

**PORTLANDCENTERSTAGE**

Presents

The Woolly Mammoth Theatre Company production of

***Stupid Fucking Bird***

By Aaron Posner

Sort of adapted from *The Seagull* by Anton Chekhov

Directed by Howard Shalwitz

A co-production with Syracuse Stage

**February 27 – March 27, 2016**

Artistic Director | Chris Coleman

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**Scenic Designer Misha  
Kachman**

**Costume Designer  
Laree Lentz**

**Lighting Designer  
Colin K. Bills**

**Sound Designer  
James Sugg**

**Production Dramaturg  
Miriam Weisfeld**

**Stage Manager  
Mark Tynan**

**Production Assistant  
Bailey Anne Maxwell**

**Casting  
Harriet Bass**

**Original Music by James Sugg**

*Stupid Fucking Bird* was developed and world premiered in June, 2013, at Woolly Mammoth Theatre Company, Washington, D.C.; Howard Shalwitz, Artistic Director, and Jeffrey Hermann, Managing Director.

*Stupid Fucking Bird* is presented by special arrangement with  
Dramatists Play Service, Inc., New York.

**There is a 15-minute intermission between Acts I and II.  
Between Acts II and III, there is a brief interlude during  
which you are requested to remain in the theater.**

Videotaping or other photo or audio recording of this production  
is strictly prohibited.

*The Actors and Stage Manager employed in this production are  
members of Actors' Equity Association, the Union of  
Professional Actors and Stage Managers in the United States.*

## **A LETTER FROM THE ARTISTIC DIRECTOR**

By Chris Coleman

I have known Aaron Posner primarily as an adapter of other people's writing. By the time he reached out to share that he had adapted Ken Kesey's sprawling, impossible novel, *Sometimes a Great Notion*, I already knew him as the adapter of Chaim Potok's *The Chosen*, the artistic director of a theater in Philadelphia, and an inventive director of classics. His work as an adapter has tended to be faithful, vigorous, affectionate and muscular.

But *Stupid Fucking Bird* is different.

You could call it an adaptation of *The Seagull*, Anton Chekhov's famous and infamous early play about a young actress and playwright falling in and out of love. But it wasn't so much an adaptation as a diving board, a launching pad, a wild frenzy. In *SFB* we are beginning to hear the full power, range and comic verve of Aaron's own sensibility. Okay, yes, he uses the fundamental thread of Chekhov's plot and characters — but he's really exploring something very much his own: the power of story, the relationship to audience, the relevance (or irrelevance) of live theater, and the grand difficulty of finding new forms of expression that connect to the present moment.

This particular production also brings three of our favorite performers back to the PCS stage: Cody Nickell, first seen in *Outrage* in 2003, then *The Merchant of Venice*, *The Pillowman* and *How To Disappear Completely and Never Be Found*; Kate Eastwood Norris of *How To Disappear*, *The North Plan* and *Bo-Nita* fame; and, of course, Darius Pierce (*The Beard of Avon*, *Frost/Nixon*, *Twelfth Night*, *How To Disappear*, *Cyrano*, *The Santaland Diaries* and others).

## NOTES FROM THE DIRECTOR:

Howard Shalwitz

*Stupid Fucking Bird* is not a "translation" and hardly even an "adaptation" of Anton Chekhov's 1895 classic, *The Seagull*. It is a wholly original work built on the bones of the older play. The cast of characters has been compressed from 14 to seven, the four acts have been reduced to three, most of the scenes have

been invented from scratch, and the dialogue is irreverently contemporary. Yet the core remains: the struggle of an aspiring playwright, son of a famous actress, to fulfill his revolutionary dreams of art and love. All the Russian social and historical context of *The Seagull* has been eliminated, but the story resonates because the theme is nearly universal — the clash between the dreams of our youth and the sharp realities of our adult lives.

*The Seagull* holds a special place in theater history. Its 1898 production at the Moscow Art Theatre launched a four-play collaboration between Chekhov and director Constantin Stanislavski, whose revolutionary ideas about acting would inspire a worldwide shift toward deeper "realism" on the stage. Chekhov's focus on the details of character development, rather than plot, provided the perfect platform for Stanislavski's emphasis on the emotional "inner life" and unspoken "subtext" of the characters. When the Moscow Art Theatre presented their work in New York in 1923, they inspired a whole generation of American theater makers. To this day, Stanislavski's ideas remain at the core of the curriculum in theater departments across the United States, and Chekhov's four major plays (*The Seagull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*) remain widely produced around the world.

With *Stupid Fucking Bird*, Aaron Posner undertakes his own revolutionary dialogue with Chekhov. He upends the famous Chekhovian subtext by allowing the characters to express their inner thoughts directly through songs, monologues and choral interludes. And he draws out the latent meta-theatricality of the original — which is, after all, a play about a playwright — by

allowing the characters to talk openly about the play itself, even to solicit advice from the audience. The proverbial "fourth wall" of theatrical realism is shattered from the very first line.

Misha Kachman's scenic design adds to this dialogue with Chekhovian tradition. The first act, with its portraits of Chekhov, table with samovar and other intentional signposts, gives a wink to our most common contemporary expectations about Chekhovian design. The second act cheekily comments on so-called "kitchen sink realism." And the third act transports us to a purely theatrical landscape that reminds us of a rehearsal hall or backstage area. As Aaron's script becomes increasingly self-referential, so does Misha's scenery.

This script and this production had a year-long gestation at Woolly Mammoth Theatre Company throughout the 2012-2013 season, with the playwright, director, actors and designers all working together in a robust collaboration that drew out, I hope, the best in everyone. We are proud that *Stupid Fucking Bird* is now being tackled by many other theater artists across the country. But it is a special honor to bring our original production to audiences at two great theaters in Syracuse and Portland. On behalf of the entire company, we're grateful for the opportunity to share and deepen our work.

## CAST BIOGRAPHIES

### **Katie deBuys**

#### **Nina**

Katie deBuys is thrilled to make her Portland Center Stage debut with *Stupid Fucking Bird*. Based in Washington, D.C., her credits there include *The Night Alive*, *Fool for Love* and *Seminar* (Helen Hayes nomination) at Round House Theatre; *Stupid Fucking Bird* (world premiere and remount) and *In the Next Room or the vibrator play* at Woolly Mammoth Theatre Company; *Henry V*, *The Conference of the Birds* and *The Gaming Table* at Folger Theatre; and *Measure for Measure* at Shakespeare Theatre Company. She has performed with The Baltimore Symphony Orchestra in *A Midsummer Night's Dream* and *Tchaikovsky: Mad But for Music*. Regional credits include *The Giver* at Indiana Repertory Theatre, *Bug* (B. Iden Payne Award) and *Killer Joe* at Capital T Theatre in Austin, Texas and *Twelfth Night* and *Julius Caesar* at the Texas Shakespeare Festival. Ms. deBuys holds a B.S. from Northwestern University and an M.F.A. in Acting from The University of Texas at Austin.

### **Kimberly Gilbert**

#### **Mash**

Kimberly Gilbert originated this role at Woolly Mammoth Theatre Company in 2013 and is very happy to be back with her here in Portland. She has for the past 15 years rocked the stages of Washington, D.C., most recently at Woolly in the world premiere of Sheila Callaghan's *Women Laughing Alone with*

*Salad*. She has been a company member with Woolly since 2006. This year she won the Helen Hayes Outstanding Lead Actress award for her turn as the title role in David Adjmi's *Marie Antoinette*. In D.C., she has also played on the stages of The Kennedy Center, Ford's Theatre, Folger Theatre, Studio Theatre, Round House Theatre, Theater J, Forum Theatre, and Taffety Punk Theatre Company (of which she is also a company member). She is a proud graduate of D.C.'s Shakespeare Theatre Company's Academy for Classical Acting.

## **Ian Holcomb**

### **Conrad Arkadina**

Television/Web Series: *CoExisting* (pilot in postproduction); *Land of Kings* (668 Productions); *The Onion News Network* (IFC). Off-Broadway: *It's A Wonderful Life*, *Ernest in Love* (Irish Repertory Theatre); *Murder in the First* (The Directors Company); *The Broken Heart*, *Macbeth* (Theatre for a New Audience); *Transport* (Irish Arts Center); *Eightythree Down* (Under St Marks, New York Innovative Theatre Award nomination for Best Supporting Actor). NYC Readings and Workshops: *Spill* (New York Theatre Workshop, written and directed by Leigh Fondakowski); *Eyes Wide Open* (The Actors Studio, written and directed by Michael Cristofer); *Twelfth Night* (Theatre for a New Audience, directed by Julie Taymor). Regional Theater: *The Great Gatsby* (Virginia Stage Company); *A Midsummer Night's Dream* (Geva Theatre Center); *Dial 'M' for Murder* (Dorset Theatre Festival); *Dying City* (The Bottling Company); *A Midsummer Night's Dream* (Guthrie Theater). Training: University of MN/Guthrie Theater B.F.A. Actor



Training Program, The Royal National Theatre Studio,  
Shakespeare's Globe Theatre.

## **Charles Leggett**

### **Eugene Sorn**

At Portland Center Stage: Liputin, *The Devils*; Dogberry, *Much Ado about Nothing*. Most recently: Ebenezer Scrooge, *A Christmas Carol*, ACT Theatre. Charles is a three-time nominee (Ray, *Yankee Tavern*, ACT, 2010; Lennie, *Of Mice and Men*, Seattle Repertory Theatre, 2011) and recipient (Shylock, *The Merchant of Venice*, Seattle Shakespeare Company, 2009) of the Theatre Puget Sound Gregory Award for Outstanding Actor, and has twice (2009 and 2015) been nominated for *The Stranger's* Genius Award. In and around Seattle, Charles has also worked at Intiman Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Village Theatre, The 5<sup>th</sup> Avenue Theatre and many smaller houses. His voice work includes over fifteen audio books and several video games. This spring Charles will play Mycroft Holmes in the Seattle Rep world premiere production of R. Hamilton Wright's *Sherlock Holmes and the American Problem*.

## **Cody Nickell**

### **Doyle Trigorin**

Cody is thrilled to be returning to PCS, where he has been seen in *Outrage* (world premiere), *The Merchant of Venice*, *The Pillowman* and *How To Disappear Completely and Never Be Found* (U.S. premiere), as well as several JAW festivals. Cody

was most recently seen for a third time in the one-man show, *Jacob Marley's Christmas Carol*, at Gulfshore Playhouse, in the world premiere of *Animal* at Studio Theatre and in Folger Theatre's production of *Mary Stuart*. He has performed at theaters all over the country, including Woolly Mammoth Theatre Company, Santa Cruz Shakespeare, Syracuse Stage, Shakespeare Theatre Company, Barrington Stage, Two River Theatre, The Wilma Theater, Arden Theatre Company, PlayMakers Repertory Company and San Jose Repertory Theater. For the three seasons prior to this one, Cody was the artistic associate at Gulfshore Playhouse where he directed and acted in over 12 productions. Recipient of the Connecticut Critics Circle Award for Best Actor, and nominated three times for The Robert Prosky Award for Outstanding Lead Actor, Cody's work extends beyond the theater to films, television and voiceovers. Cody is a graduate of Carnegie Mellon University's School of Drama.

## **Kate Eastwood Norris**

### **Emma Arkadina**

Kate Eastwood Norris is absolutely elated to return to PCS where she has previously performed in *Bo-Nita*, *The North Plan* and *How To Disappear Completely and Never Be Found*. Other regional theater credits include productions at Berkeley Repertory Theatre, Arena Stage, Studio Theatre, Folger Theatre, Syracuse Stage, Santa Cruz Shakespeare, Round House Theatre, the Humana Festival at Actors Theatre of Louisville (2011 and 2012), Florida Stage, Two River Theater, Delaware Theatre Company, Arden Theatre Company, PICT Theatre, Gulfshore

Playhouse, The Wilma Theater, and special appearances with the Alaskan and Baltimore Symphonies. Kate is a company member at Woolly Mammoth Theatre Company, and has received two Helen Hayes Awards and Philadelphia's Barrymore Award for her acting. Kate is also a teacher of Shakespeare, performance and clown for students of all ages. She recently completed a Masters in Humanities and the Creative Life with an emphasis in Depth Psychology from Pacifica Graduate Institute.

## **Darius Pierce**

### **Dev**

Darius is thrilled to be part of this production and this ensemble! Past shows at PCS include *Beard of Avon* (Drammy Award for Outstanding Lead Actor), *Twelfth Night*, *The 25th Annual Putnam County Spelling Bee*, *The 39 Steps*, *Frost/Nixon*, *How To Disappear Completely and Never Be Found*, *Misalliance*, *Cyrano*, *The Santaland Diaries*, *A Christmas Story* and *A Christmas Carol*. Elsewhere, some favorite shows have been *The Gaming Table* and *Comedy of Errors* (Folger Theatre); *Lips Together*, *Teeth Apart* (Profile Theatre); *My Fair Lady* and *Les Misérables* (Broadway Rose Theatre Company); *The Realistic Joneses* (Third Rail Repertory Theatre); *The Long Christmas Ride Home* (Theatre Vertigo). Darius is a company member at Third Rail Repertory Theatre and a co-founder of the Anonymous Theatre Company. Thank you all for coming to see some live theater!

## FEATURE | New Forms

**By Miriam Weisfeld, production dramaturg**

With *Stupid Fucking Bird*, Aaron Posner creates his own highly personal riff on one of the most influential plays of the Western canon: Chekhov's *The Seagull*. Chekhov's protagonist, the young playwright Constantin Treplev, rebels against the artistic traditions of his mother, the famous actress Irina Arkadina, and cries out for new forms of love, life and art. For over a hundred years, *The Seagull* has provided a vehicle for theatrical revolution: generation after generation of directors, designers, actors, translators and adapters have seized Treplev's story and sought new forms of their own invention with which to reinterpret it.

Part of the significance of *The Seagull* is rooted in the play's Moscow premiere. This 1898 production was not only Chekhov's first critical success, but also his first play directed by Constantin Stanislavski and the first major success of Stanislavski's new Moscow Art Theatre (MAT). At the time of *The Seagull*'s Moscow premiere, Chekhov was a thirty-eight-year-old with no theatrical successes — the St. Petersburg premiere of the play had been panned by critics. But the play's second production changed everything and MAT has remained closely associated with the play ever since. To this day, its full name is “Moscow Art Theatre, Named for A.P. Chekhov,” and

the curtain of its main stage — as well as numerous other architectural details — feature an Art Deco-style seagull design.

The legacy of *The Seagull* and Chekhov's subsequent MAT productions has been tremendous. Stanislavski's "system" for teaching actors ushered in a revolutionary new era of realism in Western theater, which had previously been mired in a stilted, melodramatic style. Stanislavski directed *The Seagull* and also played Arkadina's lover Trigorin; Vsevolod Meyerhold, who later became a leading MAT director and was tortured and executed for resisting Stalin's agenda, played Treplev; Olga Knipper, who became Chekhov's wife, played Arkadina.

When the Moscow Art Theatre took their work — including several Chekhov productions — on tour in the United States twenty-five years later, the complex, subtle and deeply human performances of their actors captured the imaginations of American critics, audiences and artists. As American actors and directors attempted to imitate this fresh new style, they began to speak of a "method," inspired by the Stanislavski "system," that formed the foundation for the teachings of Lee Strasberg, Stella Adler, Sanford Meisner and countless other 20<sup>th</sup> century New York masters.

Chekhov preferred illustrating the quirks, futility and circularity of human behavior over traditional playwriting tools of tight plotlines and predictable dramatic conflicts. This provided an ideal vehicle for Stanislavski's early theories, which urged actors to live as their characters lived. When playing a rural character, Stanislavski theorized, shouldn't the actor first live a rural life and bring the memory of those sights, sounds, smells and habits into the performance of the play? Similarly, *The Seagull* and Chekhov's subsequent works inspired the set designer, Victor Andreevich Simov, to depart from the traditional 19<sup>th</sup>-century box set and create a rich environment of exterior and interior details, from the lake and shrubbery outside Arkadina's house to the furniture within. Simov's sets established a tradition of Chekhovian design in Russian theater, characterized by birch trees, autumn leaves, tea sets, and the sounds of animals and the natural world.

*Stupid Fucking Bird* provides its designers the opportunity to create their own fresh responses to this tradition. Look closely at Misha Kachman's set for the first act: these icons of "Chekhoviana" have been deconstructed into tongue-in-cheek signposts: a pile of leaves, a stray samovar, a stencil of Chekhov's image on the back wall. In acts two and three, this style will transform abruptly into different versions of "realism" as Con vainly searches for a new path to truth, love and art. Similarly, in each act of the play Laree Lentz's costumes occupy

a different place on the continuum of naturalism and our contemporary understandings of meta-theatrical reality. And original songs composed by James Sugg to match Aaron Posner's lyrics draw the famously subtextual inner thoughts of Chekhov's characters explicitly to the surface.

With *Stupid Fucking Bird*, writer Aaron Posner and director Howard Shalwitz take up Treplev's challenge to create "new forms" of theater. Posner, a frequent director of Shakespeare's plays, has said he is interested in communicating Chekhov's subtext more explicitly, allowing the actors to speak directly to the audience in Shakespearean asides. Other inspirations Aaron has cited include the pastiche-style adaptations of Charles Mee, which frequently mix scenes of dialogue with wistful arias; and the audacious engagement between actors and audience in Robert O'Hara's *Bootycandy*, which premiered at Woolly in 2011. Despite Chekhov's insistence that *The Seagull* is a simple portrait of rural life, his protagonist's cry to revolutionize art still beckons new generations of adapters and directors to strive to do just that.

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## CREATIVE TEAM BIOGRAPHIES

### **Aaron Posner**

#### **Playwright**

Aaron Posner is a Helen Hayes and Barrymore Award-winning director and playwright. He is a founder and former artistic director of Philadelphia's Arden Theatre Company, an associate artist at both Folger Theatre and Milwaukee Repertory Theater, and has directed at major regional theaters from coast to coast, including Folger Theatre, Seattle Repertory Theatre, Portland Center Stage, Alliance Theatre, Actors Theatre of Louisville, Arizona Theatre Company, Milwaukee Repertory Theater, California Shakespeare Theater, Santa Cruz Shakespeare, Round House Theatre, Studio Theatre, Signature Theatre, Theater J, American Players Theatre and many more. His adaptations include Chaim Potok's *The Chosen* and *My Name is Asher Lev* (both of which have enjoyed successful runs at more than 50 theaters across the country), Ken Kesey's *Sometimes a Great Notion*, Mark Twain's *A Murder, a Mystery, and a Marriage*, an adaptation of three Kurt Vonnegut short stories, entitled *Who Am I This Time? (& Other Conundrums of Love)* and *Stupid Fucking Bird*, a variation on Chekhov's *The Seagull*. Aaron was raised in Eugene, Oregon, graduated from Northwestern University, is an Eisenhower Fellow and lives near Washington, D.C.

### **Howard Shalwitz**

#### **Director**

Howard Shalwitz is co-founder and artistic director of Woolly Mammoth Theatre Company in Washington, D.C., one of the



nation's most influential producers of innovative, provocative new plays. Howard was the recipient of the 2014 Margo Jones Award in recognition of his 35-year commitment to new American plays, as well as the 2012 Distinguished Finalist for the Zelda Fichandler Award for Outstanding Regional Director. He received the 2011 Helen Hayes Award for Outstanding Director for *Clybourne Park*, and was nominated for the same award in 2014 for the world premiere of *Stupid Fucking Bird*. In addition to nearly forty plays at Woolly Mammoth, Howard has directed for other leading American companies including New York Theatre Workshop, Playwrights Horizons, Arena Stage, A Contemporary Theatre and Milwaukee Rep. He received his B.A. in Philosophy from Wesleyan University and his M.A. in Teaching from Brown University before launching his career as an actor and director in 1976.

## **Misha Kachman**

### **Scenic Designer**

Misha Kachman has worked at Arena Stage, Center Stage, Signature Theatre, Cincinnati Playhouse in the Park, Round House Theatre, Woolly Mammoth Theatre Company, The Kennedy Center, The Wilma Theater, Maryland Opera Studio, Theater J, Opera Lafayette, Skylight Music Theatre, Syracuse Stage, Shanghai Dramatic Arts Center and Milwaukee Shakespeare, among many other companies in the United States and abroad. Misha is a recipient of the 2013 Helen Hayes Award for his design of *The Elaborate Entrance of Chad Deity* at Woolly Mammoth. He is a Woolly company member and a graduate of the St. Petersburg Theatre Arts Academy. Mr. Kachman serves as the associate professor of scene and costume design and head of M.F.A. in Design at University of Maryland.

## **Laree Lentz**

### **Costume Designer**

Regional: Ford's Theatre: *The Guard*; The Kennedy Center Theater for Young Audiences: *The Gift of Nothing*; Folger Theatre: *Romeo and Juliet*; Signature Theatre: *Tender Napalm*; Woolly Mammoth Theatre Company: *Stupid Fucking Bird*; Studio Theatre: *Murder Ballad, An Iliad, Songs of the Dragons Flying to Heaven* (2<sup>nd</sup> Stage); 1st Stage Theatre: *Never the Sinner*; Spooky Action Theater: *Optimism! Or Voltaire's Candide*; Synetic Theater: *Home of the Soldier*; UNC Charlotte: *The Purple Flower*; Central Piedmont Community College: *Legally Blonde, The Will Roger's Follies, Hairspray*.  
International: The National Academy of Chinese Theatre Arts, Beijing: *A Midsummer Night's Dream*. Training: M.F.A. in Costume Design, The University of Maryland.

## **Colin K. Bills**

### **Lighting Designer**

Colin K. Bills is pleased to be returning to Portland Center Stage, where he lit *The North Plan*. He is a company member at Woolly Mammoth Theatre Company, where he has designed more than 40 productions, including the original production of *Stupid Fucking Bird, Clybourne Park* and *The Convert*. As a conspirator with the devising company dog & pony dc, he has collaborated in the writing, direction and design of *A Killing Game* and *Beertown*. His designs have been seen at Arena Stage, Berkshire Theater Festival, Center Stage, Contemporary American Theatre Festival, Dallas Theater Center, Everyman Theatre, Ford's Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Marin Theatre Company, MetroStage, Olney Theatre Center, Opera Lafayette, Opéra

Royal Versailles, Round House Theatre, The Smithsonian, Signature Theatre, Studio Theatre, Synetic Theatre, Theater J, The Washington Revels, The Wilma Theater and Williamstown Theatre Festival. Colin has won three Helen Hayes Awards and is a recipient of a Princess Grace Fellowship in Theater. He is a graduate of Dartmouth College.

## **James Sugg**

### **Original Music and Sound Designer**

James Sugg is a member of Pig Iron Theatre Company with whom he has created 18 original pieces. He has also worked with Actors Theater of Louisville, Milwaukee Repertory Theatre, Arena Stage, Seattle Repertory Theatre, The Wilma Theater, Woolly Mammoth Theater Company, Arden Theatre Company, Folger Theater, Headlong Dance Theater, Rainpan 43, Stein | Holum Projects and Lucidity Suitcase Intercontinental. He is the composer of the musicals *A Murder, a Mystery and a Marriage* (book and lyrics by Aaron Posner), *James Joyce is Dead and So Is Paris* (Pig Iron), *The Sea* (a one man electric chamber opera) and *Cherry Bomb* (book and lyrics by Jen Childs). His work has been recognized with two Obies, four Barrymores for Outstanding Sound Design, an F. Otto Haas Award for Emerging Theater Artist and a Pew Fellowship.

## **Miriam Weisfeld**

### **Production Dramaturg**

Miriam Weisfeld is currently senior vice president for production and development at the Araca Group in New York City. Previously, she was associate artistic director at Woolly Mammoth Theatre Company, where she dramaturged several world premieres including Aaron Posner's *Stupid Fucking Bird*;

Anne Washburn's *Mr. Burns, a post-electric play*; Danai Gurira's *Eclipsed*; and Robert O'Hara's *Bootycandy*. Other credits include work with New York Theatre Workshop, American Repertory Theatre, Two River Theater, Steppenwolf Theatre, Actors Theatre of Louisville and the Banff Playwrights Colony. She has lectured on theater at Harvard University, MIT, George Washington University, The Kennedy Center and Moscow Art Theatre School. She holds an M.F.A. from the American Repertory Theatre/Moscow Art Theatre Institute at Harvard University. She is a contributing author to the *Routledge Companion to Dramaturgy*.

## **Mark Tynan**

### **Stage Manager**

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery and props, then you can imagine what Mark's job is like. Special thanks to the phenomenal PCS production assistants, Marialena DiFabbio, Stephen Kriz Gardner, Bailey Anne Maxwell and Kristen Mun, who help keep the vision attainable. Prior to PCS, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent* and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre (Houston, TX), La Jolla Playhouse (La Jolla, CA) and Casa Mañana Theatre (Fort Worth, TX).

## **Bailey Anne Maxwell**

### **Production Assistant**

Bailey Anne Maxwell is thrilled to be joining Portland Center Stage for another season, after acting as production assistant for *Other Desert Cities*, *Twist Your Dickens* and *Dreamgirls* last year. Bailey most recently worked as a production assistant with Artists Repertory Theatre on *The Motherf\*\*ker with the Hat*, *Foxfinder*, *Ten Chimneys*, *The Lost Boy* and *Seven Guitars*. Bailey has recently enjoyed being the stage manager on *Up the Fall* with PHAME and *The Wizard of Oz* with Broadway Rose Theatre Company. She has also worked with Profile Theatre as a stage management apprentice on *Buried Child*, *Eyes for Consuela* and *In the Next Room*. Bailey is a Linfield College graduate and a proud member of the EMC program.

## **Woolly Mammoth Theatre Company**

Woolly Mammoth Theatre Company (Howard Shalwitz, Founding Artistic Director and Meghan Pressman, Managing Director) was founded in Washington, D.C., in 1980. Over the past 36 seasons, Woolly has developed a national reputation for producing challenging and provocative new plays that push the boundaries of content, language and style. Woolly's mission is "to ignite an explosive engagement between theater artists and the community by developing, producing and promoting new plays that explore the edges of theatrical style and human experience, and by implementing new ways to use the artistry of theater to serve the people of Greater Washington, D.C." Many Woolly world and regional premieres have moved on to productions at theaters across America and around the world, including Bruce Norris' Pulitzer Prize and Tony Award-winning *Clybourne Park* (2010); Robert O'Hara's *Bootycandy* (2011);

Anne Washburn's *Mr. Burns: A Post-Electric Play* (2012); and Danai Gurira's *Eclipsed* (2009), which is playing on Broadway this Spring.

### **Syracuse Stage**

Syracuse Stage is Central New York's premier professional theater. Founded in 1974, Stage has produced more than 300 plays in 42 seasons, including world, American and East Coast premieres. Each season upwards of 70,000 patrons enjoy an adventurous mix of new plays and bold interpretations of classics and musicals featuring the finest theater artists. In addition, Stage maintains a vital educational outreach program that annually serves over 15,000 students throughout Central New York. America's leading actors, directors and designers work and/or have worked at Stage including: Lillias White, Chuck Cooper, Elizabeth Franz, Jean Stapleton, Sam Waterston, John Cullum, James Whitmore, Ben Gazzara and Ping Chong. The visiting artists are supported by a staff of artisans, technicians, educators and administrators who are responsible for all facets of the theater from building sets, props and costumes to marketing, development and box office.

### **Portland Center Stage**

Portland Center Stage exists to inspire its community by bringing stories to life in unexpected ways. Established in 1988 as a branch of the Oregon Shakespeare Festival, PCS became an independent theater in 1994 and has been under the leadership of Artistic Director Chris Coleman since May, 2000. PCS is Portland, Oregon's leading professional theater company and one of the top 20 largest regional theater companies in the



United States. PCS attracts more than 150,000 theatregoers annually with its blend of classical, contemporary and world premiere productions, along with its annual summer festival, JAW: A Playwrights Festival. PCS also offers a variety of education and community programs tailored for patrons of all ages. Its home, the Gerding Theater at the Armory, was the first building on the National Register of Historic Places — and the first performing arts venue — to achieve a LEED (Leadership in Energy and Environmental Design) Platinum certification.

## **Chris Coleman**

### **Artistic Director**

Chris joined Portland Center Stage as artistic director in May, 2000. Most recently, he directed the Off-Broadway debut of *Threesome* at 59E59 Theaters (a production that had its world premiere at PCS and was also presented at ACT-Seattle). Before coming to Portland, Chris was artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris recently returned to Atlanta to direct the world premiere of *Edward Foote* at Alliance Theatre. He also directed Phylicia Rashad and Kenny Leon in *Same Time Next Year* at True Colors Theatre Company in Atlanta, in 2014. Favorite PCS directing assignments include *Ain't Misbehavin'*, *Three Days of Rain*, *Threesome*, *Dreamgirls*, *Othello*, *Fiddler on the Roof*, *Clybourne Park*, *Sweeney Todd*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Ragtime*, *Crazy Enough*, *Beard of Avon*, *Cabaret*, *King Lear*, *Cat on a Hot Tin Roof*, *Man and Superman*, *Outrage*, *Flesh and Blood* and *The Devils*. Chris has directed at theaters across the country, including Actor's

Theater of Louisville, Oregon Shakespeare Festival, ACT-Seattle, The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage in Baltimore. A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney, are the proud parents of an 18-lb Jack Russell/Lab mix, and a 110-lb English Blockhead Yellow Lab.

## **SPONSOR STATEMENTS**

### **AHA**

We at AHA are passionate about creative storytelling that earns its way into people's lives. In fact, we help brands do this every day. Portland Center Stage also does this with every entertaining production, and we're proud to support them as they connect with audience members each performance night – through laughter, tears and every emotion possible.

### **Andy and Nancy Bryant**

We are pleased to be able to support Portland Center Stage and help bring *Stupid Fucking Bird* to Portland.



## LEAD CORPORATE CHAMPION

### **Umpqua Bank**

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.