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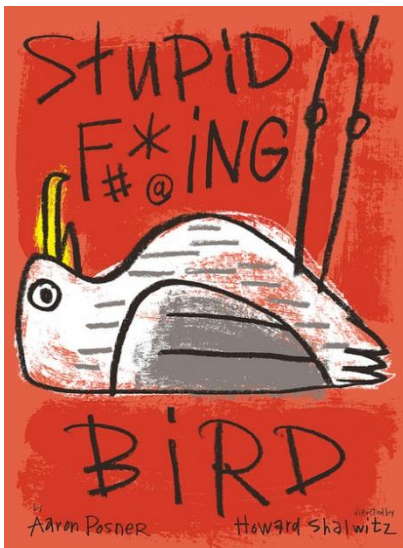
## M E D I A R E L E A S E

***Stupid Fucking Bird* flies to Portland Center Stage after celebrated world premiere at Woolly Mammoth Theatre Company**

**“BITINGLY FUNNY”** —*The New York Times*

**“A RIPE MASHUP OF MOCK AND AWE”** —*The Washington Post*

**Previews Begin February 27 | Opening Night is March 4 | Must Close March 27  
TICKETS STARTING AT \$25 — ON SALE NOW**



**January 28, 2016 – PORTLAND, OR.** *Stupid Fucking Bird*, the hilarious remix of Chekhov’s *The Seagull* by Oregon-native Aaron Posner, opens at Portland Center Stage on March 4, with previews beginning February 27 and performances through March 27 on the U.S. Bank Main Stage. Portland Center Stage brings Woolly Mammoth Theatre Company’s critically acclaimed world premiere production to Portland, as a special co-production with Syracuse Stage. Woolly Mammoth director Howard Shalwitz will helm the cast of seven in Portland, including five of the cast members who originated the roles for the world premiere. Local actor Darius Pierce and two other PCS regulars — Kate Eastwood Norris and Cody Nickell — are among the original cast.

**Regular tickets start at \$25.** Tickets are on sale now and may be purchased at [www.pcs.org](http://www.pcs.org), 503.445.3700, or the Gerding Theater at the Armory box office (128 NW Eleventh Avenue, Portland, OR). Rush tickets are \$20. Special \$25 tickets in premium seating areas for students and patrons who

are 30 or younger. Showtimes are Tuesday through Sunday evenings at 7:30 p.m. (excluding March 13 and 27); Saturday and Sunday matinees at 2 p.m. (excluding February 27 and 28, and March 5 and 19); and Thursday matinees at noon (excluding March 3). Recommended for ages 17+; contains mature language and nudity. Full schedule and more information at <http://www.pcs.org/bird/>.

## **ABOUT THE SHOW**

In this irreverent, contemporary, and very funny remix of Chekhov's *The Seagull*, award-winning playwright Aaron Posner wages a timeless battle between young and old, past and present, in search of the true meaning of it all: an aspiring young director rampages against the art created by his mother's generation; a nubile young actress wrestles with an aging Hollywood star for the affections of a renowned novelist; and everyone discovers just how disappointing growing up can be.

"*Stupid Fucking Bird*, like *The Seagull*, is mostly about love, art, hope, and disappointment," said Aaron Posner. "It's been fascinating to explore *The Seagull* — a play I truly love and, in some odd ways, loathe — to find my own resonances and rebellions within it. What has emerged, I hope, in this rough-and-tumble, meta-theatrical mash-up, is a deliberately unfaithful re-imagining that I hope will challenge, amaze, engage and delight."

"In Aaron's radically new version, the story is roughly the same, but the language and the world are right here, right now," said director Howard Shalwitz. "The dense Chekhovian subtext (the inner thinking of the characters) has been brought to the surface through a variety of exuberant strategies, and the latent theatricality of the original has been heightened through Aaron's pointed interrogation of the act of theatergoing itself ... *Stupid Fucking Bird* is one daring playwright's reinvention of a revolutionary play about a revolutionary playwright."

## **PRODUCTION HISTORY**

*Stupid Fucking Bird* had its world premiere in 2013 at Washington, D.C.'s Woolly Mammoth Theatre Company. The production won Helen Hayes Awards for Outstanding Resident Play and Outstanding New Play, and was such a hit Woolly Mammoth reprised it in 2014. *The Washington Post* said it was

“less an adaptation of Chekhov’s landmark drama than a funny, moving slugfest, a ripe mashup of mock and awe.” *The New York Times* called it “bitingly funny” and praised the director for drawing out “vivid, funny and often touching performances from his cast.” *The Economist* called it “incisive, poignant and darkly funny.” The Portland Center Stage co-production opened at Syracuse Stage in January, with *Syracuse New Times* praising it as “a polished, invigorating theatrical work ... a show that hums on all cylinders with stellar performances from its cast.”

## **AARON POSNER**

Aaron Posner is known to PCS audiences for his adaptations of Chaim Potok’s *The Chosen* (produced at PCS in 2010), Ken Kesey’s *Sometimes a Great Notion* (2008) and last season’s *Cyrano* (co-adapted with Michael Hollinger). 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 the Folger Theatre and Milwaukee Repertory Theater, and has directed at major regional theaters from coast to coast. His other adaptations include *My Name is Asher Lev*, 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)*. Posner was raised in Eugene, Oregon.

## **ABOUT THE CAST**

Five cast members featured in the world premiere at Woolly Mammoth Theatre Company will reprise their roles in Portland: local actor **Darius Pierce** as Dev (most recently at PCS in *The Santaland Diaries* and *Cyrano*); **Kate Eastwood Norris** as Emma Arkadina (previously at PCS in *Bo-Nita*, *The North Plan* and *How To Disappear Completely and Never Be Found*); **Cody Nickell** as Doyle Trigorin (previously at PCS in *Outrage*, *The Merchant of Venice*, *The Pillowman* and *How To Disappear Completely and Never Be Found*); **Katie DeBuys** as Nina (most recently at Woolly Mammoth for *In the Next Room or the vibrator play*); and **Kimberly Gilbert** as Mash (a company member at Woolly Mammoth since 2006). Taking on the role of Conrad Arkadina is **Ian Holcomb**, who also performed the role at Syracuse Stage (recent Off-Broadway credits include *It’s a Wonderful Life*, *Ernest in Love* and *Murder in the First*). **Charles Leggett** joins the cast in Portland as Eugene Sorne (previously at PCS in *The Devils*, most recently *A Christmas Carol* for Seattle’s ACT Theatre).

## THE CREATIVE TEAM

**Director Howard Shalwitz** is the co-founder and artistic director of Woolly Mammoth Theatre Company; **Scenic Designer Misha Kachman** is a Woolly Company Member and head of the M.F.A. design program at University of Maryland; **Costume Designer Laree Lentz's** recently designed for Spooky Action Theater, 1st Stage Theatre and Studio Theatre; Lighting Designer Colin K. Bills is a Woolly Company Member (three Helen Hayes Awards); *Sound Designer James Sugg* also created original music for the production (other compositions include Aaron Posner's *A Murder, a Mystery, and a Marriage*); **Production Dramaturg Miriam Weisfeld** is the former associate artistic director at Woolly Mammoth Theatre Company; and Stage Manager **Mark Tynan** is a PCS-regular.

## TICKET AND PERFORMANCE INFORMATION

**When:** February 27\* – March 27, 2016

\*Opening Night/Press Night is Friday, March 4 at 7:30 p.m.

Preview Performances: February 27, 28, March 1, 2 and 3 at 7:30 p.m.

**Showtimes:** Tuesday through Sunday evenings at 7:30 p.m. (excluding March 13 and 27); Saturday and Sunday matinees at 2 p.m. (excluding February 27 and 28, and March 5 and 19); and Thursday matinees at noon (excluding March 3).

**Where:** On the U.S. Bank Main Stage at the [Gerding Theater at the Armory](#).

128 NW Eleventh Ave., Portland, Ore., 97209

**More Info:** <http://www.pcs.org/bird/>

**To Purchase:** Regular tickets range from \$25 to \$70. Rush tickets are \$20. Students and patrons who are 30 or younger may purchase premium seating areas for \$25. Discounts for groups of 10+. *Prices vary by date, time and seating area, and are subject to change.*

**Online:** [www.pcs.org](http://www.pcs.org)

- By Phone:** 503.445.3700, 12–6 p.m.
- In Person:** PCS’s box office is at 128 NW Eleventh Avenue  
12 p.m.–curtain on performance days  
12–6 p.m. on non-performance days
- Groups:** Discounts available for groups of 10+ by calling 503.445.3794.

**Please Note:** Recommended for ages 17+; contains mature language and nudity.

**Accessibility:** PCS is committed to making our performances and facilities accessible to all of our patrons. Learn more at <http://www.pcs.org/access/>.

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[Portland Center Stage](#) inspires our community by bringing stories to life in unexpected ways. Founded in 1988, PCS is the city’s leading professional theater and one of the top 20 largest regional theater companies in the U.S. PCS attracts more than 150,000 theatergoers annually with its blend of classical, contemporary and premiere works, along with its summer playwrights festival, JAW. PCS also offers a variety of education and community programs tailored for patrons of all ages.

[The Gerding Theater at the Armory](#) houses the 590-seat U.S. Bank Main Stage and the 190-seat black box Ellyn Bye Studio. It 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. The Gerding Theater at the Armory opened to the public on Oct. 1, 2006.

[Portland Center Stage's 2015-2016 season](#) is funded in part by Season Superstars Tim and Mary Boyle and Lead Corporate Champion Umpqua Bank; Supporting Season Sponsors the Regional Arts and Culture Council, The Wallace Foundation, Work for Art and KINK FM. Support for *Stupid Fucking Bird* is provided by AHA! and Andy and Nancy Bryant. The official hotel partner for PCS is the Mark Spencer Hotel. PCS is a participant in the Wallace Foundation’s [Building Audiences for Sustainability Initiative](#), a four-year effort with a nationwide cohort of 26 performing arts organizations. PCS also receives

support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.

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