

Undermain Theatre Presents

FEEDING on LIGHT

Attente de Dieu

Réflexion sur le bon usage des études scolaires en vue de l'amour de Dieu

La prière est faite d'attention. C'est l'orientation vers Dieu de toute l'attention dont l'âme est capable. La qualité de l'attention est pour beaucoup dans la qualité de la prière. La chaleur du cœur ne peut pas y suppléer.

Seule la partie la plus haute de l'attention entre en contact avec Dieu, quand la prière est assez intense et pure pour qu'un tel contact s'établisse: mais toute l'attention est tournée vers Dieu.

Bien qu'aujourd'hui on semble l'ignorer, la formation de la faculté d'attention est le but véritable et presque l'unique intérêt des études. La plupart des exercices scolaires ont aussi un certain

By Lenora Champagne
A World Premiere
November 10 - 27, 2022

Directed by Bruce DuBose
With Shannon Kearns, Jenny Ledel
and Joanna Schellenberg

Waiting for God

"Reflections on the good study of the love of God.

Prayer is made of attention. It is the orientation towards God of all the attention the soul is capable of. The quality of attention has much to do with the quality of prayer. The warmth of the heart can't make up for it.

Only the hardest part of the attention comes into contact with God, when the prayer is intense and pure enough for such a contact to be established: but the whole attention is turned toward God.

Although today we seem to ignore it, the formation of the faculty of attention is the real goal and almost the only interest of these studies."

3200 Main St,
Dallas 75226
Tickets at
undermain.org

Painting by
Katherine Owens



Undermain Theatre is supported in part by:





Lenora Champagne came to New York from Louisiana to be a painter, but found her voice in performance. She collaborates with sculptors and designers, composers and media artists on large-scale work, and also makes solo performances. An alumna of New Dramatists, she has been working as a performance and theatre artist since 1981. Her multiple awards include fellowships from the New York Foundation for the Arts in playwriting and solo performance, support and grant awards from the N.E.A. and NYSCA, and residencies at MacDowell, Yaddo, and Bogliasco. She lived in Japan on a Fulbright in 2012-13. Champagne's publications include *New World Plays*, *Out from Under: Texts by Women*

Performance Artists, *The Singing: a cyberspace opera* in *Epic Plays II*, *TRACES/fades* in *Plays and Playwrights 2009*, *Dusk* in *PAJ* and performance texts and essays in *Performance Research*, *Women and Performance*, *PAJ*, *Chain* and *The Iowa Review*. She has a Ph.D. from NYU and is Professor of Theatre and Performance at Purchase College, SUNY.

About *Feeding on Light*

Simone Weil's life and ideas are challenging, even extreme to 21st century sophisticates. But her belief that folk stories and myths from different cultures contain revelations of truth, and her own deep embrace of faith and rigorous insistence on the importance of attention, can be a model and provide inspiration for us all.

My friend Katherine Owens, a director and supporter of my work, and the founding Artistic Director of Undermain asked me to consider writing a play about Simone Weil. We met in New York City and upstate, to work on it together. She was happy for me when I was awarded a residency fellowship to work on the play in France. I was deeply involved in re-reading Weil's biography and her work, which had fascinated me some years ago, when I learned that Katherine had died. She was only 61, and I'd had no idea she was ill. She only knew it a short time herself, and thought she would recover.

So the play has been heavy to carry. The gravity of Simone's life and work and Katherine's early death weighed on me. A striver myself, I took to heart the exhortation to wait for the light, to humbly hope for grace to somehow lift these words to a place of joy.

Thanks to the Brown Foundation Fellows program and the Dora Maar House, in Menerbes, France, where most of this play was written, to the wonderful team at the Undermain Theatre, and especially Artistic Director, Bruce DuBose.

UNDERMAIN THEATRE

Presents

Feeding on Light

By Lenora Champagne

Directed by Bruce DuBose

With:

Shannon Kearns*, Jenny Ledel*
and Joanna Schellenberg*

Costume
Design
Amanda
Capshaw

Stage
Management
Katie
Hamilton*

Sound Design
Paul
Semrad

Asst. Stage Manager
& COVID-19
Safety Officer
Katie Trexler

Scenic Design
Robert
Winn

Lighting Design
Steve
Woods



* The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

UNDERMAIN THEATRE PRESENTS

Feeding on Light

by Lenora Champagne

Directed by Bruce DuBose

Cast

Katherine

Shannon Kearns*

Nora

Joanna Schellenberg*

Simone

Jenny Ledel*

Feeding on Light runs approximately 90 minutes
with no intermission

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

Production Staff

Production Manager

Kenneth Bernstein

Associate Technical Director

Rob Menzel

Master Electrician

Jamie Milligan

Master Carpenters

Nicholas Thornburg

Carpenters

Katie Macune, David Huner

Scenic Charge

Catherine Brandt

Painter

Sarah Gomez

Cover Graphic Design

Paul Semrad

Front of House

Julia Dietz Beckel

Special Thanks

Ed Smith Machine Shop

About the Artists



Bruce DuBose (director) is the co-founder and Producing Artistic Director of Undermain Theatre where he has acted, directed, designed and produced for 36 years with his wife and artistic partner Katherine Owens. He has directed Undermain productions such as *The Thanksgiving Play* by Larissa FastHorse, *JOHN* by Annie Baker, *Eurydice* by Sara Ruhl, *The Anger in Ernest and Ernestine* by Leah Cherniak and Martha Ross, *The Castle* by Howard Barker and *Swedish Tales of Woe* by Erik Ehn among others. He has performed in

recent Undermain productions such as *An Iliad*, Henrik Ibsen's *The Lady from the Sea*, Len Jenkin's *How is it That We Live or Shakey Jake + Alice*, Sara Ruhl's translation of *Three Sisters*, Bertolt Brecht's *Galileo*, and Harold Pinter's *The Birthday Party* among many others. Sound Design work includes *The Lady from the Sea*, *so go the ghosts of méxico, part one*, *Jonah*, and *The Testament of Mary*. Other area stage work includes *Antony and Cleopatra* at the Shakespeare Festival of Dallas, *Arms and the Man* at the Dallas Theater Center, and *Fool For Love* at Stage West. NYC stage appearances include *Mud into Gold* at HERE, *Swedish Tales of Woe* and *Glamour* at the Ohio Theatre, *The Inner Circle* at the Sande Shurin Theatre and Undermain's tour of *Neil Young's Greendale* at the ICE Factory Festival. He wrote the Undermain original play *Waiting for a Train; The Life and Songs of Jimmie Rodgers* and arranged the libretto for the Undermain production of *Neil Young's Greendale*. Independent films include *Spring Eddy*, *I Become Gilgamesh*, *Dusk* and *Late Bloomers*. Television includes appearances on *Prison Break*, *Walker Texas Ranger*, *The Deep End*, *Dangerous Curves*, and *Friday Night Lights*. Animation voice-over characters include Marcus Kincaid in *Borderlands*, King Neptune in *One-Piece* on the Funimation network, Thor in the video game series *SMITE*, and the Boomer in *Gears of War*. National Documentary voice-over work includes narration for the Emmy-winning PBS documentary series *The US/Mexican War*, and PBS documentary *The Marines*.

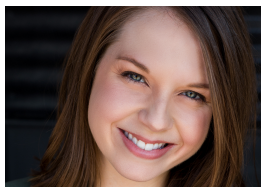


Shannon Kearns (Katherine) is an Undermain company member and was last seen on the Undermain stage in *How Is It That We Live, or Shakey Jake + Alice*, *Three Sisters*, *10 out of 12*, and as the title role in *The Testament of Mary*. Additional Undermain credits include *Tomorrow Come Today*, *We Are Proud to Present a Presentation...*, *Profanity*, *The New Frontier*, *The Ghost*

Sonata, *The Conference of the Birds*, *Time In Kafka*, *A Child's Christmas in Wales*, *Easter*, *The Dog Problem*, *Port Twilight*, *The Black Monk*, *Neil Young's Greendale*, *The Snow Queen*, *Shining City*, *The Appeal*, *Waiting for a Train*, *Margo Veil: An Entertainment*, and *Blasted*. Shannon has also worked with Core Performance Manufactory, Echo Theatre, Theatre Britain, Risk Theatre Initiative & The Modern Stage, Kitchen Dog Theater, WingSpan Theatre Company, Arts & Letters Live

About the Artists continued

(Dallas Museum of Art), and The Clarence Brown Theatre (Knoxville). She has worked under the direction of Henryk Baranowski, Liviu Ciulei, Peter Huszti, Kathryn Pogson, Laszlo Marton, and Fred Curchack, and has performed in festivals in Bratislava, Slovakia (Istropolitana), and Budapest, Hungary. She has performed with Mabou Mines and trained with members of Ecole Jacques Lecoq, Shakespeare & Company, Moscow School of Dramatic Arts, the Royal Academy of Dramatic Arts, the Hungarian National Academy of Acting, Dell'Arte International School of Physical Theatre, and The Living Theatre. Shannon is a Professor of Theatre at Collin College.



Jenny Ledel (Simone) is an actor living in Dallas, TX where she is an Artistic Associate at Second Thought Theatre, an acting company member at Kitchen Dog Theater, and a multiple recipient of the DFW Critics Forum Award for BEST ACTRESS for her work in numerous professional theaters in the metroplex. Her theatrical credits include Second Thought Theatre,

Kitchen Dog Theater, Texas Shakespeare Festival, WaterTower Theatre, Theatre Three, Trinity Shakespeare Festival, The Undermain Theatre, Shakespeare Dallas, and the Dallas Theater Center. Her previous Undermain Credits include, *Tomorrow Come Today*, *The Droll*, *The Three Sisters*, *The Thanksgiving Play*, and *Hedda Gabler*. She is also a voiceover artist, playwright, and theatre director. She also loves to make and watch documentary films in her spare time. She is represented by The Mary Collins Agency. She dedicates her performance to her partner Alex Organ and her cat named Brother.



Joanna Schellenberg (Nora) Past productions with Undermain: *The Lady From the Sea*, *Three Sisters*, multiple characters in the *Fairytale Lives of Russian Girls*, new works in the Whither Goest Thou America Festival, and, one of the highlights of her career, as Mary Tyrone in Eugene O'Neil's *A Long Day's Journey Into Night*.

Most recently Jo took on the role of Prospero in *The Tempest* with Shakespeare Dallas, where other credits include *Othello* (Emilia), *King Lear* (Goneril), *Antony and Cleopatra* (Cleopatra), *Macbeth* (Lady Macbeth). Most recent film: *ImPossible* (Lewis Taylor Productions) and *King Judith* (Tropic Pictures). Jo shares her life in Dallas with her husband, actor Adrian Churchill, and their daughter Miranda. As a proud company member, Jo feels privileged to be participating in this production. Missing all who we know are watching from the wings – always A, K, R & L.

Amanda Capshaw DRAFT (Costume Designer) is an artist and designer, proud to rejoin the Undermain for *Feeding on Light*. She has previously worked with Undermain on the following productions: *Lonesome Blues*, *Stronger Than Arms*, *Hedda Gabler*, *Madame Bovary*, *Thanksgiving Play*, *Red Chariot*, *The Lady from the*

About the Artists continued

Sea, JOHN, so go the ghosts of méxico parts one through three, Galileo, 10 out of 12, Jonah, The Droll, and The Fairytale Lives of Russian Girls. Other credits include *The Seagull* (SMU), *Dry Powder, Here We Go, Drunk Enough to Say I Love You, Lela & Co., Empathitrax, Martyr* (Second Thought Theatre), *Church & State* (Stage West), *The Adding Machine: A Musical* (Theatre 3), *A Year With Frog and Toad* (Dallas Children's Theatre), *Ring of Fire* (WaterTower Theatre). Amanda holds a BFA in Theatre Performance from Baylor University and an MFA from SMU's Stage Design program. In addition, she teaches advanced digital rendering techniques to graduate designers at SMU's Meadows School of the Arts.

Cindy Ernst (Properties Design) Undermain Theatre credits include Asst. Set Design and Props Design for Hedda Gabler, Asst. Costume Design for Three Sisters. Kitchen Dog Theater: props design for Gary: A Sequel to Titas Andronicus, Good Latimer, Alabaster, Last Ship to Proxima Centauri, Queen of Basel, A Love Offering, Reykjavik, Wolf at the Door, You Got Older, Pompeii!!, Ironbound, and Br'er Cotton, and set design for 26 MILES and 3: FOOTE. Shakespeare Dallas: Midsummer Night's Dream, War of the Roses, Hamlet Project, Romeo and Juliet, The Complete Works of William Shakespeare (Abridged), Pride and Prejudice, Macbeth, Shakespeare in Love, As You Like It, Hamlet, Othello, Taming of the Shrew, Comedy of Errors, Titus Andronicus, The Tempest, Richard III, She Stoops to Conquer, As You Like It, and Cyrano de Bergerac. Theatre Three: Maytag Virgin, Funny You Don't Act Like a Negro. She has a Bachelor's Degree in Drama from University of Dallas and is an Artistic Company Member of Kitchen Dog Theater.

Katie Hamilton (Stage Manager) is excited to be making her returning to Undermain Theatre. Her recent credits include *Who's Afraid of Virginia Woolf* at Theatre 3, the *Whither Goest Thou America Festival* and *St. Nicolas* at Undermain Theatre, and *The Complete Works of William Shakespeare (Abridged)* at Shakespeare Dallas. Katie is a graduate of Baylor University where she received her BFA in Theatre Design and Technology. She also teaches stage management to middle schoolers and high schoolers at Artisan Center Theatre. She would like to thank her ASM, Katie Trexler, and her family for supporting her.

Paul Semrad (Sound Design) Company member, Paul Semrad first appeared at Undermain Theatre in the acclaimed production of *Neil Young's Greendale* in 2008 at both Undermain Theatre and Ohio Theatre in New York City. He also appeared in and designed music for Undermain's productions of *Abraham Zobel's Home Movie: Final Reel...*, *An Iliad, Sacrifice*, and *Visible from Four States*. As a sound designer for Undermain, he has worked on *Profanity, The Fairytale Lives of Russian Girls, The Flick, The Droll, Long Day's Journey into Night, Galileo, John, Three Sisters, How is it That We Live or Shakey Jake + Alice, Red Chariot* and *St. Nicholas*. He also created sound designs for the online streaming productions of *St. Nicholas, Hedda Gabler*, and *Suffocation Theory*. For Kitchen Dog Theater he was the sound co-designer for *A Stain Upon the Silence: Beckett's Bequest*. He also was an assistant director for Undermain's production of *The Night Alive*. From 1988 to 1989 he was the bassist and backing vocalist for the popular Deep Ellum

About the Artists continued

band, Course of Empire. He is married to Sarah Jane Semrad and father of Eva and Jiri Semrad.

Katie Trexler (Assistant Stage Manager) is excited to return to Undermain as the Assistant Stage Manager. She previously worked with Undermain as Covid Safety Manager for *Lonesome Blues* and as the ASM and Covid Safety Officer for the *Whither Goest Thou America New Works Festival*. She has also recently worked with Shakespeare Dallas as the ASM on *A Midsummer Night's Dream*. When she's not at the theatre, she works at Horton Controls Group as a part of the sales team. She would like to thank her roommate and coworker Katie Hamilton, and her friends and family for all their support.

Robert Winn (Set Design) Robert is a charter Undermain company member, having designed dozens of shows in different capacities throughout the years. Most recently he designed the set for *Hedda Gabler*, *St. Nicholas*, *The Thanksgiving Play*, *The Lady From the Sea*, *JOHN*, *Really*, and *The Night Alive*. Other favorites include *Goose and TomTom*, *The Anger in Ernest and Ernestine*, *Mad Forest*, *Poor Folk's Pleasure*, and *All Night Long*. He also works on motion pictures and was recently part of the team nominated for an Academy Award for art direction on the film, *Ma Rainey's Black Bottom*.

Steve Woods (Lighting Design) is an Undermain Company Member. International work has taken him around the world with stops in Berlin, Moscow, London, Prague, Taipei, Budapest, Amsterdam, Madrid, and beyond. His work has been seen at many of the world's national theaters, the Olympics, and International Festivals including the Festival de L'Imaginaire and the Festival Blues Sur Scene in Paris. New York City credits include work with Lincoln Center, Juilliard, Theatre for a New Audience (Lucille Lortel Award), Riverside, York Theatre, Ohio Theatre, Guggenheim Museum, Summer Stage, Masters of American Dance, and the Joyce Theatre. Since 1988, he has been a frequent designer for the Jose Limon Dance Company where his work has been seen in the New York, Washington DC, and Los Angeles seasons. His designs include works by Alwin Nikolais, John Cranko, Garth Fagen, Donald McKayle, Martha Graham, and Carlos Orta. Regionally his designs have also been seen at The Shakespeare Theatre (DC), The Kennedy Center for the Performing Arts, Jacob's Pillow, Los Angeles Music Center, American Dance Festival, Dallas Theater Center, Undermain Theatre, Kitchen Dog Theater, Utah Festival Opera, and the Spoleto Festival. His television work includes broadcasts of *Evangeline*, *Lewis and Clark - Passages*, *Rigoletto*, *Heartbeats: The Dances of Donald McKayle*, *Susannah* (conducted by composer Carlisle Floyd), and *Lucia de Lammermoor* with Roberta Peters (PBS) as well as work with the BBC, ESPN, MTV, VH-1, Showtime, and NBC. He is Professor of Theatre and Head of the Stage Design Program at SMU.

The average price of an Undermain ticket is \$20. If we had to charge the full price to cover all of the costs of running Undermain Theatre and producing shows of the highest quality, we would have to charge **\$165 per ticket!**

To fill the gap between our ticket prices and what it costs, Undermain sells concessions, fills out foundation and government grant applications, finds corporate sponsors, requests in-kind support, and solicits contributions from individuals.

Every gift helps keep ticket prices affordable for everyone! **Please show your support for Undermain by joining our Circle of Donors with a tax-deductible donation.**



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Invitation to Season Kick-Off Celebration	✓	✓	✓	✓	✓	✓	✓	✓
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Invitation to join our pre-show Donor Receptions for selected performances	-	-	-	✓	✓	✓	✓	✓
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Preferential Seating (as available) for selected performances	-	-	-	✓	✓	✓	✓	✓
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Undermain Traditions: Invitations to Special Events celebrating Undermain's unique legacy	-	-	-	-	-	-	✓	✓
Dinner with Producing Artistic Director Bruce DuBose	-	-	-	-	-	-	-	✓

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November 1, 2021 - November 1, 2022

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November 1, 2021 - November 1, 2022

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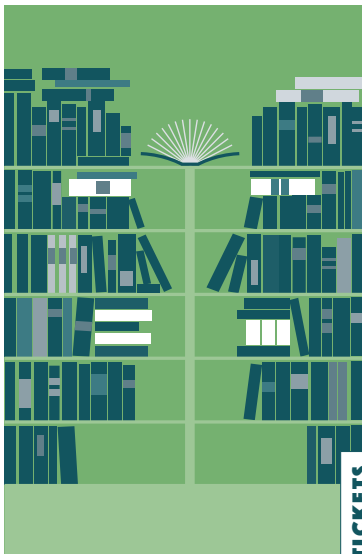
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THE SOUND INSIDE

BY **ADAM RAPP**

DIRECTOR: KDT CO-ARTISTIC DIRECTOR
TINA PARKER



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ALL PERFORMANCES AT TRINITY RIVER ARTS CENTER

Undermain Theatre's Founding Artistic Director Katherine Owens



Katherine Owens (10/27/1957 - 7/21/2019), Founding Artistic Director of Undermain Theatre and celebrated artist and director, was known for bringing new and visionary theater to Dallas audiences. Starting in 1984, Katherine, with fellow actor Raphael Parry and her future husband, actor Bruce DuBose, created the Undermain Theatre -- a thriving mid-sized professional theater in a basement space beneath Main Street in Deep Ellum. Katherine and Bruce went on to form a company of longtime collaborators consisting of actors, designers, directors and writers. Central to Katherine's work was forging relationships with American playwrights whose experimental new work came to be Undermain's main focus. The company would also present, and become widely recognized for, stagings

of classic works by writers they saw as key artistic influencers of Undermain's experimental tradition. Widely recognized for her impact on the field, Katherine's awards and honors included Texas Woman of Distinction, Fellow of the Sundance Theater Institute, Dallas Institute of Humanities Fellow, D magazine Best of Dallas and the Dallas 40 Influencers, multiple Dallas Theater Critics Forum Awards for directing and ensemble performance, Dallas Observer and Dallas Morning News Best Of lists, the Dallas Historical Society Award for Excellence, the Ken Bryant Vision Award and the McLean-Paris Award for Artists. She was a member of the SDC. Katherine directed well over a hundred productions in her career. Owens said of her approach, "*I think there are two traditions in the theater—the hermetic and the heroic.*" She received multiple awards for her directing of such notable productions as *An Iliad*, by Lisa Peterson and Denis O'Hare, Sarah Kane's *Blasted*, Young Jean Lee's *The Appeal*, David Rabe's *Goose and Tom Tom* and *The Black Monk*, classics such as *Macbeth*, *Three Sisters* and *Galileo* and world premieres like Gordon Dahlquist's *Tomorrow Come Today*, Len Jenkin's *How is it that we Live, or Shakey Jake + Alice*, Matthew Paul Olmos's *Trilogy so go the ghosts of méxico*, and Lynn Alvarez's *The Snow Queen*, among many others. Katherine's work was not exclusive to the Undermain basement. She directed in venues as far flung as Macedonia during the siege of Sarajevo, the Belgrade international theatre festival in Serbia, and in New York. Undermain's Off-Off Broadway productions culminated in a premiere of Bruce's rock opera adaptation of *Neil Young's Greendale* directed by Katherine during a sold-out run at the The Ice Factory Festival. More recently in 2018 she directed the world premiere of *Lonesome Blues*, a play about legendary blues singer Blind Lemon Jefferson Off Broadway at the York Theatre, a play created by Alan Govenar with Akin Babatundé. Katherine served as a juror for the Asian Film Festival of Dallas, had been a panelist for the Alpert Awards and Texas Commission on the Arts, and was a member of the Booker T. Washington High School for the Performing Arts Artistic Council. Her familiar voice could be heard narrating a number of programs for PBS and KERA 90.1 as well as several documentaries including Mark Birnbaum's *Las Mujeres de Valle* and Judy Kelly's *Frozen Music*, which won an Emmy and a Matrix Award. Undermain Theatre was Katherine's life work and legacy. As Producing Artistic Director Bruce continues their work to lead the Undermain in accordance with her artistic vision.

The Katherine Owens - Undermain Fund for New Work

The Katherine Owens – Undermain Fund for New Work, managed by Undermain Theatre, provides long-term support to the generation and development of new work in Dallas. This fund was established by gifts made in remembrance of our beloved Founding Artistic Director Katherine Owens and seeks to continue Undermain’s ongoing commitment to new work—a pillar of our 38 years. We thank the following early supporters of the Katherine Owens – Undermain Fund for New Work:

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If you would like to contribute to the continuation of Katherine and Bruce’s vision for Undermain with a gift to this fund, please email Blair Crane, Director of Development at blaircrane@undermain.org or call 214-747-1424.

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August 1, 2021 - August 15, 2022

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In Memoriam: Katherine Owens, Teddy Davey, Happy Yancey

Undermain Theatre History

Undermain Theatre was founded in 1984 by a group of artists who transformed a warehouse basement under Main Street in Dallas into a performance space and began producing new and experimental plays. Today, Undermain produces its annual subscription season of plays for an audience of 5,500 patrons from throughout North Texas.

With heightened attention to language, Undermain premieres new work and revisits seminal modern work while focusing on artistic refinement and using its unique performance space to create intimate theater experiences. Because of its national reputation for artistic excellence, Undermain is nurturing a pool of some of America's best new and experimental writers. American Theatre Magazine has said, "Undermain seeded the ground for a writer-friendly town." Since its inception, Undermain has produced 35 world premiere productions, contributing to the American theatrical canon and introducing new voices to Dallas audiences.

At the heart of Undermain Theatre is its company of artists. Today, the company consists of actors, directors, designers, and producers who are deeply embedded in the Theatre's artistic life, appearing in all Undermain productions and serving on each production's creative team. As Undermain expands its audience, it maintains its pledge to keep the highest production values while guaranteeing access to all. Affordable ticket prices are made possible by Undermain's generous donors whose gifts open the Theatre's doors for a diverse audience to experience language-rich, visionary theater.



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Photo Credit: Sylvia Elzaon

Give yourself a round of applause.

Thanks to the generosity of North Texans just like you, we can celebrate unforgettable moments just like this.

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