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CREATED BY GREG ALLEN
WRITTEN, DIRECTED, & PERFORMED BY
THE NEO-FUTURISTS



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Friends,

Welcome to Woolly Mammoth. We continue our Season 31 "Striptease of Your Subconscious" with the return of Mike Daisey in his newest monologue, *The Agony and the Ecstasy of Steve Jobs*. In keeping with our season-long exploration of sex, gender, and identity, Mike weaves a story of obsession and lust for us tonight. Though the objects of his tale might be inanimate, the pleasures and the costs that attend them are no less consequential or significant.

Mike and his director (and wife) Jean-Michele Gregory have become family here over the past three seasons. We've produced four of their monologues over this period of time; but even more gratifying has been our role hosting the developmental processes that brought two of their most recent pieces to life. In the summer of 2009, Mike and Jean-Michele came to Woolly to give birth to *The Last Cargo Cult*, Mike's analysis of the financial collapse fused with a travelogue of his trip to the South Pacific to visit one of the world's last pre-technological societies. After working for a week in our rehearsal room, Mike performed *The Last Cargo Cult* for the very first time in front of a live audience in a one-night-only performance on our Mainstage. They videotaped the show and continued to hone and shape the piece over the next six months, finally returning to Woolly with the finished product, which ran for five sold-out, critically-acclaimed weeks in the spring of 2010.

We followed the same process with *The Agony and the Ecstasy of Steve Jobs* this past summer, presenting the "birthing" here at Woolly in July. Since then, Mike's performed the piece in India, Portland, and, most recently, on Silicon Valley's doorstep in Berkeley, where it was seen by Apple co-founder Steve Wozniak. Wozniak later told *The New York Times*, "I was moved to tears... I will never be the same again." We can only hope Mike's show makes a similarly deep impression on all of you.

Thanks for joining us.

WELCOME
TO WOOLLY

JEFFREY
HERRMANN
MANAGING
DIRECTOR



Remembering that you are going to die is the best way I know
to avoid the trap of thinking you have something to lose.
You are already naked.

—Steve Jobs

If you have money, you can make the ghosts and devils
turn your grindstone.

—Chinese proverb

If you want to enjoy a good steak, don't visit the slaughterhouse.

—American proverb

The Agony and the Ecstasy of Steve Jobs

has been developed with the support of
the Sloan Foundation,
Ensemble Studio Theatre,
Woolly Mammoth Theatre Company,
the Cape Cod Theatre Project,
Seattle Repertory Theatre,

the US State Department Cultural Affairs program in India,
the Chennai Hindu MetroPlus Theatre Festival,
Vancouver's PuSh International Festival,
and the Portland Institute for Contemporary Art.

This is a work of nonfiction. Some names and identities have been changed to protect sources.

WOOLLY MAMMOTH THEATRE COMPANY



HOWARD SHALWITZ
Artistic Director

JEFFREY HERRMANN
Managing Director

present

THE AGONY AND THE ECSTASY OF STEVE JOBS

CREATED AND PERFORMED BY
MIKE DAISEY
DIRECTED BY JEAN-MICHELE GREGORY

Set/Lighting Designer...Seth Reiser
Properties Master...Jennifer Sheetz
Dramaturg...Miriam Weisfeld
Stage Manager...Jason R. Caballero

This production of
The Agony and the Ecstasy of Steve Jobs
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Additional Production Staff for *The Agony and the Ecstasy of Steve Jobs:*

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Lightboard Op...Jason R. Caballero



Special Thanks:

Mike's table and chair provided by
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3306 M Street, NW
Washington, DC 20007
Phone: 202-339-9480

The Agony and the Ecstasy of Steve Jobs Claque:

Step Armah, Matt Berman, Eric Colchamiro, Margaux Deloitte-Bennett, Elias El-Hage, Elizabeth El-Hage,
Brandon Gryde, Ryan Hayes, Piper Hendricks, Kathy English Holt, Molly Kinder, Manu Kumasi, Ben Noll,
Jessica Solomon, Susan Timmons, Jonathan Zucker

What's the Claque and how do you join? Inquiring minds should email Rachel@woollymammoth.net.

Show Art Concept & Design:

Kate Landis Loewengart & Judy Luke; Illustration © Ronald J. Cala II / i2i art

PLEASE TURN OFF ALL ELECTRONIC DEVICES.

**The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.**

There will be no intermission.

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To Transmit the Truth: A Conversation with Mike Daisey

Since the first "sneak peek" of *The Agony and the Ecstasy of Steve Jobs* here at Woolly Mammoth last July, it has toured theatres from Hyderabad to Seattle. On a recent stop at Berkeley Repertory Theatre, dramaturg Madeleine Oldham interviewed Mike about the social mission behind this story.

Mike Daisey: I'm really proud that we had the opportunity to take *The Agony and the Ecstasy of Steve Jobs* to India this summer (at the Indian School of Business in Hyderabad). I got to perform early versions of this show talking about China's labor policies in the context of performing in India with Indian audiences who are having the same multinational corporations move in and try to enforce the same labor standards. It was riveting to get to have these conversations late into the night with people and feel how this is a living story that really matters right now.

Madeleine Oldham: *Do you consider your work a form of journalism?*

MD: I think that journalism should be part of most art that we make. Because we should know what is happening in the world, we should know it in our bones and it should inform our work. I feel like the impulse in the theatre, and in many other art forms, is to distance ourselves from the concerns of the day in an attempt to then get an overview of life, but I think that's a false dichotomy. I think that actually being cheek by jowl with life itself, with things that are actually happening, affords us an opportunity to have a specific dialogue that doesn't exist otherwise. It lets us find these charged elements that can pull us along like a magnet and pull us somewhere where catharsis is possible. So I do think journalism is a huge part of it. Journalism has a fantastic framework to live up to: the attempt to actually transmit the truth even despite all the difficulties inherent to that undertaking. I find it very inspiring. A lot of my heroes are journalists.

MO: *In performance terms, how do you see the relationship between journalism and activism?*

MD: I feel like it's the act of conscious citizens to be activists. I think that if you have no activism in your life, if you have nothing you're advocating for or fighting for, then you are not conscious. There is so much that needs work, there is so much that cries out for people to have passion about, that I feel like people need to be activists, they need to search for what their activism means. That's an ongoing search to clarify and constantly question what it is to stand for something and the incredible pull and tug and battle in our hearts and minds over what is right. You can't actually preach, you can't actually tell people what they believe. Well, you can but it's not going to work, not the way you want it to. It won't work because it becomes aesthetically rigid and unyielding and it doesn't allow audience members to find their own paths, which may not be the same as your path. Like the role I have as a monologist—people sometimes find things in the shows that I wouldn't agree with politically. But that's not my job. My job is to aesthetically moderate a path and create these opportunities and chances to reach for something that they may not have been able to get to on their own.

Reporting from China: an interview with Doug Sovern

Doug Sovern is a San Francisco-based journalist with KCBS Radio. In 2005, he accompanied Governor Arnold Schwarzenegger on a trade mission to Beijing, Shanghai, and Hong Kong. Mike Daisey entered China on a tourist visa, and he largely avoided the government's censorship of foreign journalists. However, Doug was part of an official press corps and so he experienced China's control of the media firsthand. He recently described his experiences to Woolly Mammoth's Director of Artistic Development Miriam Weisfeld.

Miriam Weisfeld: *What brought you to China in 2005?*

Doug Sovern: I cover politics and I accompanied Gov. Schwarzenegger on a trade mission. I was on a journalist visa for two weeks, and then I stayed another week on a tourist visa.

MW: *What was the Chinese government's goal in bringing you there?*

DS: To sell more Chinese goods in California and get more California investments in China, and show how they're modernizing. And to that end, they wanted us to see what they wanted us to see. They didn't censor us at all, but they kept a very close eye.

MW: *Where did they take you?*

DS: Events with high-ranking officials: a banquet at The Great Hall of the People, a sewage treatment plant, The Forbidden City, Mao's Tomb, a series of conferences with commerce officials. They shepherded us to where they wanted us to go. They were very careful. We couldn't always go where we wanted to go: in factories, we had to stay in the prescribed area. We weren't allowed access to normal people and when we strayed, someone would herd us away unless they had been officially chosen to speak with us.

MW: *How did they enforce that?*

DS: It was so obvious that I was being followed. We all were. They would be at a safe distance. They barely made any effort to hide that they were following us.

MW: *Who followed you?*

DS: Men. Government officials in business dress.



beijingholiday.com

MW: *How did it feel to be followed?*

DS: It wasn't threatening, but it definitely wasn't funny. You get used to it, and we made jokes. But it is a little creepy. It felt chilling: like the Chinese version of Big Brother was watching you. I realize it's a dictatorship. But I still report things as I see them, describing the government meetings. We all had government minders and we were always being followed. Twice I could tell my hotel room had been searched. Our calls were monitored.

MW: *Did you have access to the internet?*

DS: Email was definitely monitored. I was able to do anything I wanted on the internet, but someone was monitoring it. There were weird glitches. I've been emailing reports from all over the world: Nepal, Africa, and there were inexplicable hangups in my emails. I realized, "They're intercepting the audio and listening to it." I was never told that's what they were doing. They didn't block websites. I think it all went through—they didn't censor it, but they wanted to hear what we were saying.



chinatourusa.com

I'm a radio reporter and I produce my stories on my laptop as MP3s. I realized government censors were monitoring my reports before they would go through. I reported that on CBS radio, and somebody called our newsroom in San Francisco saying I shouldn't speak harshly of the Chinese government. I don't know who called. He had a Chinese accent. We never determined if it was a concerned Chinese American, or someone from the Chinese Consulate?

And then I was told by one of the tour guides in China that I should be careful about what I was saying or I wouldn't be allowed back into the country after leaving the mainland for Hong Kong. So this time I got a tourist visa and it got approved. So either it wasn't well coordinated or it was a bluff.

I kept doing reporting but I didn't backtrack to the same places. I did reporting on the tourist visa. I went to an orphanage and talked to common people on the street to flesh out reports I'd done earlier. You're scared while you're doing it, but no one knew.

MW: *Looking back, what do you wish you could've spoken with Chinese people about?*

DS: The economic disparity was incredibly striking. There were booming cities with luxury cars—I thought, who's buying a Maserati in Shanghai? Not far from major cities, people are living in mud huts. I wished I'd had more opportunities to visit with people and ask how this came about. Most of China is still in the stone age and a tiny but growing faction is booming and modernizing. Little things, like I got a massage at the hotel in Shanghai and it's these very shy, quiet, intimidated looking country girls. And she was a good massage therapist, and I said who should I ask for to find you, and she said "Number 164." She couldn't tell me her name, just her number. I wanted to ask: "Where do you live? How do they treat you? How much are you paid?"

MIKE DAISEY (Creator and Performer) 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 monologues include last season’s critically acclaimed *The Last Cargo Cult*, the controversial *How Theater Failed America*, the six-hour epic *Great Men of Genius*, the unrepeatably series *All Stories Are Fiction*, and the international sensation *21 Dog Years*. He has performed across five continents, ranging from Off-Broadway at the Public Theater to remote islands in the South Pacific, from the Sydney Opera House to abandoned theaters in post-Communist Tajikistan. He’s been a guest on the *Late Show with David Letterman*, as well as a commentator and contributor to *WIRED*, *Vanity Fair*, *Slate*, *Salon*, *NPR*, and the *BBC*. His first film, *Layover*, was shown at the Cannes Film Festival this year, and a feature film of his monologue *If You See Something Say Something* is currently in post production. His second book, *Rough Magic*, a collected anthology of his monologues, will be published in 2011. 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, four

Seattle Times Footlight Awards, the Sloan Foundation’s Galileo Prize, and a MacDowell Fellowship. His next monologue will be *All the Hours in the Day*, a 24-hour performance that charts the epic story of America’s essential character as a weaving together of puritanism and anarchism, which will be performed at the Time Based Art Festival in Portland, and the Under the Radar Festival in New York.

**CREATOR AND
PERFORMER**

JEAN-MICHELE GREGORY (Director) 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 the last decade she has collaborated with monologist Mike Daisey, directing at venues across the globe including the Public Theater, the Sydney Opera House, Yale Repertory Theatre, the Cherry Lane Theater, the Under the Radar Festival, Woolly Mammoth Theatre Company, the Barrow Street Theatre, Chicago’s Museum for Contemporary Art, American Repertory Theatre, the Spoleto Festival, Berkeley Repertory Theatre, the Noorderzon Festival, Intiman Theatre, Performance Space 122, the T:BA Festival, and many more. She has also directed New York storyteller Martin Dockery (*Wanderlust*, *The Surprise*), and the Seattle-based performer and writer Suzanne Morrison (*Yoga Bitch*, *Optimism*). Her productions have received four Seattle Times Footlight Awards (*21 Dog Years*, *The Ugly American*, *Monopoly!*, *The Last Cargo Cult*), the Bay Area Critics Circle Award (*Great Men of Genius*), and nominations from the Drama League and Outer Critics Circle (*If You See Something Say Something*).

SETH REISER (Lighting and Set Design) will be making his District debut at Woolly Mammoth with this powerful piece of theatre and is thrilled to help bring awareness to the unconscionable labor conditions in China. In addition to Mike Daisey’s *The Agony and the Ecstasy of Steve Jobs*, Seth recently designed the lighting for Mike’s *The Last Cargo Cult* at Berkeley Repertory Theatre, and *Barring the Unforeseen* at IRT in New York. Other notable designs include La MaMa ETC: *Dutch A/V*; HERE Arts Center: *The Lily’s Revenge* (Obie Award winner, Hewes Award Nomination); the Public Theater: *Transition* by Tommy Smith and Reggie Watts; The Human Animals Collective: *Middlemen*; The New Ensemble: *NON Play*. Seth has also designed for the Juilliard Opera, Capital Repertory Theatre, Bard College, On the Boards, Joyce SoHo, Muhlenberg College, and The Eugene O’Neill Theatre Center, among others. Upcoming work includes PS122: *Radio Play* by Tommy Smith; The Little Opera Theatre of New York: *Mitriadate*; The New Ensemble (ART): *Fornicated from the Beatles*. Seth received his MFA from New York University. He lives in Brooklyn with his wife Mary and daughter Marion. www.sethreiserdesign.com.

**DIRECTION
AND DESIGN**

JASON R. CABALLERO (Stage Manager) will be signing on for his third season as the Resident Assistant Stage Manager at Woolly Mammoth. His DC credits include Kennedy Center: *Mermaids, Monsters and the world painted purple, Trumpet of the Swan*; Signature Theatre: *Little Dog Laughed*; Adventure Theatre: *Goodnight Moon*. Jason has worked at the Alliance Theatre in Atlanta, GA as a stage op for such shows as: *Seussical the Musical, Sophisticated Ladies, and A Christmas Carol*. Jason is a graduate of the North Carolina School of the Arts.

MIRIAM WEISFELD (Dramaturg) is the Director of Artistic Development at Woolly, where she has dramaturged World Premieres including David Adjmi's *Stunning*, Robert O'Hara's *Antebellum*, and Dania Gurira's *Eclipsed* (all of which were nominated for the Charles MacArthur Award for Outstanding New Play). Her other credits include work for New York Theatre Workshop (projects with JoAnne Akalaitis, Ivo van Hove, and Universes); A.R.T. (with Robert Woodruff, Anne Bogart, and Paula Vogel); Two River Theatre/Folger Theatre (with Teller); Steppenwolf Theatre; Actors Theatre of Louisville; Lookingglass Theatre; and NovaStage, Toronto. She has lectured on theatre at Harvard University, MIT, Suffolk University, Northwestern University, the Kennedy Center, and the Moscow Art Theatre School. She holds an MFA in Dramaturgy from the American Repertory Theatre/Moscow Art Theatre School Institute at Harvard University.



Now in its 31st 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 serves an essential “Research and Development” role within the American theatre; plays premiered here have gone to productions at more than 200 theatres in 39 states and 12 countries.

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It takes a team—ranging from the director, to the actors, to the stage manager, to the box office—to bring each production to the stage. The same is true for our family of donors who combine each season to provide nearly \$2 million in cash and in-kind gifts. Each one helps to sustain Woolly Mammoth’s mission and ensure the vitality of our artistic and audience connectivity programs. We thank the following contributors, those who made gifts valued at \$250 or more between August 1, 2009 and February 25, 2011, for their support. To see our complete roster of supporters, please visit us online at woollymammoth.net.

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