony and the Ecstasy of Steve Jobs* will be the richest and most rewarding yet."

"Since the run here at Woolly last spring, a lot has happened to deepen, enrich, and yes, further complicate this remarkable work of theatre," adds **Managing Director Jeffrey Herrmann**. "This includes the death of Steve Jobs; the national broadcast of "Mr. Daisey and the Apple Factory" on *This American Life* and its subsequent retraction; the publication of a major exposé by *The New York Times* corroborating the labor abuses chronicled in the show; and finally, Apple's pledge to reform their labor practices. But lest we forget the very real circumstances that inspired Mike to create this monologue in the first place: we are just learning the details of yet another suicide at a Foxconn facility in China, this time in the southwestern province of Sichuan. Mike's work has had an enormous impact in so many

ways, but this news is a reminder to me of what is truly important and how much work still remains to be done.”

ABOUT THE CREATOR AND PERFORMER

MIKE DAISEY has been called “the master storyteller” and “one of the finest solo performers of his generation” by *The New York Times* for his groundbreaking monologues which weave together autobiography, gonzo journalism, and unscripted performance to tell hilarious and heartbreaking stories that cut to the bone, exposing secret histories and unexpected connections. His latest work, *The Agony and the Ecstasy of Steve Jobs*, was called “the best new play of the year” by *The Washington Post*, and was recognized as one of the year’s best theater pieces by *The New York Times*, *Wall Street Journal*, *The Washington Post*, *Seattle Times*, *Seattle Weekly*, *San Jose Mercury News*, and *The San Francisco Bay Guardian*.

Since his first monologue in 1997, Daisey has created over fifteen monologues, including the critically-acclaimed *The Last Cargo Cult*, the controversial *How Theater Failed America*, the twenty-four-hour feat *All the Hours in the Day*, the unrepeatably series *All Stories Are Fiction*, the four-part epic *Great Men of Genius*, and the international sensation *21 Dog Years*. Other titles include *If You See Something Say Something*, *Barring the Unforeseen*, *Invincible Summer*, *Monopoly!*, *Tongues Will Wag*, *I Miss the Cold War*, and *Teching in India*.

He has performed in venues on five continents, ranging from Off-Broadway at the Public Theater to remote islands in the South Pacific, from the Sydney Opera House to an abandoned theater in post-Communist Tajikistan. A partial list: Cherry Lane Theatre, Berkeley Repertory Theatre, Victory Gardens, Seattle Repertory Theatre, Barrow Street Theatre, American Repertory Theatre, the Spoleto Festival, Yale Repertory Theatre, Center Theatre Group, Intiman Theatre, Woolly Mammoth Theatre, ACT Theatre, Performance Space 122, the Noorderzon Festival, the T:BA Festival, the Under the Radar Festival, the Flynn Theatre, the Lensic, and Chicago’s Museum for Contemporary Art.

He’s been a guest on *Real Time with Bill Maher*, the *Late Show with David Letterman*, as well as a commentator and contributor to *The New York Times*, *This American Life*, *Harper’s Magazine*, *WIRED*, *Vanity Fair*, *Slate*, *Salon*, *NPR* and the *BBC*. His first film, *Layover*, was shown at the Cannes Film Festival in 2010, and a feature film of his monologue *If You See Something Say Something* is currently in post-production. He is currently at work on his second book, a collected anthology of his monologues called *Rough Magic*. He has been nominated for the Outer Critics Circle Award, two Drama League Awards, and is the recipient of the Bay Area Critics Circle Award, five Seattle Times Footlight Awards, the Sloan Foundation’s Galileo Prize, and a MacDowell Fellowship.

ABOUT THE DIRECTOR

Jean-Michele Gregory works as a director, editor, and dramaturg, focusing on extemporaneous theatrical works that live in the moment they are told. Working primarily with solo artists, for over a decade she has been Mike Daisey’s chief collaborator, directing his monologues at venues across the globe including the Public Theater, the Sydney Opera House, Berkeley Repertory Theatre, Woolly Mammoth Theatre, the Spoleto Festival, T:BA Festival, Under the Radar Festival, and many more. She has also directed New York storyteller Martin Dockery (*Wanderlust*, *The Surprise*), author and performer Suzanne Morrison (*Yoga Bitch*, *Optimism*), and is at work on a new piece with Seattle-based actress Morgan Rowe (*Part of the Fiasco*). Her productions have received the Bay Area Critics Circle Award (*Great Men of Genius*), nominations from the Drama League and Outer Critics Circle (*If You See*

Something Say Something), and five Seattle Times Footlight Awards (*21 Dog Years*, *The Ugly American*, *Monopoly!*, *The Last Cargo Cult*, *The Agony and the Ecstasy of Steve Jobs*).

Scenery and Lighting Design by Seth Reiser.

SOCIAL MEDIA

To follow the conversations about ***The Agony and the Ecstasy of Steve Jobs*** on social media:

Facebook.com/woollymammothtc

Twitter.com/woollymammothtc (**#AgonyEcstasy**)

Blog: woollymammothblog.com

Radio Woolly podcasts: <http://itunes.apple.com/us/podcast/radio-woolly/id359206232>

CONNECTIVITY EVENTS

Lobby Design: Apple Orchard

Enjoy the return of the Woolly's successful Apple Orchard!

Feed your inner-Apple fanatic by exploring the evolution of the objects of your obsession. Woolly's harvested a variety of Apple products and accessories from the 1980's and 90's, and displayed them for the run of the show.

Included are:

Apple IIe – able to input and display lowercase letters for the first time

Apple ImageWriter II – sturdy and reliable, used for decades after its release

Newton – John Scully, then CEO of Apple, coins PDA (“Personal Digital Assistant”)

Apple Quicktake 200 – take a quick shot of the apple of your eye

iMac G3 – first to incorporate USB ports

iBook G4 – post-“Clamshell” design updated, sleek, and white

iPod mini 4GB (Second Generation) – power multi-media players in the palm of your hand

iPhone 3GS – “S” is for “speed”

Stay tuned for new additions!

Post Show Discussions

Thursday, July 19th following the 8pm performance:

Mammoth Forum on Factory Workers and Human Rights

Town-hall style discussion featuring a panel of guests who will speak on human rights violations and corporate practices that affect the daily lives of factory workers in China and around the world.

Panelists TBA.

Sunday, July 22nd following the 2pm performance:

The Making of *The Agony and the Ecstasy of Steve Jobs*

Q & A with Production Dramaturg Ronee Penoi, Director Jean-Michele Gregory, and creator and performer Mike Daisey.

Sunday, July 29th following the 2pm performance:

Mammoth Forum on America's Technological Revolution

Town-hall style discussion featuring a panel of guests who will share their insights on how technology has influenced everyday life in the United States. Panelists TBA.

*Dates subject to change

PERFORMANCE SCHEDULE

The Agony and the Ecstasy of Steve Jobs runs July 17–August 5, 2012; Tuesdays–Fridays at 8pm, Saturdays at 2pm and 8pm, and Sundays at 2pm. Tuesday, July 17th will be a Pay-What-You-Can performance and will begin at 8pm.

TICKETS

Tickets for ***The Agony and the Ecstasy of Steve Jobs*** start at \$40, and can be purchased through the Woolly Mammoth Box Office at 202-393-3939, online at www.woollymammoth.net, or in person at 641 D Street, NW (7th & D). For directions and parking information, please visit www.woollymammoth.net.

ABOUT WOOLLY

Now in its 32nd Season, Woolly Mammoth Theatre Company continues to hold its place at the leading edge of American theatre. Acknowledged as “the hottest theatre company in town” (*The Washington Post*), “known for its productions of innovative new plays” (*The New York Times*), Woolly Mammoth is a national leader in the development of new plays, and one of the best known and most influential mid-sized theatres in America.

Woolly’s 32nd Season features five works that relate to the question, “Does our civilization have an expiration date?” They include Samuel D. Hunter’s *A Bright New Boise* (Oct 10-Nov 13), The Second City’s *Spoiler Alert: Everybody Dies* (Dec 6-Jan 8), Jason Grote’s *Civilization (all you can eat)* (Feb 13-Mar 11), Joey Arias and Basil Twist’s *Arias with a Twist** (Apr 4-May 6), and Anne Washburn’s *Mr. Burns, a post-electric play* (May 28-July 1).

www.woollymammoth.net

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