



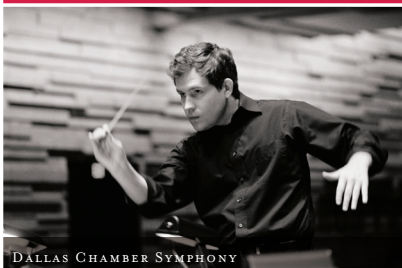
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DALLAS CHAMBER SYMPHONY



UNDERMAIN THEATRE PRESENTS
A DALLAS PREMIERE
BY LARISSA FASTHORSE

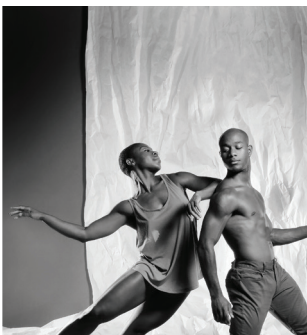
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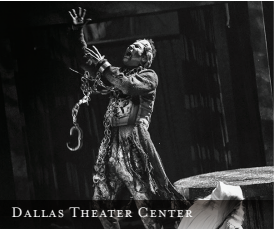
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Larissa FastHorse - Playwright



Larissa FastHorse is an enrolled member of the Rosebud Sioux Tribe, Sicangu Lakota Nation. She is an award winning playwright, director, and choreographer based in Santa Monica. Larissa's produced plays include *What Would Crazy Horse Do?* (KCRep, Relative Theatrics), *Urban Rez* (Cornerstone Theater Company, NEFA National tour 2019-20), *Landless* (AlterTheater), *Average Family* (Children's Theater Company of Minneapolis), *Teaching Disco Squaredancing to Our Elders: a Class Presentation* (Native Voices at the Autry), *Vanishing Point* (Eagle Project) and *Cherokee Family Reunion* (Mountainside

Theater). Her comedy, *The Thanksgiving Play*, was produced at Artists Rep and Capital Stage last season. Larissa directed the critically acclaimed play, *Our Voices Will Be Heard* (Perseverance Theater Company) and is developing several new projects to direct with an emphasis on cross cultural community engaged work between Indigenous nations. Additional theaters that have commissioned or developed plays with Larissa include ASU Gammage, History Theater, Kennedy Center TYA, Baltimore's Center Stage, Arizona Theater Company, Mixed Blood, the Center Theatre Group Writer's Workshop and Berkeley Rep's Ground Floor. Larissa was awarded the PEN USA Literary Award for Drama, NEA Distinguished New Play Development Grant, Joe Dowling Annamaghkerrig Fellowship, AATE Distinguished Play Award, Inge Residency, Sundance/Ford Foundation Fellowship, Aurand Harris Fellowship, the UCLA Native American Program Woman of the Year and numerous Ford, Mellon and NEA Grants. She is a current member of the Playwright's Union, Director's Lab West 2015, and Playwright's Center Core Writers. She is represented by Jonathan Mills at Paradigm NY. hoganhorsestudio.com

Playwright's Notes

"I think if we wrote down everything I've experienced as an Indigenous person in this country just walking down the street, it would be such a depressing tragedy that no one would want to watch it. So instead, I made a comedy, within a satire, to make it a little more fun for everybody.[In the play] we have some very well-meaning liberal white folks that are in charge of creating this play that's supposed to be for children. It's supposed to be educational and enlightening and progressive, and all the good things for Native American Heritage Month and Thanksgiving—and, for me, it's always ironic that we have Thanksgiving and Native American Heritage Month at the same time. It's always been fascinating to me that we have this really problematic holiday that's supposedly celebrating Native American people and coming together, but in reality, A.) everything we've learned about it is a fiction, and B.) the potential true origins of Thanksgiving are incredibly gruesome and really horrible and have nothing to do with peace and happiness, and they're actually about genocide. So obviously that means comedy. I hope what these folks that I'm actually talking about in my play take away from it is this: let's just all make the mistake together, let's all be ridiculous together, and then that gives us somewhere to go. If I know where you're coming from, you know where I'm coming from, and you can make mistakes, and I can make mistakes, and we can all get kind of crazy and yell at each other, but keep moving forward, that's going to change everything. It truly will."

- from an interview with Larissa FastHorse in *The Interval* by Victoria Myers

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UNDERMAIN THEATRE

Producing Artistic Director
Bruce DuBose

Founding Artistic Director
Katherine Owens

Presents

The Thanksgiving Play

by Larissa FastHorse

Directed by Bruce DuBose
with

Ben Bryant, Jenny Ledel,
Kelsey Milbourn*, and Garret Storms*

Costume Design

Amanda
Capshaw

Choreographer

Danielle
Georgiou

Properties Design

Jen
Gilson-Gilliam

Sound Design

Rob
Menzel

Stage Management

Marlo
Mysliwiec*

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

We dedicate our 36th Season to our
Founding Artistic Director, Katherine Owens

UNDERMAIN THEATRE PRESENTS

The Thanksgiving Play

by Larissa FastHorse

Directed by Bruce DuBose

Cast, in Order of Appearance

Logan	Jenny Ledel
Jaxton	Garret Storms*
Alicia	Kelsey Millbourn*
Caden	Ben Bryant

The Thanksgiving Play runs approximately 90 minutes

without an 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

Assistant Stage Manager	Rob Menzel
Technical Director	Kenneth Bernstein
Master Electrician	Beks Milligan
Sound/Video Board Operator	Rob Menzel
Carpentry/Set Construction	Amanda Omar, Rob Menzel, Victor Rosales, Manny Martinez, Derek Salazar
Scenic Artist	Emily Haueisen
Cover Graphic Design	Paul Semrad
Special Thanks	Matt Norman and DTC Scene Shop, John Slauson and Props Department,
Front of House	Julia Bechtel, Jinger Jones, Amanda Oman, Jiri Semrad, Cal Thompson, Sherlie Torres

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A Festival of New American Play Readings
Stars Society

"There was nowhere to go but everywhere, so just keep on rolling under the stars."
 -Jack Kerouac, from *On the Road*

The Stars Society is a community of Undermain supporters who believe in the importance of increasing the development of new work in Dallas. With a generous donation, Stars Society members help to underwrite the costs of producing Undermain's annual *Whither Goest Thou America* festival. They also enjoy unique opportunities during the festival including special recognition, complimentary ticket vouchers, and behind-the-scenes events with the playwrights and casts.

To become a Member of the Stars Society or for more information, please contact Blair Crane, Development Director, at 214-747-1424 or blaircrane@undermain.org.

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Cast



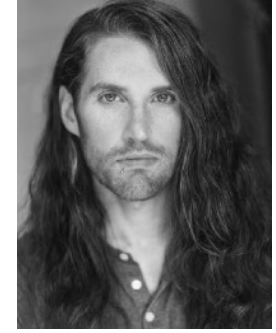
Ben Bryant



Jenny Ledel



Kelsey Milbourn*



Garret Storms*

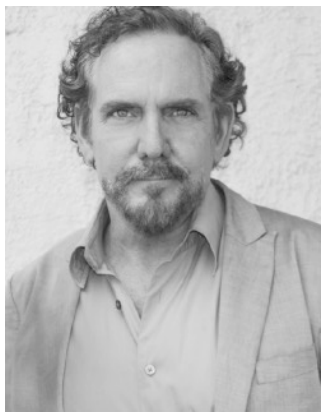
Director's Notes

If ever there were a quote from the master of satire, Molière, appropriate for our age it is this; "It is not only for what we do that we are held responsible, but also for what we do not do." In his preface to *Tartuffe*, he affirms the notion of the Roman writer Horace that the function of comedy is "to correct morals with laughter." We may find amid our laughter, the most disturbing of revelations. Whether or not Larissa FastHorse is purposefully following the dictums of Molière and Horace, she has created a way for us to examine the plight of Native Americans through their very absence.

The Wichita, Comanche, Caddo, Wacos, Tonkawas and Cherokee tribes all camped in and passed through the Dallas/Ft. Worth area without making the Blackland Prairie a permanent home. Native Americans of Texas who survived the Texas-Indian Wars and the American-Indian Wars were sent north to inhabit the "Indian Nation" territory of Oklahoma. This left a notable absence of indigenous people here and in most urban centers throughout Texas and beyond which begs the question, where are the native peoples of this land?

In *The Thanksgiving Play*, FastHorse's characters face the issue of creating a pageant for middle school children that celebrates both Thanksgiving and Native American Heritage. This situation creates a satire rife with comic possibilities. Perhaps the tragic center of this comedy is the empty space that we the audience and the characters ultimately encounter.

Bruce DuBose - Producing Artistic Director/Director



Bruce DuBose 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 *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*, Anton Chekhov's *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*.

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Biographies

Ben Bryant (Caden) Ben returns to Undermain after appearing in *The Black Monk* and *Waiting for a Train*. Recent local roles include *As You Like It* (Shakespeare Dallas), *Twelfth Night* (Shakespeare in the Bar), and *Remember Rudy* (The Ochre House). Other local companies Ben has worked with include Theatre 3, Bootstraps Comedy Theatre, Wingspan Theatre Company, and Contemporary Theatre of Dallas. This January, he will be appearing in Pegasus Theatre's *The Color of Death*, marking ten years with their "Living Black and White" series. Ben has also appeared in various web videos and Virtual Reality projects, and regularly supplies voices for shows from Funimation Entertainment.

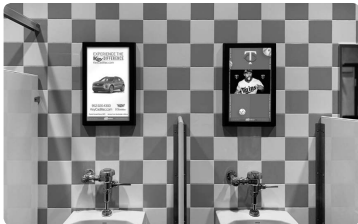
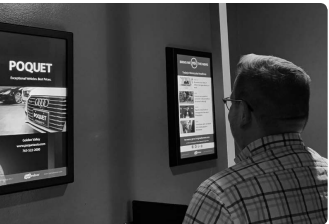
Jenny Ledel (Logan) Jenny is an actor living in Dallas, TX where she is an Artistic Associate at Second Thought Theatre, an Acting Company member at Kitchen Dog Theater, as well as a multiple recipient of the DFW Critics Forum Award for Best Actress for her work in numerous professional theatres in the metroplex. Her previous credits at the Undermain include *Tomorrow Come Today*, *The Droll*, and *Three Sisters*. Other theatrical credits include Second Thought Theatre, Kitchen Dog Theater, Texas Shakespeare Festival, WaterTower Theatre, Theatre 3, Trinity Shakespeare Festival, Shakespeare Dallas, Circle Theatre, and the Dallas Theater Center. She is also a voiceover artist, theatrical director, and playwright. She gives credit for her artistic inspiration to her family, her fellow artists, and husband Alex Organ. She is represented by The Mary Collins Agency where she works in voiceover, television, film, and commercials. Jenny holds a Bachelor's in Fine Arts from Baylor University. She would like to thank the late great Katherine Owens for her work ethic, art, wisdom, and love.

Kelsey Milbourn (Alicia) Kelsey Milbourn is a KS native and TCU graduate with a BFA in musical theatre and independent study in modern dance. She's adjunct faculty for the BFA theatre program at TCU and is an actor and dance/fight/intimacy choreographer in the DFW area as well as a stilts instructor for Amphibians Tadpoles for 4 years. Some of her recent acting and choreography credits includes projects at WaterTower, Circle Theatre, DTC, Undermain Theatre, Stage West, Amphibian Stage Productions, Danspiek NYC, Cape Fear Regional. She's been artistic associate of the Trinity Shakespeare Festival for a decade and a proud recipient of the Tarrant County Theatre League award.

Garret Storms (Jaxton) Acting credits include productions at Stage West Theatre, WaterTower Theatre, Stages Repertory Theatre, Uptown Players, Trinity Shakespeare Festival, Second Thought Theatre, Theatre 3, Amphibian Stage, Shakespeare Dallas, Kitchen Dog Theater, and RADA among others. He has recently directed *Hir*, *Like a Billion Likes*, *The Nether*, *Deer*, *Jacob Marley's Christmas Carol*, *Mr. Burns*, a post-electric play, *International Falls*, and *Orlando*, all for Stage West, as well as *Bright Half Life* for WaterTower Theatre and *The Moors* for Theatre 3. Garret has a BFA in Musical Theatre from Sam Houston State University.

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Stephanie Cleghorn Jasso	In memoriam: Katherine Owens, Teddy Davey, and 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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Amanda Capshaw (Costume Designer) Amanda is delighted to return to Undermain for her eighth season after designing *Red Chariot, so go the ghosts of méxico, parts one, two, and three, The Lady from the Sea, JOHN, Galileo, 10 out of 12, Jonah, The Droll, and The Fairytale Lives of Russian Girls*. She earned her BFA in Theatre from Baylor University and completed her MFA in Stage Design at SMU. Recent credits include *Drunk Enough to Say I Love You/Here We Go, Lela & Co, Empathitrax, Martyr* (Second Thought Theatre), and *The Adding Machine: A Musical* (Theatre 3).

Danielle Georgiou (Choreographer) Danielle Georgiou is the Associate Artistic Director of Undermain Theatre, and is a Dallas-based choreographer, performance artist, and director. Since 2011, she has been the Artistic Director of the Danielle Georgiou Dance Group (DGDG), an ensemble-based dance theatre company that produces original dance plays and musicals. DGDG was selected as Best Dance Troupe of 2017 and 2015 by the *Dallas Observer* and Best Dance Company for 2016 by the *Readers of D Magazine*. *The Show About Men* (2015) was named Best New Play or Musical and cited for Outstanding Creative Contribution for Choreography by the Dallas Fort Worth Theater Critics Forum Awards. At Undermain, Danielle has worked on *so go the ghosts of méxico parts two and three, How is it That We Live or Shakey Jake + Alice, Three Sisters*, and the *Whither Goest Thou America?* Festival. She has also worked at Theatre 3, Kitchen Dog Theater, Echo Theatre, Dead White Zombies, Stage West, and Circle Theatre. She was the Movement Consultant for the Off-Broadway production of *Lonesome Blues*, and her choreography and video works have been presented nationally and internationally. She holds a Ph.D. in Humanities-Aesthetic Studies from the University of Texas at Dallas, is a guest teacher in the Division of Theatre at Southern Methodist University, and is the Program Coordinator of Dance at Eastfield College.

Jen Gilson-Gilliam (Properties Designer) Jen has worked for many different theaters over the years, such as Casa Manana, Lyric Stage, Dallas Childrens Theater, Shakespeare FTW, Shakespeare Dallas, Cara Mia Theatre Company, Kitchen Dog Theater, Classical Acting Company, and Contemporary Theatre of Dallas, to name a few. She is very excited to be working at Undermain Theatre, and enjoys finding the perfect prop for the stage.

Rob Menzel (Assistant Stage Manager/Sound Design) Rob is a multi-instrumentalist that has played in bands such as Straightaway, Mildred, Westworld, and Bob Helps Band. He began working with Undermain Theatre during the production of *Greendale* as sound mixer and operator. He continued as sound technician/videographer on Undermain productions of *Eurydice, Black Monk, Port Twilight, The Dog Problem, and Profanity*. Rob appeared as Rodney Pinkham Jr. (the quiet drummer) in Undermain's production of Len Jenkin's *Abraham Zobel's Home Movie: Final Reel*. During Undermain's 35th season, Rob operated sound and light boards for *How is it That We Live or Shakey Jake + Alice* and *An Iliad*. Rob also added video projections to his duties for *so go the ghosts of méxico, part three* and *Whither Goest Thou America Reading Festival*. Recently, Rob operated sound and lights for this season's *Red Chariot*.

A Por Quinley Christmas by Quincy Long (1997 & 1998)*
Therese Raquin by Emile Zola adapted by Neal Bell
Babbler by John O'Keefe
The Joy of Going Somewhere Definite by Quincy Long
Homework by Franz Xavier Kroetz
Uncle Bob by Austin Pendleton
The Seagull by Anton Chekhov
The Sound and The Fury by Erik Ehn*
The Comedy of Errors by William Shakespeare
Tattoo Girl by Naomi Iizuka (University of Texas, Dallas)
The Deatherians by John O'Keefe*
The Puppets Delirious: Two Iphigenia Plays by Ellen McLaughlin
All He Fears by Howard Barker
Camino Real by Tennessee Williams
Sarajevo by Goran Stefanoski (ORCHID, Bitola, Skopje, Macedonia)*
Beginner by Erik Ehn*
Tiny Dimes by Peter Mattei
The Fever by Wallace Shawn (Chimera Festival, Addison)
The Hyacinth Macaw by Mac Wellman
Two Saints (DASHBOARD and LOCUS) by Erik Ehn*
Love Trouble by Jeffrey M. Jones*
Mad Forest by Caryl Churchill
Macbeth by William Shakespeare
The Castle by Howard Barker
Imperceptible Mutabilities In the Third Kingdom by Suzan-Lori Parks
The Red Plays (Red Sheets and Moira McOc) by Erik Ehn*
Almost Asleep by Julie Herbert*
Seagulls by Caryl Churchill (Chimera Festival, Addison)
The Poet and the Rent by David Mamet
Laughter! by Peter Barnes
A Murder of Crows by Mac Wellman*
Venus and Adonis by William Shakespeare
The Possibilities by Howard Barker
The Anger in Ernest and Earnestine by Leah Cherniak and Martha Ross
Cabaret Epiphany developed by Undermain Theatre*
Harm's Way by Mac Wellman
Poor Folk's Pleasure by Len Jenkin
Disgrace by John O'Keefe
Night Coil by Jeffery M. Jones
Cosmetic Surgery by Paul Rudnick (Deep Ellum Clubs)
Goose and Tomtom by David Rabe (1989 & 1991)
Two Small Bodies by Neil Bell
Request Concert by Franz Xavier Kroetz
Vinegar Tom by Caryl Churchill
Bloody Poetry by Howard Benton
Ghosts by John O'Keefe
Seventy Scenes of Halloween by Jeffery M. Jones (Dallas & Canada)
Blood on the Cat's Neck and Bremen Coffee by Rainer Werner Fassbinder
All Night Long by John O'Keefe
Rough For Theatre 1 (Three One-Act Plays) by Samuel Beckett
Traps by Caryl Churchill
Security Anxiety Developed by Undermain Theatre (Dallas Museum of Art)*
Criminal Minds by Robin Swicord
Fen by Caryl Churchill
Other Places: Three One Act Plays by Harold Pinter
Can't Pay, Won't Pay by Dario Fo
Two Plays (Act Without Words & Imagination Dead Imagine) by Samuel Beckett
In Fireworks Lie Secret Codes by John Guare
Excavation: Killer's Head by Sam Shepard
Twirler by Jane Martin
Waking Up by Franca Rame **In Fireworks Lie Secret Codes** by John Guare

*Indicates World Premiere

(continued)

Undermain Theatre Production History 2019 - 1984

The Thanksgiving Play by Larissa FastHorse
Red Chariot by Gordon Dahlquist*
so go the ghosts of méxico, part three, a poet sings the daughter songs by Matthew Paul Olmos*
An Iliad by Lisa Peterson and Denis O'Hare
The Lady from the Sea by Henrik Ibsen, in a version by Pam Gems
How is it That We Live or Shakey Jake + Alice by Len Jenkin*
Three Sisters by Anton Chekhov, English Version by Sarah Ruhl
John by Annie Baker
so go the ghosts of méxico, part two by Matthew Paul Olmos*
Really by Jackie Sibblies Drury
Galileo by Bertolt Brecht
10 out of 12 by Anne Washburn
so go the ghosts of méxico, part one: a brave woman in méxico by Matthew Paul Olmos
Jonah by Len Jenkin*
Long Day's Journey Into Night by Eugene O'Neill
The Night Alive by Conor McPherson
The Droll by Meg Miroshnik*
The Testament of Mary by Colm Tóibín
The Flick by Annie Baker
The Fairytale Lives of Russian Girls by Meg Miroshnik
Tomorrow Come Today by Gordon Dahlquist*
We Are Proud to Present a Presentation... by Jackie Sibblies Drury
Abraham Zobell's Home Movie: Final Reel... by Len Jenkin*
Profanity by Sylvan Oswald*
Sacrifice by Rabindrinath Tagore
The Ghost Sonata by August Strindberg
Penelope by Enda Walsh
Burying Our Father: A Biblical Debacle by Fred Curchack
An Iliad by Lisa Peterson and Denis O'Hare
The Birthday Party by Harold Pinter
Time In Kafka by Len Jenkin*
Ages Of The Moon by Sam Shepard
The Shipment written by Young Jean Lee
Easter by August Strindberg translated by Michael Meyer*
The Dog Problem by David Rabe
Endgame by Samuel Beckett
The Be(a)st of Taylor Mac written and performed by Taylor Mac
Port Twilight by Len Jenkin*
The Black Monk by David Rabe
Eurydice by Sarah Ruhl
Monkey: The Quest To The West by Laura Jorgensen and Fred Curchack
Neil Young's Greendale adapted for the stage by Bruce DuBose*
Noh: Angels, Demons & Dreams created & performed by Laura Jorgensen & Fred Curchack
The Snow Queen by Lynn Alvarez*
Shining City by Conor McPherson
The Appeal by Young Jean Lee
Waiting for a Train (expanded) by Bruce DuBose*
Waiting for a Train: The Life and Songs of Jimmy Rodgers by Bruce DuBose*
Margo Veil by Len Jenkin
A Number by Caryl Churchill
A Man's Best Friend by Jeffery M. Jones (Dallas & Ohio Theatre, New York)*
Blasted by Sarah Kane
Two September by Mac Wellman*
The Late Henry Moss by Sam Shepard
Silence by Moira Buffini
Glamour by John O'Keefe (Dallas & Ohio Theatre, New York)
Cats Paw by Mac Wellman
Judges 19: Black Lung Exhaling by Ruth Margaff (Belgrade, Dallas, Austin)*
St. Nicholas by Conor McPherson
Swedish Tales of Woe by Erik Ehn (Dallas & Ohio Theatre, New York)*
Gold Into Mud by Erik Ehn (Dallas & New York)*
Coaticook by Lenora Champagne (ICE Factory Festival, New York & Dallas Video Festival)*
Live Love Acts written and performed by Fred Curchack
Pericles: Prince of Tyre by William Shakespeare
Shiner by Erik Ehn and Octavio Solis*
Polaroid Stories by Naomi Iizuka
Wallpaper Psalms by Ruth Margaret

Marlo Mysliwicz (Stage Manager) Since her very first production, Marlo has been honored to work with Undermain Theatre and is thrilled to return as Stage Manager for her first show as a member of Actors' Equity. Most recently she was the Assistant Stage Manager for *Red Chariot, Whither Goest Thou America?, so go the ghosts of méxico, part three, An Iliad* and *The Lady from the Sea*. She has a BFA in Dance from Wayne State University and graduated from the Jazz/Musical Theatre program at Jacob's Pillow under the direction of Chet Walker. Marlo has traveled around the world performing with Carnival Cruise Lines and Royal Caribbean Cruise Lines as a dancer before finding her path to stage management. Marlo would like to thank Brad, Cheryl, and most of all Bruce for believing in her and their endless support.

Robert Winn (Scenic Designer) Robert's first design for Undermain was John O'Keefe's *All Night Long* in 1986. Shortly after, he was invited to be a company member and has been here ever since, designing in some capacity on dozens of productions. His design credits include *Vinegar Tom, Ghosts, Mad Forest, Poor Folk's Pleasure, Therese Raquin, The Anger in Ernest and Ernestine, Harm's Way, Disgrace, Love Trouble, Shiner, Goose and Tom Tom, Moira McOc, Red Sheets, We Are Proud to Present a Presentation..., The Flick, The Night Alive, Really, JOHN, The Lady from the Sea,* and the Dallas and New York productions of *Coaticook, Swedish Tales of Woe, A Man's Best Friend,* and *Neil Young's Greendale*. Robert has also designed for many other theatre companies in town, including Kitchen Dog, Echo, and Shakespeare Dallas. He has worked in the Art Department on many films and television series, including Disney's *Pirates of the Caribbean: Curse of the Black Pearl*, Tim Burton's *Alice in Wonderland*, and most recently, Netflix's *Mindhunter*.

Steve Woods (Lighting Design) Steve 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.

(continued)

He's Born, He's Borne

By David Rabe

April 16 - May 2, 2020

The Centerpiece production of Whither Goest Thou America Festival of New American Play Readings

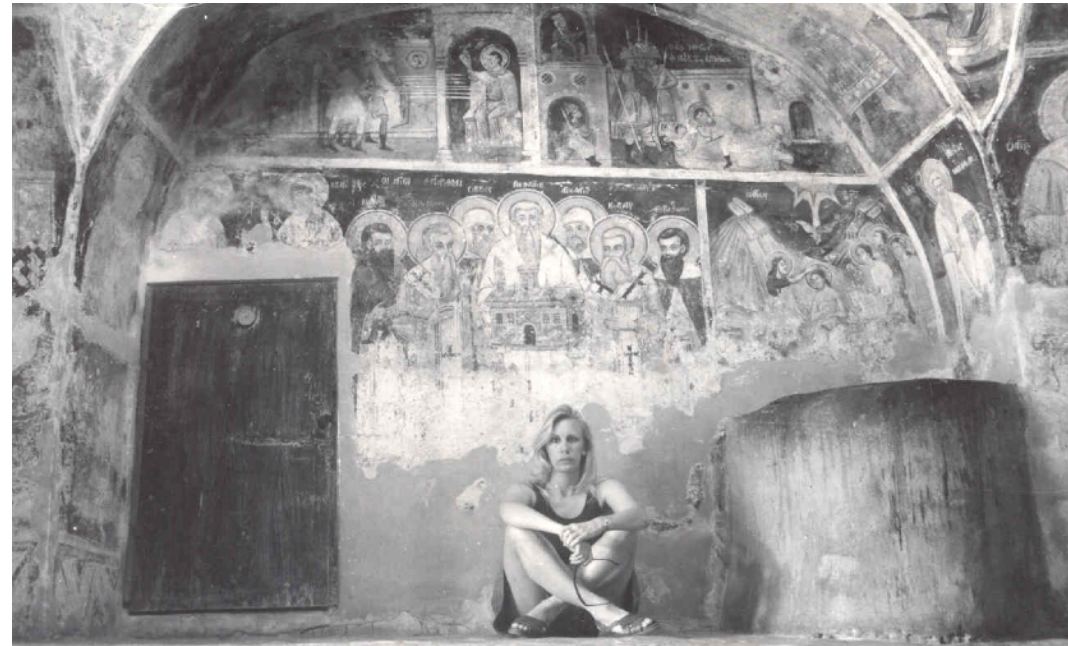
Our workshop, which is being generously supported in part by a grant from TACA's New Works Fund, will be an opportunity to work with David Rabe to develop his new play, *He's Born, He's Borne* in a workshop environment to be performed for an invited audience free from the pressures of premieres, openings and critical reviews. The play will remain a work in progress with each performance incorporating the changes made along the way by Mr. Rabe working with director and Undermain company member Blake Hackler. This will be an opportunity for audiences to witness the developmental process of a play by a legendary writer of the American Theater. The play will have a full cast and design team to create the medieval world suggested by Mr. Rabe's play. A world of agrarian human tribes as well as angels where death, in human form, roams the earth. There will be discussions with Mr. Rabe, director Blake Hackler and the cast along the way providing audiences with additional points of contact with the artists involved in the production. Through this process we hope to create a transformative pathway for Undermain as a place to workshop new ideas and approaches to the theater outside the demands and pressures of production.

This is a great time to be a subscriber or a donor to Undermain Theatre! It gets you access to the workshop! Inquire with our Front of House Staff about Subscriptions!

Katherine Owens: Artist, Painter, Photographer A retrospective collection of her life and legacy

Katherine Owens was a well-respected artist and director to all she collaborated with in the international theatre community. In addition to Katherine's directing career, she was also an avid painter and photographer. Research and observation were embedded into her daily life and her travels throughout the world. Her thoughts and research were kept as journals which became compilations of the volumes of work she created. These facets of Katherine's life will be presented in an exhibition in the Undermain lobby.

This exhibition, curated by renowned painter Mary Vernon, from the Katherine Owens archive which is overseen by Bruce DuBose, will evolve and change throughout the season as new pieces are rotated into the collection. The exhibition will be open for viewing at all Undermain performances beginning September 26th through the end of our season in May 2020.



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Katherine Owens - Founding Artistic Director



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.

Katherine Owens Memorial Contributions

Together with Bruce and their families, Undermain Theatre thanks the following supporters for their gifts in remembrance of our beloved Founding Artistic Director, Katherine Owens.

July 21, 2019 - October 18, 2019

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Undermain Theatre was Katherine's passion and life's work. To establish her legacy, her husband, Producing Artistic Director Bruce DuBose, joined by Undermain's Board of Trustees, has established a fund that will support the continuation of the work Katherine fostered here in North Texas during her incredible 36 year career at Undermain.

The Katherine Owens - Undermain Fund for New Work, managed by Undermain Theatre, seeks to provide additional support to increase Undermain's ongoing commitment to new work, our commitment for 36 years. To make a gift to the **Katherine Owens - Undermain Fund for New Work** in memory of Katherine, please go to undermain.org or call 214-747-1424.