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WOOLLY MAMMOTH THEATRE COMPANY ANNOUNCES SUMMER RETURN OF *THE AGONY AND THE ECSTASY OF STEVE JOBS*

MIKE DAISEY'S REVOLUTIONARY, HARROWING, AND HILARIOUS MONOLOGUE DEMANDS SOCIAL RESPONSIBILITY IN THE CORPORATE SECTOR AND INSPIRES A GENERATION TO ACTION.

(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.

Called the “best original American play of 2011” (*The Washington Post*), ***The Agony and the Ecstasy of Steve Jobs*** was first performed in the summer of 2010 at Woolly Mammoth and returned for its DC premiere in spring 2011. Since then, it has toured to 18 cities and been seen by over 75,000 people, including two runs off-Broadway at the Public Theater, and garnered national media attention including an in-depth *New York Times* piece on the human costs of manufacturing in Chinese factories, appearances on *Real Time with Bill Maher* and *CBS Sunday Morning*, and an adaptation of the show for NPR's *This American Life* with Ira Glass, which has quickly become the most downloaded episode in that radio show's history.

Acclaimed film-maker Michael Moore said of the show: “Mike Daisey, in addition to providing us with a riveting, hilarious, but ultimately gut-wrenching piece of theatre, may actually end up being singularly responsible for bringing Goliath to its knees.” And ***Jobs*** has indeed become a real tool for social change. It has sparked protest, including a petition with nearly 250,000 signatures calling for Apple to protect the Chinese workers who make their products, and has led Apple—for the first time in its history—to release a list of its suppliers and agree to outside auditing of its supply chain.

“The journey of this monologue has been an epic one,” said Mike Daisey, “and it was born at Woolly Mammoth, a pioneering theater that makes the kind of theater that breaks boundaries and changes the world. I couldn't be more delighted to bring this work back to where it was born, just feet from our nation's capitol as we debate what story we want manufacturing and globalism to tell to the next generation. This work has woken up the world, and woken up Apple, because it's a human story about something we all knew, but refused to look at. Theater has always been the voice of people gathered together—it can be a path toward illuminating the human heart, and through that light call for us all to work for change. I hope DC audiences will join us.”

When Apple co-founder Steve Wozniak came to a performance, he told *The New York Times*, “I will never be the same after seeing that show.” The same can be said for the way Apple does business.

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. His second book, *Rough Magic*, a collection of his monologues, will be published in 2012. 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.

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).

*This tour of Basil Twist is made possible by a grant from the Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

www.woollymammoth.net

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