

## CURRICULUM VITAE

Fred Curchack  
School of Arts and Humanities  
The University of Texas at Dallas  
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### PRODUCTIONS

Performed lead role in Shakespeare's *King Lear*. Shakespeare Dallas. 2015.

Created and performed *Shenanigans, Obfuscations, Interruptions*, original music/theater with Dean Terry and Scot Gresham-Lancaster. Margo Jones Theater, Dallas. 2015.

Wrote and composed lyrics and music for a solo concert of original songs and recorded album. Performance at Studio 64, San Rafael, California; Main Stage West, Sebastopol, California; Contemporary Theater of Dallas. 2014 - 2015.

Performed lead role in world premiere of Len Jenkin's, *Abraham Zobel's Home Movie: Final Reel*. Undermain Theater (Dallas City Performance Hall). 2014.

Performed lead role in Ionesco's *Exit the King*. Main Stage West, Sebastopol, California. 2013.

Performed acting solo "Through Roses" by Marc Neikrug. Conducted by Guillermo Figueroa, with Vadim Guzman, Angela Yoffe and principal players from the Dallas Symphony. University of Texas at Dallas. 2013.

Wrote, directed, designed, composed music and performed (with Laura Jorgensen), *Burying Our Father: A Biblical Debacle*. Cinnabar Theater, Petaluma, California. Main Stage West, Sebastopol, California. Undermain Theater, Dallas. 2012.

Co-directed and created shadow play and video images for staged reading of award-winning screenplay "Cutter." The Ballroom, Marfa, Texas. 2012.

Narrated "Stripsody" by Cathy Berberian with Robert Xavier Rodriguez and Musica Nova. The University of Texas at Dallas. 2012.

Wrote, directed, performed, shot and edited video, designed, composed music for *Grandpa's Home Videos*. Cinnabar Theater, Petaluma, California; The Bath House Cultural Center, Dallas. 2011.

Wrote, directed, performed, designed, composed music and sound design for *Synthesis: An Idiot's*

*Guide to Death and Rebirth*. Cinnabar Theater, Petaluma, California. 2010.

Performed role of The Maharal in *The Golem* by H. Leivick.  
Reading with Undermain Theatre at the Dallas Museum of Art. 2010.

Directed and performed *Shunkan in Exile*. The Marsh, San Francisco. 2010.

Performed role of Nagg in Samuel Beckett's *Endgame*. Undermain Theatre, Dallas. 2010.  
Dallas – Fort Worth Critics Forum "Ensemble Award.

Wrote, directed, designed, composed music and performed (with Laura Jorgensen) *The Great Eastern Sun Trilogy* – excerpts from: *Milarepa*, *Monkey: The Quest to the West*, and *Noh: Angels, Demons and Dreamers*  
In celebration of UTD's 40<sup>th</sup> Anniversary, University of Texas at Dallas. 2009.

Wrote, directed, and performed in *Sacred Laughter*, commedia (for 5 actors) accompanying Rossini's *Petite Messe Solennelle* with the Arts District Chorale. Dallas Museum of Art. 2009.

Wrote, directed, designed, composed music and performed (with Laura Jorgensen), *Milarepa*. Cinnabar Theater, Petaluma, California. 2009. Bath House Cultural Center, Dallas, Texas. 2010. Dallas Theatre Critics Forum "Special Citation: Writer/performer/teacher/producer Fred Curchack, for being a renaissance theater artist."

Wrote, directed, composed music, and performed (with Laura Jorgensen), *Monkey: The Quest to the West*. Adaptation of The Journey to the West. Cinnabar Theater, Petaluma, California; Undermain Theatre, Dallas, Texas; Texas Women's University, Denton, Texas, Sixth Street Playhouse, Santa Rosa, California. 2008. Green Gulch Farm of the S.F. Zen Center. 2009.

*Four Shakespeare Adaptations*. Lecture-demonstration at the Bristol Repertory Theatre, Bristol, Pennsylvania. 2008.

Wrote and directed student ensemble version of *Monkey: The Quest to the West*. The University of Texas at Dallas. 2008.

Directed opera, *La Curandera* by Robert Xavier Rodriguez. Cinnabar Theater, Petaluma, California. 2007.

Wrote adaptations, directed, composed music, and performed (with Laura Jorgensen), *Noh: Angels, Demons & Dreamers*. Adaptations of five Japanese Noh plays and Kyogen. "Top Ten of 2007" – *The Dallas Morning News*. Cinnabar Theater, Petaluma, California; NohSpace, San Francisco; The Dance Palace, Point Reyes, California; Undermain Theatre, Dallas. 2007.

Wrote, composed music, and performed, *Freddy's Chicken Gumbo*. An evening of original songs. Cinnabar Theater, Petaluma, California. 2006.

Wrote, made video, and directed student ensemble version of *An American Dream Play*, adapted from Strindberg's, *A Dream Play*. The University of Texas at Dallas. 2006.

Wrote, directed, made video, and performed duo version (with Laura Jorgensen) of *An American Dream Play*, adapted from Strindberg's, *A Dream Play*. Cinnabar Theatre, Petaluma, California. 2006.

Wrote, directed, and performed, *Sexual Myth-Stories*. Scenes from: *Orpheus in Hollywood*; *Live Love Acts*; *Dionysos Does Dallas*. Collaboration with Laura Jorgensen. Cinnabar Theater, Petaluma, California. 2005.

Narrated *The Dot and the Line*, a concert with Voices of Change. World Premiere of music by Robert Xavier Rodriguez, text by Norton Juster. The University of Texas at Dallas. 2005.

Wrote, directed, composed music, made video, performed, *Golden Buddha Beach*. Collaboration with Laura Jorgensen. Cinnabar Theater, Petaluma, California. Undermain Theatre, Dallas. 2004 - 2005.

Performed in *The Prayers of Dallas* by Frederick Turner. The University of Texas at Dallas. 2004.

Wrote (adapted texts by Gauguin), made video and directed ensemble production, *Gauguin's Paradise*. University of Texas at Dallas. 2004.

Wrote (adapted texts by Gauguin), directed, made video, and performed solo, *Gauguin's Shadow*. Cinnabar Theater, Petaluma, California; The Marsh, San Francisco, California; Undermain Theater, Dallas; Austin College; Palace Theatre, Hilo, Hawaii; Performance International Conference, Brown University. "Best New Play" -- Dallas/Fort Worth Theatre Critics Forum; "Top Ten of 2004" -- *Dallas Morning News*. 2003 - 2005.

Revised and performed *Stuff As Dreams Are Made On*. Cinnabar Theater, Petaluma, Ca. 2003.

Narrated *Master Peter's Puppet Show* by Manuel de Falla. With Robert Xavier Rodriguez and Musica Nova. The University of Texas at Dallas. 2003.

Wrote, directed, and performed solo, *Dionysos Does Dallas: A Geek Tragedy*. Cinnabar Theater, Petaluma, California; Avenue Arts Venue, Dallas; Watertower Theatre, Addison, Texas; Klotz-Sirmon Gallery, New York. 2002 - 2003.

Ongoing performances by Daniel Stein of *Windowspeak*. Director and co-creator. Longwood University; Purdue University. 2003 - 2004.

Ongoing performances by Robert Smythe and Daniel Stein of *Measuring Man* (on Leonardo da Vinci). Director and co-creator. Baltimore Theatre Project. 2003 -2005.

Directed and co-wrote scenario of Mozart's *Pantomime for Commedia Dell'Arte*. Played role of

Pantalone. With Robert Xavier Rodriguez. World Premiere at UTD. 2002.

Directed opera *Don Pasquale* by Donizetti. Cinnabar Opera Theater, Petaluma, California. 2002.

Reworked and performed *What Fools These Mortals Be*, a solo adaptation of *A Midsummer Night's Dream*. Cinnabar Theater, Petaluma, California. Also featured at the Unima (International Puppetry Association) Conference at the Center for Puppetry Arts, Atlanta. 2002.

Directed Shakespeare's *A Midsummer Night's Dream*. Played Oberon. World Premiere of incidental music by Robert Xavier Rodriguez. University of Texas at Dallas. 2002.

Narrated "Song of Songs" by Robert Xavier Rodriguez, with Musica Nova. UTD. 2002.

Directed video scenes from Shakespeare's *King Lear*. International Actor Training Program (MFA), University of Tennessee at Knoxville. 2002.

Wrote, directed, and performed solo, *Glimpsings*. Cinnabar Theater, Petaluma, Ca.; Undermain Theater, Dallas. 2001-2002.

Played all the roles in Stravinsky's *The Soldier's Tale* with Robert Xavier Rodriguez and Musica Nova. UTD. 2001.

Directed and edited two half-hour videos of *Bakkhai* and *Lear's Shadow*. The Dallas Video Festival at the Dallas Theater Center. 2001.

Directed Euripides' *Bakkhai*. Played role of Kadmos. World premiere of a new translation by Reginald Gibbons (Oxford University Press). The University of Texas at Dallas. 2001.

Wrote, directed, and performed (with Shannon Kearns), *Lear's Shadow*. The MAC, Dallas; Cinnabar Theater, Petaluma CA. 2000.

Co-created and directed *Measuring Man*. Performed by Daniel Stein and Robert Smythe. Dell'Arte Theater, Blue Lake CA.; Mum Puppet Theatre, Philadelphia; national tour. 2000.

Acted a lead role (the Devil), danced, built and operated puppets, and sang with the San Antonio Symphony in the world premiere of *The Last Night of Don Juan*. Music by Robert Xavier Rodriguez, texts by Murray Ross (adapted from Edmund Rostand). Majestic Theatre, San Antonio. 2000.

Narrated *The Nightingale* with Voices of Change. Music by Theo Loevendie. UTD. 2000.

Wrote, directed, and performed solo, *Live Love Acts*. Undermain Theatre, Dallas. 2000. Cinnabar Theater. 1999.

Video retrospective of nine solo performances. Dallas Video Festival at the Dallas Theater Center.

2000. Bath House Cultural Center, Dallas. 1999.

Directed, designed, shot, edited video, composed music, and performed solo, *Hamlet: Carnal, Bloody, & Unnatural Acts*. Cinnabar Theater, Petaluma CA.; Dallas Video Festival at the Dallas Theater Center. 1999.

Directorial Consultant for Theater of the Independent Eye's production, *Innana*. Philadelphia. 1999.

Narrated *The Song of Songs* by Robert Xavier Rodriguez. Petaluma Music Festival. Petaluma, California. 1999.

Reworked *Stuff As Dreams Are Made On* for children and performed it at the Seattle International Children's Festival. 1999.

Video performance of role of Macheath in scenes from *The Beggar's Opera* and commedia scenes in Musica Nova concert. UTD. 1999.

Read original stories, poems, and songs. Presented by Wordspace at the Dallas Institute for the Humanities. 1999.

Performed a retrospective of original performances and works by Shakespeare, Blake, Brecht, and Yeats. UTD. 1998.

Directed, shot, edited feature-length video, *The Secret Life of UTD*. The University of Texas at Dallas. 1998.

Wrote, directed, designed, shot, and edited video for new solo *A Surprise Party*. Cinnabar Theater, Petaluma CA.; Dallas Theater Center (The Dallas Video Festival); The Dallas Institute for the Humanities; University of Tennessee, Knoxville. 1997 - 1998. Received the Dallas Theatre Critics' Forum's "Outstanding Performance Award."

Directorial Consultant to Erika Batdorf's solo performances *Facing East*, and *Mr. Raisinhead*. New York Fringe Festival and tour. 1998.

Wrote and performed *Orpheus in Hollywood: a Myth Mash*. (Solo version) The MAC, Dallas; Cinnabar Theater, CA. 1997. Chosen for "Top Ten of 1997" by the *Dallas Morning News*.

Wrote, directed, and performed *Multiple Climaxes*. El Teatro, Tunis, Tunisia. 1997.

Directed, shot, and edited feature-length video, *Orpheus in Hollywood*. The University of Texas at Dallas. 1997.

Performed video of *To Have Done with the Judgement of God* by Antonin Artaud. Undermain Theater. 1997.

Shot and edited videos and directed concert by "Cafe Noir." The University of Texas at Dallas. 1997.

Wrote, directed, composed music, and performed *ISSAC and ISHMAEL: A Biblical Debacle*, (an Arab-Jewish Music-Theater Summit) in collaboration with percussionist/actor Jamal Mohamed. The MAC. 1996.

Wrote, directed, designed, composed music, made video, and performed *The Comeback of Freddy Chickan* at Cinnabar Theater, California; Smokebrush Theatre, Colorado Springs; and at The MAC, Dallas. *The Dallas Morning News* critic Lawson Taitte reviewed the work, calling Mr. Curchack a "theatrical genius...supremely talented artist." 1996.

Conceived and directed *The Making of the American Entertainment Industry's Tribute to Freddy Chickan*. The University of Texas at Dallas. 1996.

Associate Director/Visual Effects Designer for *The Wanderings of Odysseus*, a theatrical adaptation of *The Odyssey*, in collaboration with translator Alan Mandelbaum and actor/playwright John O'Keefe. Smokebrush Theatre, Colorado Springs. 1996.

Wrote, directed, designed, and performed in *ABEL AND CAIN: A Biblical Debacle* in collaboration with Daniel Stein. Odyssey Theater, LA; Pontine Theater, Portsmouth NH; Carthage International Theater Festival, Tunis, Tunisia; MidAtlantic Movement Theatre Festival, Baltimore MD. 1995.

Created *THE SHOW: a Metatheatrical Hodgepodge*. The University of Texas at Dallas. 1995.

Sang roles of Witch and Sailor in Purcell's *Dido and Aeneas*. Conducted by Robert Xavier Rodriguez with principal singers from the Dallas Opera. The University of Texas at Dallas. 1995.

Wrote, directed, performed *HEDDY and TEDDY: a closet drama*. Wordfire Festival, New York; Henry Street Settlement, New York; Cinnabar Theater, Petaluma CA; Zachary Scott Theater, Austin TX. 1993.

Created and performed *Art-o-rama Jr.* A solo children's performance tour of the Virginia Museum of Art, Richmond. 1993.

Played lead role in world premiere of *Caesar*, adapted from Shakespeare and directed by Charles Marowitz. Humboldt State University CA. 1993.

Created and performed *The Land of Dreams*, a solo for children. Dell'Arte Theatre, Blue Lake CA. 1993.

Conceived and directed *Art-O-Rama #3: THE NEW WORLD/THE NEW WING*, a performance tour of the Dallas Museum of Art's new Art of the Americas wing. Workshop with UTD students. 1993.

Collaborated with Lee Murray on video documentary of the process of creating *FAMILY VALUES: A Closet Drama* at UTD. KERA-TV and KDTN-TV, Dallas TX. 1993-94.

Performed with music ensemble Voices of Change, narrating Robert Xavier Rodriguez's *Song of Songs* from a story by Sholem Aleichem. The University of Texas at Dallas, 1992; Temple Shalom concert and studio recording of CD. 1994; Cinnabar Theater, Petaluma Ca. 1999.

Wrote, directed, composed music, made inter-active video, and performed scenes, songs, and dances from *THE SEXUAL MYTHOLOGY TRILOGY*. Cinnabar Theatre; Petaluma, Ca. 1993.

Conceived and directed *FAMILY VALUES: A Closet Drama* with students at The University of Texas at Dallas. 1992.

Wrote, directed, designed, performed *WHAT FOOLS THESE MORTALS BE -- Shakespeare's A MIDSUMMER NIGHT'S DREAM re-visioned*. International tour. Dallas Critics' "Outstanding Performance Award." Hensen International Puppetry Festival, New York Public Theater. 1992 - present.

Performed in *Memory and Desire - A Theatre Marathon* directed by Arthur Pellman. Seattle. 1992.

Made 26 minute video version of *Sexual Mythology part 3: HEAVEN -or- The Big Talk Show* for PBS-TV (KERA) show "Mind's Eye.: Dallas. 1992.

Performed excerpts from *WHAT FOOLS THESE MORTALS BE* on PBS-TV (KQED) show "Q." San Francisco. 1992.

Wrote and performed three radio spots for the Sonoma County Fair (aired on 15 S.F. Bay Area stations). 1992.

Performed in radio play *The Girl With No Name* by Peter Rose. National Public Radio, Philadelphia. 1992.

Conceived and directed *ART-O-RAMA* with students from The University of Texas at Dallas. The Dallas Museum of Art. 1991.

Conceived, directed, designed, videotaped and edited, and performed *Sexual Mythology part 3: HEAVEN -or- The Big Talk Show*, with John O'Keefe, Cecile Pineda, Peter Rose, Frederick Turner; music by Robert Xavier Rodriguez. International tour. 1991.

Wrote, directed, designed, and performed solo, *Sexual Mythology part 2: PURGATORY*. National tour. 1989-91.

Recorded a story, song, and poem on an album (CD and cassette) for children. Benefit for Young Imaginations (arts education program); ("Children's Album of the Year," *Parents' Choice*

Fred Curchack – CV  
*Magazine*). 1991.

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Conceived and directed *Isadora*, a dance-theatre performance by Ellen Forman. Philadelphia. 1990.

Performed segment of *Stuff As Dreams Are Made On* for Alive from Off-Center. PBS (national television). 1990.

Conceived and directed *Sexual Mythology part 2: PURGATORY* (ensemble version) music by Robert X. Rodriguez. The University of Texas at Dallas. 1989.

Wrote and performed *Sexual Mythology part 1: THE UNDERWORLD*, an ensemble music-theatre piece. Music by Robert X. Rodriguez and Jim Kohn. Theatre Garage, Dallas; Theatre Project, Baltimore; International Movement Theatre Festival, Philadelphia. 1989.

Co-created and directed *Windowspeak* with Daniel Stein, music by John Welstead. Created at U.T.D., followed by international tour. 1989.

Conceived and performed *Legacy*, a site-specific performance on the 25th anniversary of the assassination of J.F.K. at the Texas Theater, Dallas (where Oswald was apprehended) with Daniel Stein and Peter Rose. 1989.

Directorial consultant for dance-theatre performance *Bread* by Ellen Forman and the South Street Dance Company. International Movement Theatre Festival, Philadelphia. 1989.

Wrote adaptation and performed Chekhov's *The Harmfulness of Tobacco*. Palace Theatre, Petaluma, California; Theatre Garage, Dallas. 1988.

Directed and performed new version of solo *Fred Breaks Bread with the Dead - fragments of a lost repertoire*. Theatre Garage, Dallas. 1988.

Performed (and wrote, directed, composed music and designed) *Inquest for Freddy Chickan* International Theatre Festivals in the U.S., Canada, Berlin, national tour. 1987-1988.

Directed Chekhov's *Uncle Vanya* at the Dallas Theatre Center, with dramaturg Robert Corrigan and designer Eugene Lee. 1988.

Wrote, composed, sang, played guitar and recorded *Sexual Mythology*, an album of original songs. Performed live at Club DaDa, Dallas. 1988.

Ongoing collaboration with film/video artist Peter Rose on creating and recording audio and video pieces. 1987-present.

Directed *Uncle Vanya* at U.T.D. Collaborated with Robert Corrigan in teaching Chekhov seminar.



Conceived and directed *Play House* at The University of Texas at Dallas. 1987.

Directed *America I Love You* - an opera of e.e. cummings poems. Workshop with Cinnabar Opera Theatre, Petaluma, California. 1986.

Directed, sang, and improvised with "Totem" - a new music quintet. Performances in the San Francisco Bay Area. 1984-1986.

Conceived and directed *Party* at Sonoma State University, Rohnert Park, California. 1985.

Conceived and directed *Cinnabar Time Voyagers* with 30 children, grades K-6. Cinnabar School, Petaluma. 1984.

Created and performed *PROJECT JOB: A Biblical Debacle*. Collaboration with Zbigniew Cynkutis, director and actor from Grotowski's Polish Theatre Laboratory and Stephen Rappaport, Intersection, San Francisco and tour. 1984.

Performed all male voices and narration of *The Postman Always Rings Twice* by James Cain. Read *Wounds in the Rain* stories by Stephan Crane. Book of the Road, Tape Book Co. 1985.

Directed, adapted, and performed Dickens' *A Christmas Carol* and Dylan Thomas' *A Child's Christmas in Wales*. Cinnabar Theater, Petaluma. 1983.

Wrote, designed, and performed *Stuff As Dreams Are Made On*, Shakespeare's *The Tempest*, changed "into something rich and strange." Performed internationally. 1983-Present.

Wrote and directed *PARROT ISLAND: A Nuclear Opera* in collaboration with the Cinnabar Opera Theatre, Petaluma. 1983.

Directed and performed in *A Gathering of Clowns*, conceived with Raymond Burr as part of a 5 year theatre training program. Sonoma State University. 1983.

Directed and performed *FRED BREAKS BREAD WITH THE DEAD: Fragments of a Lost Repertoire*. Adaptations from Shakespeare, Beckett, Blake, Joyce, Yeats, Zeami, Brecht, O'Neill, the Old Testament. National Tour. 1982-Present.

Wrote, directed, and performed *Incarnation*. National tour. 1982.

Directed a movement-theatre adaptation of Stravinski's *Les Noces* with live music. Sonoma State University. 1982.

Performed Beckett's *Cascando*. 1981-Present.

Wrote, directed, and performed in *The Birds*, a musical-comedy adaptation of Aristophanes' *The Birds* and *Lysistrata*. Leavenworth Theatre, S.F. and SSU. 1980-81.

Conceived and directed *IN TENTS: A Play About a Group That Goes into the Wilderness to Create a Play About a Group that Goes Into the Wilderness to Create*. . . Lost Valley, Big Sur, and SSU. 1980.

Conceived, directed, and performed in *The Mental Traveller*, adapted from William Blake. Collaboration with Laura Jorgensen and Jim Bryant. The Performance Space, S.F. and Cinnabar Theatre, Petaluma. 1980.

Conceived and directed *The Young Man Who Gave the King's Daughter the Power of Speech--or--The Singing Cock*, a musical adapted from a folk tale. SSU. 1979.

Directed *CUCHULAIN: Three Plays* by W.B. Yeats. The Performing Space, S.F., and SSU. 1979.

Conceived and directed *All Hallows' Eve*. The Performance Space, S.F., SSU, and Bay Area tour. 1978.

Conceived, directed, and performed *Duo* with Joya Cory and Motion: the Women's Performance Collective. San Francisco Museum of Modern Art, S.F. 1978.

Directed and performed *Hamlet Kathakali* and *Shunkan in Exile*, a Noh play. National tour. 1977-1982.

Choreographed and performed in *Oedipus the King* adapted by Anthony Burgess. The Stage Company, New York. 1976.

Performance/demonstrations with Krishnan Nambudiri of Kathakali: South Indian dance-theatre. LaMaMa, NY, and east coast tour. 1975-76.

Wrote and directed *Ain't It the Truth* and directed *Spoon River Anthology* with the J.S.P.O.A. Players. Toured New York City Senior Citizen Centers with a company of seniors. 1974-75.

Co-wrote and performed in *Solaris* - a dance-theatre collaboration with the Philadelphia Composers' Forum. Dance Theatre Lab, New York. 1974-75.

Directed, composed music, and performed in W.B. Yeats' *Purgatory*. The Space for Innovative Development, New York, east coast tour. 1974.

Wrote, directed, and performed *An Evening of NOH*. Japan Society, New York, Boston Center for the Arts. 1974.

Performed in *Pining Wind*. Centrifugal Theatre Co., New York. 1973.

*Wrote and directed EXORCISE IN LOVE AND WAR: a Blind Man's Song.* Queensborough College, New York. 1973.

Wrote, directed, and performed *The Garden of the Sightless Stones*. Performance/lectures for Japanese artists in Kyoto and Osaka, Japan. 1972.

Wrote, directed, and performed in *Jongleurs*. Queens College and New York City tour. 1972.

Wrote, directed, and performed in *The Dance of Life and Breath*. Toured New York City Junior High Schools. 1971.

Wrote, directed, and performed in *Dream of Danang*. LaMaMa Experimental Theater Co., New York. 1968.

Played Estragon in *Waiting for Godot* and Stephan Dedalus in *Ulysses in Nighttown*. Queens College, New York. 1967-68.

Wrote, directed and performed in *Metaphysics in Mecklenberg Street* or *The Head*. Queens College, New York. 1968.

## **TEACHING - Schools**

The University of Texas at Dallas, School of Arts and Humanities.

Professor of Art and Performance. 1986 (Hired as Associate Professor). 1992 (Appointed Full Professor). 1986 - Present.

Sonoma State University, Rohnert Park, California. Acting, Directing, Production, Voice, Mime, lectures in History of Theatre. Received grant for creating and teaching new course "Experiments in New Theatre." Assisted in creating new theatre curriculum, collaborated with Raymond Burr on professional training program. 1978-1985.

Reid School, Petaluma, California. Created and taught drama program for primary school. 1985.

Sonoma State University, School of Expressive Arts.

Artist-in-Residence in interdisciplinary program. 1979-80.

Dominican College, San Rafael, California. Acting. 1979.

San Francisco School of the Arts. High School classes in Acting, Movement, Voice, Production. 1977.

United Nations International School, New York. Originated and taught drama curriculum, production (grades 6-12). Also taught theatre for E.S.L. students. 1974-1976.

Queensborough Community College. Taught workshops in acting and play production. 1971-1976.

Jamaica Service Program for Older Adults. Taught drama classes to eight senior citizen centers. Taught international song and folk dance. Formed and directed the J.S.P.O.A. Players. NY. 1974-75.

Amity School. Assisted in creating an innovative primary school. Taught theatre, mime, and music. Amity, New York. 1973-1974.

Queens College of the City University of New York. Taught Acting, Movement, Honors seminars in Childrens' Theatre and Play Production and Tour. 1970-1972.

### **TEACHING** - Selected Lectures, Talks, Symposia

“From Text to Performance: The Process of Writing, Directing, and Performing the Play *MONKEY – The Quest to the West*.” International Symposium on “Translating China into the West.” University of Texas at Dallas. 2009.

Lecture/Demonstration on 4 Shakespeare Adaptations. Bristol Repertory Theater. Bristol, Pa. 2008

Selected Talks and Workshops in conjunction with performances at International Festivals and theatres: Casablanca, Morocco; Vina del Mar and Santiago, Chile; Montevideo, Uruguay; Tunis, Tunisia; Paris, Berlin, Frankfurt, Cassel, Stockholm, Bergen, Oslo, Marseille, Grenoble, Paris, Wroclaw, Sofia, Belgrade, Novisad, Sambur, Kyoto, Osaka, Montreal, Quebec City, Ottawa, Toronto, Winnipeg, Vancouver, New York, Los Angeles, Chicago, San Francisco, Philadelphia, Pittsburgh, Baltimore, Seattle, Dallas; Brooklyn Academy of Music, NY; Long Wharf Theatre, New Haven CT; Synergy Studio, Austin TX; Virginia Museum, Richmond VA; Shakespeare Society of America Conference, Movement Theatre International, Philadelphia PA; Southwest Theatre Conference, Dallas TX; American College Theatre Festival - Rohnert Park CA; American College Theatre Festival - Sacramento CA, Dallas Theatre Center; Southern Methodist University; Next Wave Festival - NY; Walker Art Center, Minneapolis MN; Bristol Repertory Theater - Bristol, Pa.; American Festival Theatre - Stratford CT; National Theatre School - Oslo, Norway, Mark Taper Forum, Long Wharf Theater, the Odyssey Theater, L.A.; the MET Theater, L.A.; Organic Theater, Goodman Theater; UNIMA Conference, Center for Puppetry Arts, Atlanta.

Selected College Workshops and Talks at: Dell'Arte School of Physical Theater, California State University at Los Angeles, University of Tennessee at Knoxville, Texas Women's University, University of Memphis, Boston Conservatory of Art and Music, Dartmouth College, San Jose State University, Sonoma State University, Hamilton College, Brown University, University of Puget Sound, Washington University, Williams College, Rhode Island College, California Institute of the Arts, Sacramento State University, University of North Carolina-Greensborough, University of South Carolina-Columbia, New Mexico Military Institute, Shasta College, Queensborough Community College, N.Y.; LaMaMa E.T.C., N.Y.; Duke University, Southern Methodist

## **TEACHING** - Selected Workshops

Professional acting workshops, directorial consultation, and private coaching in creating performances, writing, acting, voice, and movement. 1970-Present.

Gave workshops to Cara Mia Theater Company and Prism Company. Margo Jones Theater, Dallas. 2015.

Theatre workshops. Texas Women's University. Denton, Texas. 2008.

Workshops in Indian Kathakali, Japanese Noh, and actor's training for Plano East High School and for Lake Highlands Highschool. Plano and Dallas, Texas. 1999-2008.

Theatre workshops. Austin College, Sherman, Texas; Arts Magnet High School, Novato, California; Cinnabar Theater, Petaluma, California. 2004.

Trained MFA students in Shakespeare, voice, movement, and acting for camera. Directed video of scenes from Shakespeare's, *King Lear*. Lecture-demonstration on adapting Shakespeare. The International Actors Training Institute at the University of Tennessee, Knoxville. 2002.

Workshop in creating new work for theater professionals at the Dell'Arte School of Physical Theater, Blue Lake California. 2001.

Workshop for Theater of the Independent Eye. Philadelphia. 1999.

"Contemporary Artists and the Bard." Performance and talk in conjunction with the Royal Shakespeare Company at the Brooklyn Academy of Music, NY. 1998.

Workshop at Festival International de Theatre Universitaire. Casablanca, Morocco. 1998.

Coached Erika Batdorf in the development of solo performances, *Facing East* and *Mr. Raisinhead*. Boston, Dallas, N.Y.C. 1998, 1997.

Workshop at the Boston Conservatory of Art. 1998.

Workshops and lecture/demonstrations to the MFA students in the International Theatre Training Program at the University of Tennessee, Knoxville. 1998, 1997.

"Discombobulating Shakespeare," a lecture to professors from the California State University system. Cal State, L.A. 1996.

Talk, "Theatre Adaptation." The Mark Taper Forum, Los Angeles CA. 1995.

Consultation with Tawfiq Jeballi on adaptation of *OTHELLO*. El Teatro, Tunis, Tunisia. 1995.

Workshops at the National Theatre of Tunisia; The Theatre du Cygne, Paris; the Odyssey Theater, Los Angeles CA; The MET Theatre, Los Angeles CA; Northeast Movement Theatre Conference, Baltimore MD; Pontine Theatre, Portsmouth NH; Dartmouth College; The University of Memphis. 1995.

Workshop for the National Theatre School; Tunis, Tunisia. 1994.

Playwrights' Horizon - Workshop for professional actors and directors, New York. 1993.

Festival Mundial Teatro de las Naciones - Workshop for professional actors and directors, Santiago, Chile. 1993.

Workshop for National Theatre School - Montevideo, Uruguay. 1993.

Workshop for professional actors, dancers, directors - Synergy Studio, Austin TX. 1993.

Workshop for therapists. City Center Theatre, Oklahoma City OK. 1993.

Noh Space - Workshop for theatre professionals, San Francisco. 1992.

Oklahoma Community Theatre Association - Workshop for theatre professionals, Tulsa. 1992.

Pontine Theatre - Workshop for theatre professionals, Portsmouth, N.H. 1991.

American College Theatre Festival - resident artist, California. 1991.

International Movement Theatre Festival - Workshop in playing comic types. Philadelphia. 1991.

Workshop for Teatro Movimento. Ancona, Italy. 1991.

Workshop for Pontine Theatre. Portsmouth, N.H. 1991.

Elementary school workshops for Young Imaginations. California. 1989-91.

Taught the International Theatre Institute's performance workshop to an international group of professional actors, directors and designers, Berlin. 1987.

Performance and Media workshop in collaboration with film maker Peter Rose, International Festival of Movement Theatre, Philadelphia. 1987.

Solo performance workshop for professional Scandinavian performers, Nordic Theatre Committee, Oslo, Norway. 1987.

Theatre and art workshops for children at Appel Center for the Arts and for ghetto children in Atlantic City through Sharing the Arts, New Jersey. 1987.

Performance workshop for theatre professionals (in French), Quinzaine Internationale du Theatre, Quebec. 1986.

Performance workshop in collaboration with Norwegian director/performer Elsa Kvamme at On the Boards, Seattle. 1986.

Performance workshop for Theatre Pariminou-Montreal (in French). 1986.

Humanities lecture and a television talk with Frederick Turner on *The Tempest* at the Portland Stage Co., Portland, Maine. 1987.

Organized symposium on *Play House* at The University of Texas at Dallas. 1987.

## **EDUCATION - Schools**

Queens College of the City University of New York. M.A. in Theatre Arts. 1972.

Queens College. B.A. in Theatre Arts. 1970.

The High School of Performing Arts, New York. Drama graduate. 1964.

## **EDUCATION - Selected Courses and Workshops**

Advanced yoga training with Srivatsa Ramaswami, Krishna Pattabhi Jois, Richard Freeman, David Williams, Edward Clarke, Eric Schiffman, Manju Jois, Allen Finger, Rod Stryker, Peggy Orr and other teachers. New York, California, Dallas. 1978 - Present.

Vinyasa Krama Yoga teachers training intensive with Srivatsa Ramaswama. 2013.

Jazz Guitar with John Chapman. 2012.

Playwrighting and Improvisation Workshops with Arlene Hutton. Dallas, Texas. 2009.

Training in Japanese Noh Theatre with Masayuki Namiyoshi and Yuriko Doi. 2007.

Theatre Workshops with Richard Foreman. Southern Methodist University, Dallas. 2003.

Jazz guitar with Richard McClure (Café Noir). 2003.

Voice with Dennis Kraznick of Shakespeare and Company. University of Tennessee, Knoxville. 2002.

Researched, observed rehearsals, and videotaped production of Aeschylus' *The Oresteia* (*The Millenium Project*), directed by Henryk Baranowski. University of Tennessee, Knoxville. 2000.

Improvisation Workshop with Jim Cranna. Dallas. 2000.

Jazz Guitar with Jason Bucklin (Café Noir). 1997 - 2000.

Workshops with John Barton and the Royal Shakespeare Company. Brooklyn Academy of Music. 1998.

Workshop with Patrick Drouot on "Shamanic Techniques and Performance." Chateau Fondjouan, France. 1995.

Lectures by Stephen Sondheim. Southern Methodist University, Dallas TX. 1994.

Participant in "ODIN WEEK" with Eugenio Barba and Company. Odin Theatret, Holstebro, Denmark. 1993.

Lectures by Peter Brook. Southern Methodist University, Dallas TX. 1993.

Shakespeare workshops with Charles Marowitz. Humboldt State University, CA. 1993.

Acting workshops with Earl Gister. The University of Texas at Dallas. 1990, 1991.

Mime/mask/buffoon classes with Jacques LeCoq. 1986.

Yoga with Ian Rawlinson, 1986.

Voice and Text workshop with Cecilly Berry. Dallas Theater Center. 1989.

Huichol Indian dance and shamanic ritual with Don Jose Matsuwa. 1983, 1985.

Organized and participated in workshops with Zbigniew Cynkutis of the Polish Laboratory Theater. Collaborated with him on a new performance. 1982-83.

Master classes with Joseph Chaikin. Acting and directing Greek tragedy, Shakespeare, Chekhov, Brecht and Beckett. 1982 and 1983.

Workshops and talks with Jerzy Grotowski. 1983, 1977, 1971.

Organized and participated in workshop with Francis Pardhelain of the Odin Theatre, Denmark. 1982.



Dance classes and movement coaching with Alan Schofield (jazz and modern). 1982-85.

Playwrighting workshop with Sam Shepard. 1982.

Organized and participated in workshops with Ryszard Cieslak of the Polish Laboratory Theater. 1981.

Jazz dance with Lee Hudson. 1980-1982.

Ashtanga yoga (Intermediate) with: K. Pattabhi Jois. Six weeks of training, 1980; Judy August, 1980-82; Robert Shinerock, 1983.

Acting with the Polish Laboratory Theater. Voice with Zygmunt Molik. Movement with Rena Mirecka and Antoni Jaholkowski. 1977.

Modern dance with Ann Woodhead. 1978-79.

Topeng (Balinese masked dance-theatre) with Nyomen Wenten. 1977.

Voice and Text with Kristin Linklater. 1977.

Kathakali (South Indian dance-theatre) with Krishnan Nambudiri. 1974-1976.

Asian Theatre with Suresh Awasthi. 1974.

Workshop with Peter Brook and company. Conduct vocal exercise in film "The Empty Space." 1973.

Noh (Japanese masked dance-theatre) with Kita Sadayo. 1972 and 1973.

Text and Shakespeare with Bertram Joseph. Collaboration on poetry recordings. 1971-72.

Observed Noh Theatre, Kabuki, Bunraku, Bugaku, and Gagaku (rehearsals and performances) in Japan. 1972.

Research with Zen Hirano into the actor's training method of Michael Chekhov. 1973.

Conducted and participated in workshops with the Medicine Show/Open Theater. 1971.

Workshops with the LaMaMa Plexus Company. 1969-1971.

Workshops with the LaMaMa Bilingual Company. 1971.

African dance with Dinizulu. 1970.

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Directing with Gene Frankel. 1969.

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Modern dance with Group Motion - Berlin. 1969.

Choreography and modern dance with Alwyn Nikolais and Co. 1968.

Workshops and tour with the Living Theater. 1968.

Juggling and acrobatics with Hovey Burgess. 1968

Other Movement Training: Feldenkreis, Alexander, Continuum, Tai Chi Chuan, Judo, Balkan dance, Shiatzu, Space Awareness (of Chogyam Trungpa), Gurdjieff Movements.

Music training: Voice and guitar (classical, jazz, folk, rock). Play recorder, piano, percussion. Studied Indian classical vocal music with Ali Akbar Khan and tabla with Jnan Prakash Ghosh.

## TECHNICAL THEATRE

Received the American Theater Wing Award for Design for *Stuff As Dreams Are Made On*. 1990.

Designed and built sets, masks, puppets, costumes, lights, and made videos for: *Burying Our Father: A Biblical Debacle*; *Grandpa's Home* Videos; *Synthesis: An Idiot's Guide to Death and Rebirth*; *Milarepa*; *Monkey: The Quest to the West*; *NOH: Angels, Demons & Dreamers*; *An American Dream Play*; *Golden Buddha Beach*; *Gauguin's Shadow*; *Dionysos Does Dallas*; *Glimpsings*; *Lear's Shadow*; *Live Love Acts*; *The Last Night of Don Juan*; *Hamlet: Carnal, Bloody, & Unnatural Acts*; *The Secret Life of UTD*; *A Surprise Party*; *Orpheus in Hollywood* (live and video versions); *The Comeback of Freddy Chickan*; *The Making of the American Entertainment Industry's Tribute to Freddy Chickan*; *The Wanderings of Odysseus*; *ABEL & CAIN: A Biblical Debacle*; *THE SHOW: A Metatheatrical Hodgepodg*; *HEDDY & TEDDY: A Closet Drama*; *What Fools These Mortals Be*; *FAMILY VALUES: A Closet Drama*; *Sexual Mythology part 3: HEAVEN, part 2: PURGATORY, part 1: The UNDERWORLD*; *Inquest for Freddy Chickan*; *Project Job*; *A Christmas Carol*; *Stuff As Dreams Are Made On*, *Fred Breaks Bread with the Dead*; *Incarnations*; *In Tents. . .*; *The Mental Traveller*; *The Singing Cock*; *All Hallows' Eve*; *Hamlet Kathakali*, *Shunkan*, *Ain't It the Truth?*, *Purgatory*; *Exorcise in Love and War. . .*, *The Dance of Life and Breath*, *Dream of Danang*; *Metaphysics in Mecklenberg Street*.

Designed and developed theatre facility at the United Nations International School - including modular stage, acoustic curtains, seating, lighting system, scene shop. Helped write several successful grant proposals. 1974-1976.

Assisted in construction of 300-seat theatre, including stage, seating, lighting system at The Space for Innovative Development, New York. 1973-1974.

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Assisted in the construction of an authentic Noh Stage at the Kita Noh Institute of America, Boston. 1972.

New York Shakespeare Festival Mobile Theatre. Tech crew, toured New York City parks. 1964.

## **PRIZES, HONORS, GRANTS, FELLOWSHIPS, CITATIONS**

Guggenheim and six NEA Fellowships, Grants from Creative Capital, Jim Henson Foundation, Arts International, USIS (see below). U.S. representative at dozens of international theatre festivals.

Numerous newspaper articles and reviews of new shows published every year (available upon request).

Special Award from the Dallas Theatre Critics Forum for being a “Renaissance Theatre Artist.” 2010.

Award from the Dallas Theatre Critics Forum for “Ensemble Acting” for *Endgame* at Undermain Theatre, Dallas. 2010.

Two-page feature article on theater work and on teaching at UTD. 2010.

*NOH: Angels, Demons, & Dreamers* selected as one of the “Top Ten Theatre Productions of 2007” by *The Dallas Morning News* critic Lawson Taitte. 2007.

*Golden Buddha Beach* selected as one of the “Top 10 Plays in the SF Bay Area 2005” by *Sonoma Valley Sun* critic Ron Singer. 2005

*Gauguin's Shadow* selected as “Best New Play” by the Dallas/Fort Worth Theatre Critics Forum and as “Top Ten Theatre of 2004” by *The Dallas Morning News* critic Tom Sime.

*Stuff As Dreams Are Made On* cited by theatre critic Lawson Taitte in *The Dallas Morning News* as one of the world's “very best works in all genres that were inspired by a Shakespeare play.” 2004.

Grant from the Jim Henson Foundation to develop *Gauguin's Shadow*. 2001-2002.

Work cited in The Paris Jigsaw – Internationalism and the city’s stages, Manchester University Press, 2002.

*Sexual Mythology part 2: PURGATORY* discussed in Dante and Music by Maria Ann Roglieri. Ashgate Publishing, 2001.

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Work cited by Mel Gussow in The Cambridge History of American Theatre (Volume III).  
Cambridge University Press, 2000.

Grant and additional funding from the Creative Capital Foundation to develop *Lear's Shadow*.  
1999 - 2000.

Grant from the Jim Henson Foundation to develop *Lear's Shadow*. 1999 - 2000.

*Stuff As Dreams Are Made On* selected for the "Top Ten Theater Productions of the Decade" by  
*The Austin Chronicle*. 2000.

Feature articles in *The Dallas Morning News* and *The Dallas Observer*. 2000.

"Outstanding Performance Award" from the Dallas Theatre Critics' Forum for *A Surprise Party*.  
1998.

Grant from USIS to perform and teach at Festival International de Theatre Universitaire de  
Casablanca (first American to perform in festival's 11 year history). 1998.

Work discussed in books, Masked Performance by John Emigh and in Theater on the Edge by  
Mel Gussow. 1998.

*Orpheus in Hollywood: a Myth Mash* chosen by the *Dallas Morning News* theater critic Lawson  
Taitte for "Top Ten of 1997."

Arts International Grant for Travel to Journées Théâtrales du Carthage Festival. 1997.

Cover story on *Orpheus in Hollywood* in the *Dallas Morning News* "Weekend Guide." 1997.

Radio interviews on "Forum" (KQED, SF); "Curtain Call" (KCRB, Sonoma County CA); "Art  
Matters" (WRR, Dallas). 1997.

Included in New York Times Sunday Magazine article "Shakespeare in America" (with photo).  
1996.

Received grant from Arts International to represent the U.S. at the Carthage International Theatre  
Festival, Tunis, Tunisia. 1995.

Received grant from USIS for travel to Tunisia to collaborate with director Tawfiq Jeballi. 1995.

Extended 11 week run of 3 original plays at The Odyssey Theater. Received "Critics Choice"  
citations in all 5 Los Angeles newspapers and was chosen as "Best Theater of the Week" by *The  
Los Angeles Times*. 1995.

Performed at Gala Opening of the New Victory Theater on Broadway, 1995.

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*STUFF AS DREAMS ARE MADE ON* received six awards from The Austin Circle of Theatres: Best Production, Actor, Original Script, Light Design, Costumes, Props. 1994.

Work cited in The Revisionist Stage – American Directors Reinvent the Classics by Amy S. Green. Cambridge University Press, 1994.

NEA Special Projects/Individuals Grant to create *ABEL AND CAIN: a Biblical Debacle* in collaboration with Daniel and Paule Stein. 1993-94.

*STUFF AS DREAMS ARE MADE ON* chosen as Best Theatre Performance of 1993 by Robert Faires, critic of the *Austin Chronicle*.

Called "a Texas genius" in a weekend cover story by Michael Barnes, theater critic of the *Austin American Statesman*. 1993.

U.S. Representative to perform at Festival Mundial Teatro de las Naciones, Santiago, Chile. Received Arts America Touring Grant. 1993.

U.S.I.S. funding to perform at Festival du Carthage, Tunis. 1993.

"Laughing Waters" chosen as Children's Album of the Year by *Parents Choice Magazine*. 1993.

U.S. Representative - First American ever to perform at Festival du Carthage, the pre-eminent African Theatre Festival. USIS Funding. 1993.

Dallas Theatre Critics' Forum "Outstanding Performance Award" for *WHAT FOOLS THESE MORTALS BE*. 1992.

*WHAT FOOLS...* selected by both *Dallas Morning News* theater critics for their "Top Ten of 1992" lists.

*WHAT FOOLS...* cited by *Dallas Morning News* critic Jerome Weeks as one of his "all-time favorites" and *STUFF...* cited as his "number one favorite performance" in six years of reviewing in Dallas. 1992.

Voted "Best Performance Artist" by the *Dallas Observer* Readers' Poll. 1992.

Selected to represent the U.S. at the Theatre of Nations Festival in Santiago, Chile. 1993.

Funding for tour to Montevideo by Arts International. 1992.

**GUGGENHEIM FELLOWSHIP.** 1991-92.

Jury member, International Festival of Solo Theatre and Mime, Belgrade. 1991.

Resident Artist - American College Theatre Festival; Sonoma State University, California. 1991.

American Theatre Wing Award for Design of *Stuff As Dreams Are Made On*. 1990.

Gold Medal, International Festival of Solo Theatre, Belgrade, for *Stuff...* 1990.

U.S.I.A. Funding for tour of Yugoslavia. 1990.

National Endowment for the Arts, Solo Performance Fellowships. 1991; 1990; 1989; 1987.

NEA Inter-Arts Grant to create *Cain and Abel* with Daniel Stein at The Theatre Project, Baltimore. 1989-1990.

NEA Theatre Special Project Grant to create and perform *Sexual Mythology part 2: Purgatory* and *part 3: Heaven*. 1989-1991.

The University of Texas Research Grant for developing new work. 1989.

NEA Theatre Special Project Grant to create and perform *Sexual Mythology part 1: The Underworld* at Movement Theatre International. Additional funding from the Pennsylvania Council on the Arts. 1989.

Works cited as "Critics Choice" by the major Dallas newspapers: *Sexual Mythology part 3: HEAVEN - or - The Big Talk Show*, *Sexual Mythology part 2: Purgatory*, *Sexual Mythology part 1: The Underworld*, *Stuff As Dreams Are Made On*, *Inquest for Freddy Chickan*, *Fred Breaks Bread with the Dead*, *Uncle Vanya*.

*Stuff As Dreams Are Made On* selected as one of the "ten most noteworthy theatre productions of 1989" by Mel Gussow, *The New York Times*. 1989.

Feature on work aired nationally on NPR's "Morning Edition." 1989.

*Sexual Mythology part 1: The Underworld* selected by Dallas Observer Readers' Poll as "Most Daring and Courageous Theatre Production of 1989."

Board of Advisors, International Movement Theatre Festival, Philadelphia. 1989-1992.

"Special Award" for *Inquest for Freddy Chickan* and for *Stuff As Dreams Are Made On* from the Dallas Theatre Critics Forum. 1987.

Outstanding Achievement Award from the S.F. Chronicle for *Fred Breaks Bread with the Dead*. 1985.

Hollywood Dramalogue Award for *Stuff As Dreams Are Made On*. 1983.

Bay Area Critics Award for *Incarnation*. 1982.