



**Go Beneath the Surface**

## **Undermain Theatre's 29<sup>th</sup> Season - 2012/2013**

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“The Undermain is an unsung American Treasure”  
- Backstage

### **The Season of Myth**

Undermain Theatre, the premier purveyor of alternative performance in the Southwest, announces its 29<sup>th</sup> season, the season of myth with four productions exploring mythic and poetic realms. This season will also bring Undermain to the Dallas Arts District where it will transform the new Dallas City Performance Hall stage into a black box theatre seating 100 in January 2013. Undermain will also welcome the return of Fred Curchack and Laura Jorgensen to the Undermain basement space. The 29<sup>th</sup> season will be rounded out by three more selections for their acclaimed Undermain Reads at the Dallas Museum of Art series.

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### **An Iliad**

Adapted from Homer by Lisa Peterson and Denis O'Hare, Translation by Robert Fagles

Directed by Katherine Owens

A Regional Premiere

Performed by Bruce DuBose and Paul Semrad

September 29<sup>th</sup> through October 27<sup>th</sup>, 2012

Previews September 26<sup>th</sup>, 27<sup>th</sup> and 28<sup>th</sup>

Opening and press night September 29<sup>th</sup>

“Rage—Goddess, sing the rage of Achilles.” Homer’s Iliad, an account of the ten-year Trojan War, is one of the canonical texts of Western literature. In *An Iliad*, a radical new vision of this timeless tale, Lisa Peterson and Denis O’Hare have restored Homer’s classic to a single wandering poet who recounts a story of three thousand years of human conflict and destruction. Artistic director Katherine Owens illuminates literature’s most influential ancient classic through the art of myth and story. Bruce DuBose and Paul Semrad perform against this mythic landscape and reveal Homer’s epic in words and music.



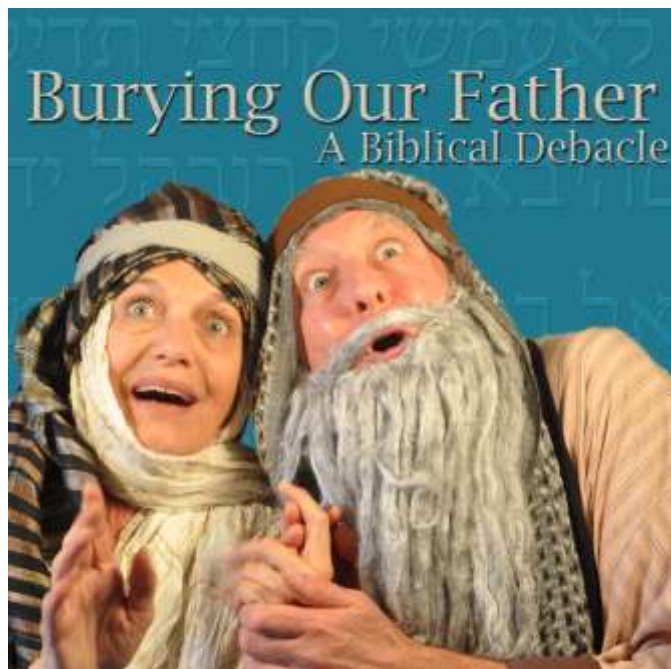
**Lisa Peterson (Playwright)** As a renowned theater director Lisa Peterson has directed her play *An Iliad* at New York Theatre Workshop, The McCarter Theatre and Seattle Rep. Other recent credits include *Surf Report* (La Jolla Playhouse) and *Romance* (Bay Street). NY credits: *The Poor Itch*, *Tongue of a Bird* and *The Square* (Public Theater); *Shipwrecked* and *Model Apartment* (Primary Stages); *Tight Embrace* (INTAR); *Birdy* and *Chemistry of Change* (WPP); *The Fourth Sister* and *The Batting Cage* (Vineyard); *Collected Stories* (MTC); *Sueno* (MCC); *Bexley, OH, Slavs!*, *Traps*, *The Trestle at Pope Lick Creek*, *Light Shining in Buckinghamshire* (OBIE award) and *The Waves*, which Lisa adapted from the novel with David Bucknam (all at NYTW). Regional work: Mark Taper Forum, La Jolla Playhouse, Guthrie, Hartford Stage, OSF, Berkeley Rep, Cal Shakes, Yale Rep, Arena Stage, Huntington, Actors Theater of Louisville. Yale College graduate, SDC executive board member.



**Denis O’Hare (Playwright)** Denis O’Hare is an actor and writer who lives in Fort Greene, Brooklyn. This is his first collaboration and his debut as a writer for the theater. While at Northwestern pursuing an acting degree he studied poetry under Alan Shapiro, Mary Kinzie and Reginald Gibbons. He has appeared on Broadway and Off-Broadway as well as in many regional theaters, including the McCarter, where he was seen in *Wonderful Tennessee*, directed by Doug Hughes. He has appeared in such films as *Milk*, *Michael Clayton*, *Charlie Wilson’s War*, *A Mighty Heart*, *Duplicity*, *21 Grams*, *Garden State* and the upcoming *Eagle*. TV work includes *Brothers and*

*Sisters, CSI Miami, Law and Order* and he recently completed Season 3 of *True Blood* as the Vampire King Russell Edgington.

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## **Burying Our Father: A Biblical Debacle**

by Fred Curchack and Laura Jorgensen

A Regional Premiere

November 1<sup>st</sup> through November 17<sup>th</sup>, 2012

Preview Oct. 31<sup>st</sup>, Opening and Press night Nov. 1<sup>st</sup>

Renowned performing artists Fred Curchack and Laura Jorgensen return to the Undermain stage where they've brought other original collaborations, *Monkey: the Quest to the west*, *Noh: Angels*, *Demons and Dreamers* and *Golden Buddha Beach* to vivid life. In their latest fantastical tale Isaac and Ishmael meet to bury their father Abraham in the cave that has become one of the most revered and violently contested holy sites in history. Jewish, Christian, and Muslim versions of this ancient story interweave and collide as Fred and Laura perform all the roles in an outrageous mix-up of drama, comedy, music, dance, and light and shadow magic. *Burying Our Father: A Biblical Debacle*, is an irreverent, hilarious exploration of the similarities and differences between the Abrahamic religions and the impact of these beliefs on family, society, and history.



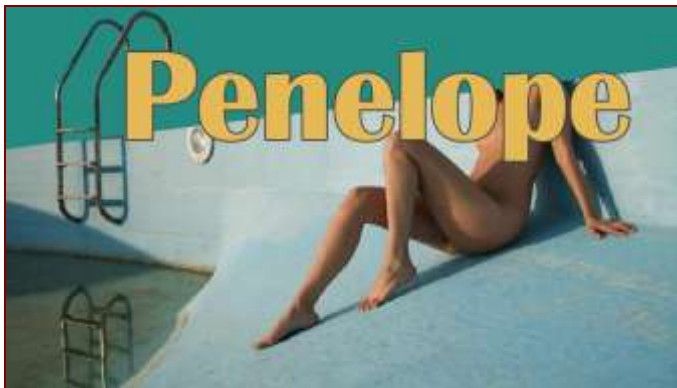
**Fred Curchack** has created seventy-seven original theatre pieces (fifty ensemble works and twenty-seven solos). His award-winning performances have been featured at dozens of international theatre festivals. Last year, he received a special award from the Dallas/Fort Worth Theater Critics Forum

“for being a Renaissance theater artist.” After attending The High School of Performing Arts and Queens College, Curchack studied Indian Kathakali, Japanese Noh, Balinese Topeng, choreography with Alwin Nikolais, and he trained with Grotowski’s Polish Theater Lab. He is currently Professor of Art and Performance at The University of Texas at Dallas. In addition to his solo work at Undermain and his collaborations with Laura Jorgensen, he appeared in the theatre’s production of *Endgame* as Nag.



**Laura Jorgensen** was a founding member of Western Union Theater Company at Cinnabar Theater. While living in Budapest, she acted and directed with The English Theater Company. Some favorite roles include: Jim Geoghan’s *Light Sensitive*, Samuel Beckett’s *Endgame*, Edward Albee’s *Three Tall Women*, Sam Shepard’s *Lie of the Mind*, Terrence McNally’s *A Perfect Ganesh*, G.B. Shaw’s *Heartbreak House*, Alan Bennett’s *Talking Heads*, Athol Fugard’s *The Road to Mecca*, Oscar Wilde’s *The Ideal Husband*, Sarah Ruhl’s *The Clean House*, John O’Keefe’s *Glamour* (premiere) and *Queer Theory* (premiere), and Eric Overmeyer’s *On the Verge*. She has also appeared at Undermain in productions of *Endgame* and *Easter*. She has collaborated with Fred on ten original productions.

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## **Penelope**

by Enda Walsh

Directed by Stan Wojewodski, Jr.

A Regional Premiere

Performance Dates in January, 2013 TBA at the new Dallas City Performance Hall

Tony Award-winner for the hit Irish musical *Once*, Enda Walsh is also the 2012-2013 recipient of the SMU Meadows Prize. In his latest comic drama, *Penelope*, Walsh shows us four modern men confined by Homeric legend. He borrows from the story of Penelope, who tricked her suitors for 20 years as she awaited the return of her husband, Odysseus. In Walsh’s lusty take, the suitors have

dwindled to four men of different ages, battling one another to woo the beautiful Penelope. They dwell at the bottom of a drained swimming pool on their beloved's estate, complete with barbecue, rolling bar, stereo, and CCTV camera. As Penelope appears on an upper level to listen to their entreaties they each step forward to make their final attempt to win her heart. Described by Michael Billington of *The Guardian* as a “a wild, crazy, word-drunk piece that intoxicates and baffles”, *Penelope* is a fierce and funny examination of male competition.



**Enda Walsh** is a playwright and screenwriter who won the Tony award for best book of a musical for the current Broadway hit *Once*. In 2007 and 2008 Enda won Fringe First Awards at two consecutive Edinburgh Festivals for his plays *The Walworth Farce* and *The New Electric Ballroom*. He won both the George Devine Award and the Stewart Parker Award in 1997 with his play *Disco Pigs*. His work in film include his 2008 biopic, *Hunger*, the story of the final days of IRA hunger striker Bobby Sands which won a host of awards, including the Camera d'Or at the Cannes Film Festival. It was nominated for seven BIFAs (including Best Screenplay), six British Film and Television Awards (including Best Screenplay and Best Independent Film), and BAFTA's Outstanding British Film Award 2009. He has since adapted his stage play, *Chatroom*, for the big screen.

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## **The Ghost Sonata**

by August Strindberg

Directed by Patrick Kelly

April 13<sup>th</sup> through May 11<sup>th</sup>, 2013  
Previews April 10<sup>th</sup>, 11<sup>th</sup>, & 12<sup>th</sup>  
Opening and press night Saturday April 13<sup>th</sup>

In August Strindberg's haunting chamber-mystery, a young man is enlisted by a mesmerizing stranger to enter a haunted house on a beautiful Sunday morning and rescue a young woman trapped within. Inside he encounters a world of vampires, mummies and ghosts, a family imprisoned in a legacy of greed, duplicity and manipulation. Compelled to free the mesmerizing young beauty, he confronts the demons with the destructive force of truth. Swedish master August Strindberg's savage dream play shook the foundations of modern theatre when it debuted a century ago and remains one of the most influential experimental dramas of all time.



**Johan August Strindberg** is considered one of the fathers of modern drama. Strindberg was born in Stockholm in 1849, where a depressing childhood and a rocky scholastic career provided ample material for writing. His playwriting career evolved through several styles. In the late 1800's, Strindberg's writing developed into Naturalism, which employed the revolutionary use of three-dimensional settings, natural speech forms, and secular world viewpoints. His most famous naturalistic play, *Miss Julie* was written in 1888. Strindberg subsequently ended his association with naturalism to embrace another newly developed style: symbolism, which used symbolic images to suggest mystical ideas or states of mind. Strindberg's most noted symbolic plays include *A Dream Play* and *The Ghost Sonata*. Struggling to find producers for his work, Strindberg built his own Intima Teater (Intimate Theatre) in 1907. Twenty-five of Strindberg's plays were performed in this theatre with a total of 2,500 performances. Strindberg died in 1912, but his influence still affects today's theatre. His plays eventually gained broad public appeal and through their innovative use of naturalism and symbolism, he became the first true modern dramatist.

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Directed by Stan Wojewodski, Jr.  
A Regional Premier  
Performances in January, 2013  
Venue – Dallas City Performance Hall

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by August Strindberg  
Directed by Patrick Kelly  
May 11<sup>th</sup> - June 8<sup>th</sup><sup>nd</sup> with preview performances May 8<sup>th</sup>, 9<sup>th</sup>, and 10<sup>th</sup>.

Also

### **Undermain Reads at the Dallas Museum of Art**

Readings of three selections at the Dallas Museum of Art's Horchow Theatre. TBA  
Readings are free to the public with general admission to the DMA

Undermain Theatre performances are Wednesdays-Thursdays at 7:30 p.m. and Fridays-Saturdays at 8:15 p.m. Tickets are Wednesday & Thursdays \$15, Fridays \$20, and Saturdays \$25. Undermain is located at 3200 Main Street at the corner of Murray Street in Deep Ellum. Discounts are available for seniors, students, KERA members, and groups. Call 214.747.5515 or visit [www.undermain.org](http://www.undermain.org).

**Undermain Theatre, founded in 1984, is a company of artists that performs new and experimental works in Texas, New York, and Europe. The theater collaborates with playwrights, supports a theater archive and operates a theater under 3200 Main Street in Dallas' legendary Deep Ellum. Call 214-747-1424 or visit [www.undermain.org](http://www.undermain.org) for more information. Artistic Director: Katherine Owens, Executive Producer: Bruce DuBose, Associate Producer: Suzanne Thomas, Operations Manager: Ariana Cook.**