



Photo: Ursa Woz

Mike Daisey
American Utopias

Thursdays & Saturdays,
November 1, 3, 8 & 10, 2012
Sunday, November 11, 2012

**Museum of
Contemporary Art
Chicago**

**Edlis Neeson
Theater**

Chicago
Humanities
Festival

chf

Welcome

It is a tremendous pleasure to welcome you to a highlight of both the MCA Stage 2012/13 season and the 23rd annual Chicago Humanities Festival. When the Festival conceived the 2012 theme of “America”—exploring its many meanings, both at home and abroad—we were excited about the possibilities for partnering around this crucial theme.

Together we are proud to present a premiere event of Mike Daisey’s newest work, *American Utopias*. This performance marks Daisey’s return engagement to MCA Stage, which presented his Chicago debut in 2008 with *If You See Something Say Something*.

For his latest work Daisey exposes a distinctly American vision of utopia—how we struggle to create spaces in which we can act out our dreams of a better world. With *American Utopias*, Daisey takes us along in pursuit of the story: from Disney World and its theme park perfection to the drug-fueled anarchic excesses of Burning Man, to Zuccotti Park, where in the unlikeliest place a new movement was born.

We invite you to enter Daisey’s exquisite realm of exploration and discovery.

Enjoy the journey!

Peter Taub
Director of Performance Programs,
MCA Chicago

Matti Bunzl
Artistic Director, Chicago Humanities Festival

Mike Daisey American Utopias

Created and Performed by Mike Daisey
Directed by Jean-Michele Gregory

Copresented by the MCA Chicago and
the Chicago Humanities Festival

Generous support for Mike Daisey: *American Utopias*
is provided by Mary Ittelson.

Generous underwriting for *American Utopias* as part
of the Chicago Humanities Festival is provided by
Susan and Lew Manilow.

The monologue *American Utopias* has been developed
with the assistance of Woolly Mammoth Theatre
Company, the Public Theater, Chicago's Museum
of Contemporary Art, the Chicago Humanities
Festival, the McCarter Theater, Duke University,
ArtsEmerson, the University of Iowa, and Seattle
Repertory Theater.

Artists Up Close

Gain insight into the creative process
through these intimate opportunities to
engage with the artists.

First Nights

Thursdays, November 1 and 8

Following both Thursday night performanc-
es, audience members are invited to engage
in a conversation with the artists about the
work, moderated by Peter Taub, Director of
Performance Programs at the Museum of
Contemporary Art Chicago.

Truth be Told: Mike Daisey in Conversation

Presented by the

Chicago Humanities Festival

Sunday, November 4, 1:30–2:30 pm

Chicago Cultural Center

This freewheeling discussion with Mike
Daisey will cover his body of work and
career, the lines between art and journalism,
and his entanglements with *This American
Life* and its fallout. Hear a passionate dis-
cussion with Daisey and Michael Rohd.

MCA Stage

Theater

**Young Jean Lee's
Theater Company
Untitled Feminist Show
Apr 18–21, 2013**



**“One of the more moving and
imaginative works I have ever
seen on the American stage . . .
transcendent. Lee’s universe is
so emotionally complete that I
yearned to be part of her utopia.”**

New Yorker

For tickets, visit mcachicago.org or
call 312.397.4010.



His disciples said to him: On what day will the kingdom come? Jesus said: It will not come while people watch for it; they will not say, "Here it is" or "There it is." The kingdom of the father is spread out over the earth, and men do not see it.

The Gospel of Thomas, (ii.2:113)

All our dreams can come true...if we have the courage to pursue them.

Walt Disney

It is better to die on your feet than to live on your knees!

Emiliano Zapata

Next year. Next year is going to be amazing.

Captain Breakfast

About the artists

Mike Daisey

is a master storyteller whose groundbreaking monologues 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 controversial work, *The Agony and the Ecstasy of Steve Jobs*, was recognized as one of the year's best theater pieces by the *New York Times*, *Wall Street Journal*, *Washington Post*, *Seattle Times*, *Seattle Weekly*, *San Jose Mercury News*, and *San Francisco Bay Guardian*.

As a playwright, his transcript of *The Agony and the Ecstasy of Steve Jobs* was downloaded more than 100,000 times in the first week it was made available. Under a revolutionary open license it has seen more than thirty-five productions around the world and been translated into six languages. The first Chinese production opened this year in Beijing and will tour to Hong Kong and Shenzhen next summer.

Since his first monologue in 1997, Daisey has created more than 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 unrepeatable 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. He's been a guest on *Real Time with Bill Maher*, *The Late Show with David Letterman*, a longtime host and storyteller for *The Moth*, as well as a commentator and contributor to the *New York Times*, *This American Life*, the *Guardian*, *Harper's Magazine*, *Newsweek/Daily Beast*, *WIRED*, *Vanity Fair*, *Slate*, *Salon*, *NPR*, and the *BBC*. He is currently at work on his second book, an anthology of his monologues, and he stars in the Lawrence Krauser feature *Horrible Child*. 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.

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*), as well as author and performer Suzanne Morrison (*Yoga Bitch*, *Optimism*). 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*, and *The Agony and the Ecstasy of Steve Jobs*).

Colophon

This monologue draws on experiences from journeys to Disney World and Burning Man, interviews with members of Occupy Wall Street, archival film footage of Walt Disney, internet bulletin boards frequented by obsessive followers of the Mouse, the invaluable What? Where? When? guide, Occupy This, the reflected brilliance of the Orgy Dome, the rarefied pleasures of Dole Whip, an unexpected conversation with Sergio Castillo, Mickey Mouse's pedophile hands, the back of an NYPD officer's head, and, of course, Michael Bloomberg. The words of Greg Smithsion and the writings of Marc Eliot, Frances Fitzgerald, David Graeber, and the newsletter "Piss Clear" play a part. Finally, the medicinal value of six pints of snakebites, an impeccable gin and tonic, a life-size Goofy doll, four doses of molly, and a coffee table covered in whippets must be considered. The management also wishes to remind you that this is a true story, and just like every story being told in every medium, all stories are fiction.

MCA Stage

Theater

**Back to Back
Theatre
Ganesh Versus
the Third Reich**

**May 16–19,
2013**

**Presented as part of
Bodies of Work Festival**



**“Courageous, confronting,
intelligent and magisterially
considered theatre...
[a] towering achievement.”
The Age (Australia)**

**For tickets, visit mcachicago.org or
call 312.397.4010.**

About the Chicago Humanities Festival



The 23rd annual festival explores the many meanings of America, both at home and abroad.

CHF creates opportunities for people of all ages to support, enjoy, and explore the humanities. The organization accomplishes this by creating annual fall and spring festivals, by presenting programs throughout the year that encourage the study and enjoyment of the humanities, and by maintaining an online home for the humanities community on its website.

This year's festival, America, includes more than 100 events at more than 20 venues in Evanston, Chicago's Lincoln Park, Loop, and Hyde Park neighborhoods, and features concerts, performances, discussions, walking tours, lectures, and more. For more information and tickets, visit www.chicagohumanities.org or call the box office at 312.494.9509.

Have you visited our online home?

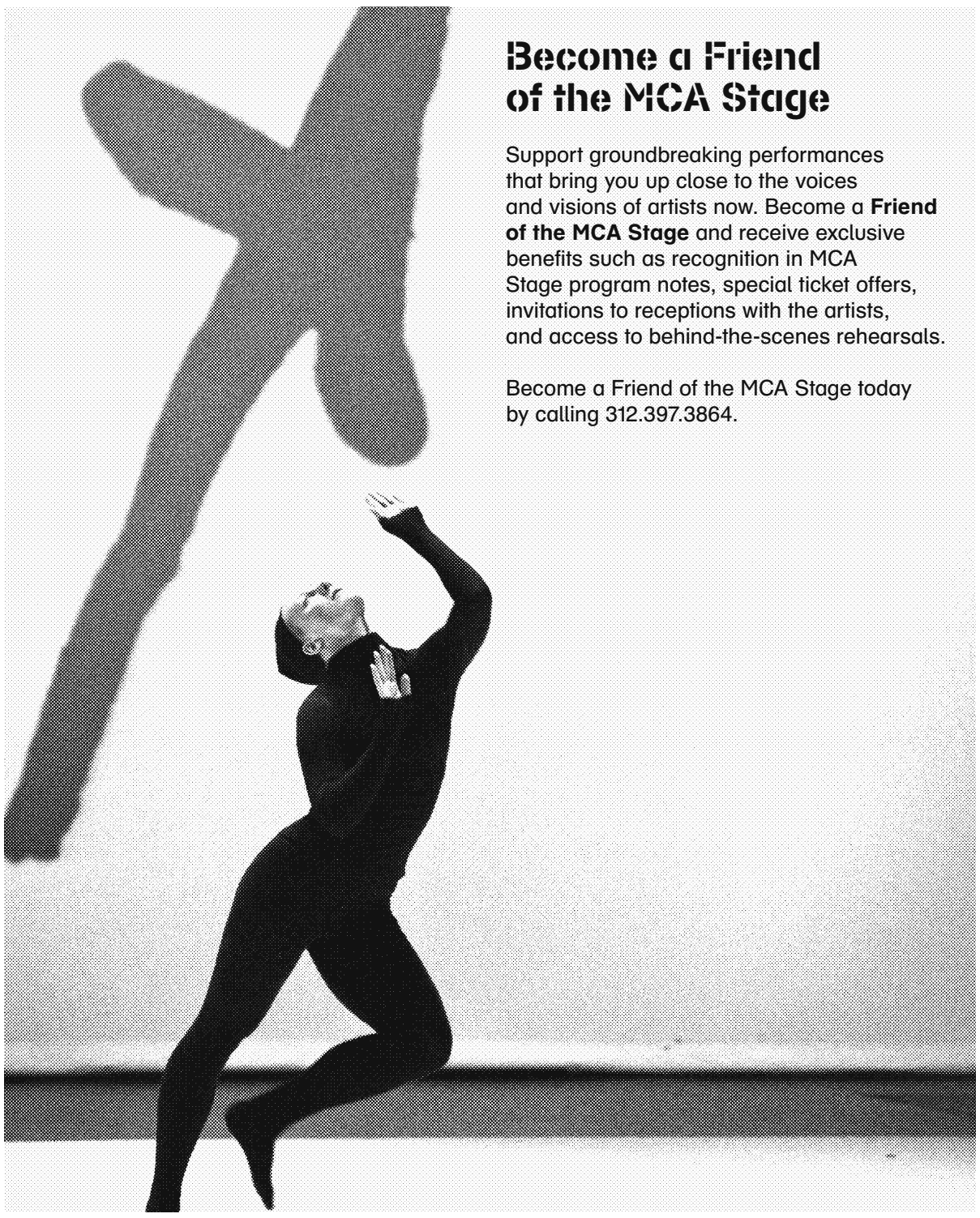
Your Festival experience doesn't end with the last event. CHF wants you to have access to the humanities everywhere, all the time. We will post dozens of talks as audio and video on the CHF website at www.chicagohumanities.org so that the exploration of America can continue. These talks join more than 275 other unique multimedia programs from CHF's archive. The site also features blogs, ongoing conversations, and commentary. Create an account, share a festival itinerary, and join the conversation. You can also keep up with CHF on Facebook at www.facebook.com/ChicagoHumanities and on Twitter with @chi_humanities.

Join us for Stages, Sights & Sounds

The performance-based programming of CHF's nationally recognized spring festival appeals to a wide audience, including children and families. The 14th annual Stages, Sights & Sounds festival takes place in May 2013 at MCA Stage and additional venues in Chicago and Evanston.

Come back to MCA Stage for the CHF presentation of Paige Hernandez's dynamic theater/music performance *Paige in Full* (May 4–12), a refreshing and earnest story about a young girl's earliest memories and dreams, and the pull of the street, inspired by Hernandez's mixed racial heritage.

For the complete Stages, Sights & Sounds schedule, visit the CHF website at www.chicagohumanities.org in early 2013.

A black and white photograph of a person in a black jumpsuit reaching up towards a large, stylized 'X' shape on a wall. The person is in a dynamic pose, with one leg bent and arms reaching upwards. The 'X' is a large, dark, textured shape that dominates the upper left portion of the image. The background is a plain, light-colored wall.

Become a Friend of the MCA Stage

Support groundbreaking performances that bring you up close to the voices and visions of artists now. Become a **Friend of the MCA Stage** and receive exclusive benefits such as recognition in MCA Stage program notes, special ticket offers, invitations to receptions with the artists, and access to behind-the-scenes rehearsals.

Become a Friend of the MCA Stage today by calling 312.397.3864.

Thank You

Generous support for the 2012–13 season of MCA Stage is provided by Elizabeth A. Liebman, David Herro and Jay Franke, Caryn and King Harris, Susan and Lew Manilow, Lois and Steve Eisen and The Eisen Family Foundation, and Mary Ittelson.

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As of October 2012

Museum of Contemporary Art Chicago

As one of the nation's largest multidisciplinary museums devoted to the art of our time, the Museum of Contemporary Art Chicago offers exhibitions of the most thought-provoking art of today. The museum's performing arts program, MCA Stage, is the most active presenter of theater, dance, and music in Chicago, featuring leading performers from around the globe in the 300-seat Edlis Neeson Theater.

MCA Stage is committed to presenting groundbreaking performances that focus on collaboration; working closely with artists; converging with the larger programming of the museum; and offering a contemporary view of the traditional roots of performance.

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Assistant Manager
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Nicholas Stephens, Associate

Program notes compiled by
Yolanda Cesta Cursach

Courtesy Guidelines and Information

Parking

Validate your ticket at coat check for \$11 parking in the MCA garage (220 East Chicago Avenue) and Bernardin garage (747 North Wabash Avenue). The \$11 parking is limited to six hours on date of performance.

Lost and found

To inquire about a lost item, call the museum at 312.280.2660. Unclaimed articles are held for 30 days.

Seating

Switch off all noise-making devices while you are in the theater.

Late arrivals are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

Reproduction

Unauthorized recording and reproduction of a performance is prohibited.

Museum of Contemporary Art
Chicago

220 East Chicago Avenue
Chicago, Illinois 60611
mcachicago.org

General information 312.280.2660

Box office 312.397.4010

Volunteer for performances

312.397.4072
mcastage@mcachicago.org

Museum hours

Tuesday: 10 am–8 pm

Wednesday–Sunday: 10 am–5 pm

Closed Mondays, Thanksgiving,
Christmas, and New Year's Day