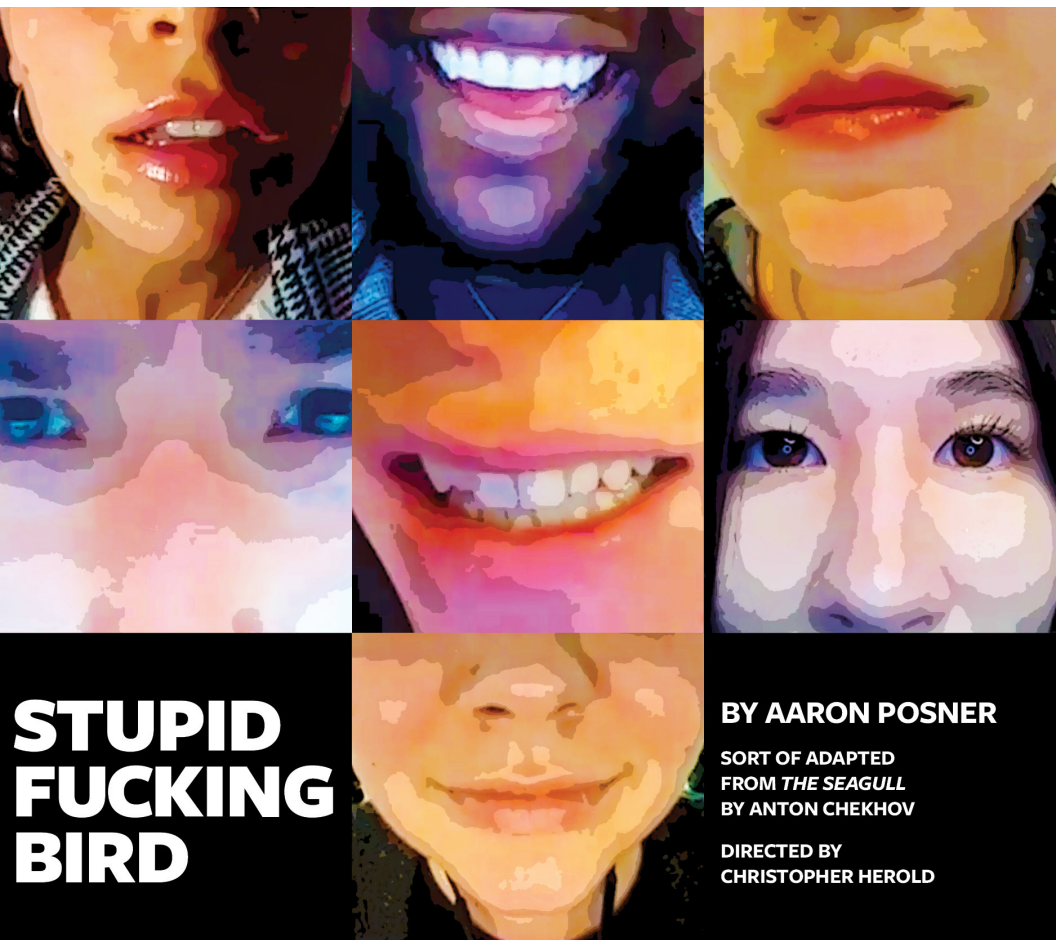


UC BERKELEY'S DEPARTMENT OF THEATER, DANCE,
AND PERFORMANCE STUDIES PRESENTS



**STUPID
FUCKING
BIRD**

BY AARON POSNER

**SORT OF ADAPTED
FROM *THE SEAGULL*
BY ANTON CHEKHOV**

**DIRECTED BY
CHRISTOPHER HEROLD**

**A VIRTUAL / STREAMING PRODUCTION
APRIL 24 – MAY 1, 2021**



PRESENTS

STUPID FUCKING BIRD

BY AARON POSNER

SORT OF ADAPTED FROM *THE SEAGULL* BY
ANTON CHEKHOV

DIRECTED BY
CHRISTOPHER HEROLD

PRODUCTION COORDINATOR
KAITLIN WEINSTEIN

PRODUCTION DESIGNER
EMILY JOHNSON

LIGHTING DESIGNERS
JACK CARPENTER
HAYDEN KIRSCHBAUM

COSTUME DESIGNERS
LUCY BROOKE
MALIA SITTLER

SOUND DESIGNER &
MUSIC COMPOSER
LANA PALMER

VIDEO EDITORS
GLYNN BARTLETT
MIYUKI BIERLEIN

STUPID FUCKING BIRD is presented by special arrangement with
Dramatists Play Service, Inc., New York.

Original music by James Sugg.

STUPID FUCKING BIRD was developed and received its world premiere in June 2013 at
Woolly Mammoth Theatre Company, Washington, D.C.

(Howard Shalwitz, Artistic Director; Jeffrey Hermann, Managing Director)

DIRECTOR'S NOTE

Aaron Posner's remarkable play, *Stupid Fucking Bird*, examines not only foundational human concerns such as love, loss, hope, despair, resilience, failure, and the elusive search for happiness, but also the way in which art (both as we create and engage it) might serve as a companion, and even a guide, on our journeys through those terrains.

When, in the early spring of 2020, TDPS originally decided to include the play in our spring 2021 season, the calamity of The Pandemic was still only a dark cloud on the distant horizon. Then, of course, everything changed, and it slowly became apparent that we would, all of us, have to figure out some way of continuing in an utterly altered landscape. We decided to proceed with *Stupid Fucking Bird*. In this way, the play, in its original textual incarnation, moved into a complex intersection with the current circumstances in which it would be produced.

From a number of performance options, we chose to do a recorded Zoom production—with all its potential attributes and challenges. This decision was made not merely out of necessity (with rolling lockdowns in effect), but more profoundly in the hope of illuminating the meaning of the play while also creating something which might stand as a representation of what it has been like to live, work, and create during this era—to, in effect, continue.

The results of our splendid collision with Zoom as a delivery mechanism for creativity (both as a process and a product) are powerfully evident in the work. The actors and the lush locations loom before us like liquid hallucinations—seemingly corporeal one moment and ghostly the next. This is the inherent nature of the visual backgrounds which transform a limited, real space into a vast, imagined one. Voices may sound near and clear, or sometimes distant and muted. Costumes, lights, cameras, microphones, and props were mailed to the actors, and, with virtual guidance from designers and staff, they served as their own technicians. Most of the individuals involved in the production were never present in the same room together, but we nevertheless saw each other in the

most private spaces we inhabit—our homes, suddenly transformed into rehearsal and performance venues. We were simultaneously distant and intimate—a relationship which you might also experience in viewing this production.

Ultimately, in a surprising and, I think, beautiful way, these processes and qualities (both the attributes and the challenges) have become inextricably interwoven with the work—exemplifying and manifesting not only the meaning and questions lying at the heart of the play, but also the period in which this particular production was created. That synthesis, I imagine, is what we were looking for all along.

I will be forever amazed not only by the determination of these actors, designers, and staff to simply do their work, even as circumstances frequently challenged us, but also by the grace and generosity with which they did it.

Most of all, I am grateful for the time spent together in what will surely be remembered as an era of profound loneliness and dislocation.

Perhaps there is, after all, salvation in art.

CTH

April 2021

San Francisco/Berkeley/Zoom

CAST

IN ORDER OF APPEARANCE

CONRAD

Tai White

DEV

Matthew Nelson

MASH

Eleanor Hammond

NINA

Abril Centurión

EMMA ARKADINA

Camilla Leonard

DOYLE TRIGORIN

Peter Stielstra

DR. EUGENE SORN

Sofie Herbeck

CREATIVE TEAM

**SCENIC DESIGNER/
PRODUCTION DESIGNER**

Emily Johnson

COSTUME DESIGNERS

Lucy Brooke

Malia Sittler

LIGHTING DESIGNERS

Jack Carpenter

Hayden Kirschbaum

**SOUND DESIGNER/
MUSIC COMPOSER**

Lana Palmer

VIDEO EDITORS

Glynn Bartlett

Miyuki Bierlein

**PRODUCTION COORDINATOR/
STAGE MANAGER**

Kaitlin Weinstein

**ASST. PRODUCTION COORDINATOR/
ASST. STAGE MANAGER**

Wendy Lau

VIDEO SUPERVISOR

Eugene Palmer

STAFF & FACULTY ADVISORS

PRODUCTION MANAGER

Jamila Cobham

ASSISTANT PRODUCTION MANAGER

Emily Fassler

TECHNICAL DIRECTOR

Joshua Frachiseur

MASTER CARPENTER

Christopher Weddle

SCENIC ARTIST

Glynn Bartlett

PROPERTIES DIRECTOR

Peet Cocke

THEATER SUPERVISOR

Eugene Palmer

COSTUME DIRECTOR

Wendy Sparks

HEAD COSTUMER

Jane Boggess

ASSISTANT COSTUMER

Miyuki Bierlein

COSTUME DESIGN ADVISOR

Annie Smart

STAGE MANAGEMENT ADVISOR

Laxmi Kumaran

ADMINISTRATIVE STAFF

Robin Davidson, Myriam Cotton,

Ben Dillon, Jean-Paul Gressieux,

Megan Lowe, Michael Mansfield

PRODUCTION REPRESENTATIVE

Philip Kan Gotanda

DEPARTMENT CHAIR

Joe Goode



ABOUT THE DEPARTMENT

UC Berkeley's Department of Theater, Dance, and Performance Studies teaches performance as a mode of critical inquiry, creative expression, and public engagement. Through performance training and research, we create liberal arts graduates with expanded analytical, technical, and imaginative capacities. As a public institution, we make diversity and inclusion a key part of our teaching, art making, and public programming.

To learn more about TDPS, visit our website or follow our social channels:



tdps.berkeley.edu



[@BerkeleyTDPS](https://twitter.com/BerkeleyTDPS)



SUPPORT THE NEXT GENERATION OF ARTISTS & SCHOLARS

Every dollar donated to TDPS helps us bring together the best academic and performance opportunities for our students—creating a unique place where research meets practice and public engagement.

As a supporter of TDPS, you will help us provide scholarships, host workshops, and bring distinguished visiting artists and scholars to work with our students. Your tax-deductible donation will also help us continue to keep our ticket prices low, allowing the entire Bay Area community to experience great theater and dance at an affordable price.

TO MAKE A GIFT ONLINE, VISIT [TDPS.BERKELEY.EDU/GIVING](https://tdps.berkeley.edu/giving)