

# Indecent

By Paula Vogel

Directed by Acadia Barrengos

Catawba Theatre

October 28, 2021 - November 6, 2021

*Presented By*

**UNC School of the Arts**

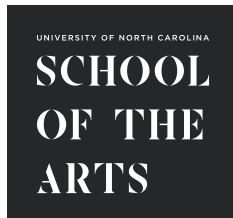
Brian Cole, Chancellor

**School of Drama**

Scott Zigler, Dean

**School of Design & Production**

Michael J. Kelley, Dean



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Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen.

"Indecent" was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern, Artistic Directors; Jennifer Garvey-Blackwell, Executive Director). New York City, Spring, 2016

"Indecent" was commissioned by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director), and Oregon Shakespeare Festival, Ashland, Oregon (Bill Rauch, Artistic Director, Paul Nicholson, Executive Director).

Originally produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director).

"Indecent" under the then title of "The Vengeance Project" was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort.

"Oklahoma"

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

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"Wiegala"

By Ilse Weber

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"Bei Mir Bist Du Schon"

Words by Sammy Cahn, Saul Chaplin and Jacob Jacobs

Music by Sholom Secunda

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“Ich hab noch einen Koffer in Berlin”

(Theme from “I Am a Camera”)

German Text by Aldo Von Pinelli, Music by Erich M. Siegel

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Inspired by The People vs. The God of Vengeance, Conceived by  
Rebecca Rugg and Rebecca Taichman

# DIRECTOR'S NOTES

Welcome!

We have a story we want to tell you...about a play.

My interest in this play was born out of the many inheritances it holds. The inheritances of theatre, Yiddish, Jews in America, immigration policy and the women, specifically the Queer women, who are erased from historical narratives. When dealing with so many inheritances in one community, how do we collectively heal? We tell stories. We begin conversations. We attempt to close the distance of our disagreements in mutual respect and understanding.

Bringing a Jewish story to a community where there aren't many Jews, I spent a lot of time with the questions I believe this play asks: What does it mean to be Jewish in America? How do we want Jews, Queer people and women represented in our histories and on our stages? How do we reckon within our communities around differences in opinion on how we want to be represented? If we embrace the intersections of our communities, does the way we approach plays and narratives change? Why do we censor art? Why do we censor each other in artistic process?

There is a line in "Indecent" that lived on the wall of our rehearsal room: "The play belongs to the people who labor in it." All of us carry aspects of these people's stories in us. Some of us carry Judaism, some of us carry Queerness, some of us carry being a second or third generation American, all of us carry being an artist. Since we each resonated with different aspects of the story, it has been so beautiful to watch everyone approach the work with such curiosity, respect and care for the pieces that might be farther away from our individual experiences. It was in the wealth of intersectionality in the room, and on the entire team, that we found a deep sense of celebration in this story.

"Indecent" centers the people, the joy and the practice of making theatre. The play is impactful in its centering of Queer women and Judaism in a story amplified by doing so steeped in celebration. The play is a celebration of the beauty and joy of Jewish Culture, Queerness and Theatre. We are so excited to celebrate with you.

# INDECENT

Written by Paula Vogel

Original Broadway Production Conceived and Directed  
by Rebecca Taichman

Score and Original Music by Lisa Gutkin and Aaron Halva

Directed by Acadia Barrengos

Musical Director: Marissa Byers

Voice & Movement Coach: Ann-Louise Wolf

Choreographer: Ishmael Gonzalez

Fight Choreographer: Jason Sanchez

Faculty Advisor: Andy Paris

## CAST LIST

The Middle: Halina ..... Chelsea Calfo  
The Middle: Mendel ..... Ishmael Gonzalez  
Lemml ..... Lukey Klein  
The Elder: Vera ..... Tess Riley  
The Elder: Otto ..... Parker Robertson  
The Ingenue: Chana ..... Anna Lei Negrin  
The Ingenue: Avram ..... Jason Sanchez

## MUSICIANS

Moira Balsam, clarinet ..... Marissa Byers  
Nelly Freidman, violin ..... Marta Đorović  
Moriz Godowsky, accordion ..... Chris Heckman\*  
Moriz Godowsky, electric accordion ..... Greg Walter\*\*

\*UNCSA School of Filmmaking Faculty

\*\*UNCSA School of Drama Faculty; performing on 10/26 and 10/31

"Indecent" By Paula Vogel is a Studio 3 & 4 Production

Special Thanks to Rabbi Mark Cohn, Barry Trachtenberg, Mollye Maxner, KayRon Lantz,  
Quin Gordon, Juliet Perel, Jacob Moskovitz

UNCSA gratefully acknowledges Patty and Malcolm Brown  
for their generous support.

# PRODUCTION STAFF

## Scenic Designer

Leo Murphy

## Lighting Designer

Schuyler Bento

## Sound Designer

Ryan Cooper

## Costume Designer

Tsung-Ju Clark Yang

## Wig & Makeup Designer

Elisa Stroud

## Technical Director

Nick Skiba

## Properties Director

Kendall Myers

## Scenic Charge Artist

Lauren Eckard

## Special FX Lead

Josh Lawson

## Production Stage Manager

Lindsey Cope

## Production Manager

Cassidy Bowles

Director of Production ..... Sarah Penland  
 Assistant Production Manager ..... Seavor M. Roach  
 Stage Manager ..... Quinn Mishra  
 Assistant Stage Manager ..... Lizzie Furman  
 Assistant Scenic Designer ..... Nikolas Serrano  
 Assistant Scenic Designer ..... Audrey Harms  
 Assistant Lighting Designer ..... Taylor Gordon  
 Costume Design Assistant ..... Autumn Galka  
 Assistant Sound Designer ..... Robert Minowicz  
 Assistant Wig & Makeup Designer ..... Kenzie Biundo  
 Assistant Technical Director ..... Felix Thompson  
 Properties Assistant ..... Gabe Weis  
 Scenic Charge Artist/Scenic Lead Artist ..... Makenzie Lawson  
 Special FX Assistant ..... Cayman Raff  
 Head Sound Engineer ..... Camille Everett  
 Deck Sound Engineer ..... Lee Martinez  
 Costume Shop Manager ..... Jennifer Smith  
 Production Electrician ..... Tyler McKinnon  
 Master Electrician ..... Izzy Flores  
 Programmer ..... Haley Burdette  
 Video Operator ..... Anna Casino  
 Electricians ..... Delia Chavez, Isabel Egbert, Logan Esco  
 ..... James Goodson, AJ Helms, Kaylee Hendry  
 ..... Ben Hirschfield, Ashley Luckadoo  
 ..... Chris Mendell, Joey Todd

(continued) ..... Ashley Spear, Anna Casino, Bill Nowlin  
..... Isabella Rebello, Rocco Turano, Sam Vukic  
..... Garrett Deutsch, Jake Jordan  
Drapers ..... Lily Mateus, Lillian Murphy, Maggie Tennant  
First Hand ..... Jenna Anderson, Alex Brown, Quincy D’Alessio  
Stitchers ..... Eliana Askren, Iris Barger, Bianca Decarli  
..... Em Fabricio, Sara Ruth Glasl, Abby Gragg  
..... Deanna Hennelly, Khepra Hetep, Elliot Hunter  
..... Emma Kaczorowski, Mace Marley  
..... Willow Macivor, Kira Miller, Christina Miracola  
..... Alexis Mundle, Ella Moffly, Megan Peck  
..... Chelsea Rose, Grace Woosley  
Costume Crafts Head ..... Marie Lupia  
Costume Crafts Assistant ..... Cassie Sisson  
Wardrobe Supervisor ..... Autumn Galka  
Wardrobe ..... Julian Cordova, Elliot Hunter, Alyssa Shumaker  
Scenic Crew Chief ..... Patrick Hearn  
Deck Crew ..... Ariel Jimenez Sandino, Jue Kilumbo  
..... Tanner Mcintyre, Liana Morales  
Lead Carpenter ..... Patrick Hearn  
Carpenters ..... Chase Dietrich, Meredith Laws, Jake Wales  
..... Five Dodge, Riece Endicott  
..... Mackenzie Hughes, Bo King, Mack Leach  
..... Thania Melendez, Mya Nunez  
Lead Props Artisan ..... Olivia Miller  
Props Build Crew ..... Anna Bowdish, Renee Chasey  
..... Megan Devolder, Grace DiMaio  
..... Katie Gallegos, Mak Jordan, Riley Lange  
..... Mackenzie Potter, Emma Smith  
..... Allison Sorkin, E “Tommy” Thomas  
Props Run Crew ..... Ben Hirschfield  
Paint Crew ..... Claire Barger, Lucas Becker  
..... Tierney Brennan, Delia Chavez, Tess Crabtree  
..... Sara Ruth Glasl, Tessa Hager, Abrianna Harmon  
..... Audrey Harms, Jasmine Hernandez  
..... Renae Losee, Adeline Merson, Leo Murphy  
..... Katie Pulling, Nikolas Serrano, Paige Spizzo  
..... Ross Stephens, Olivia Venable, Amanda Wils  
Wig & Makeup Shop Manager ..... Izzy Cosen  
Wig & Makeup Build Crew ..... M Nottke, Teagan Hamel, Mara Trefzger  
Wig & Makeup Run Crew ..... M Nottke, Teagan Hamel, Mara Trefzger

# BIOGRAPHY

**Acadia Barrengos** (director) is a fourth-year director in the directing program at University of North Carolina School of the Arts (UNCSA). "Indecent" is her senior thesis production. Fascinated by the discovery that we can adapt how our bodies read our DNA coding to evolve through and beyond intergenerational trauma, Barrengos is invested in theatre that brings us closer to questioning how we can do so collectively in our communities. She was involved in both devised productions in 2020, on the writing/performance team for "Inheritance: A work in progress," and on the direction team of "Love and Depositions (a descendant of Seneca's Trojan Women)," which she had been working on with Mollye Maxner and Marina Zurita since October 2019. Barrengos previously co-created, co-choreographed, and directed a movement theatre piece at The Women in Theatre Festival with Project Y and directed "Stupid F\*cking Bird" with Gatehouse Theatre Company.

**Paula Vogel** (playwright) is a Pulitzer Prize-winning playwright whose plays include "Indecent" (Tony Award for Best Play), "How I Learned to Drive" (Broadway production set for spring 2020; Pulitzer Prize for Drama, the Lortel Prize, OBIE Award, Drama Desk Award, Outer Critics Circle and New York Drama Critics Awards for Best Play), "The Long Christmas Ride Home," "The Mineola Twins," "The Baltimore Waltz," "Hot'n'Throbbing," "Desdemona," "And Baby Makes Seven," "The Oldest Profession" and "A Civil War Christmas."

Her plays have been produced by Second Stage, New York Theatre Workshop, the Vineyard Theatre, Roundabout, and Circle Repertory Company, Center Stage, Intiman, Trinity Repertory, Woolly Mammoth, Huntington Theatre, Magic Theatre, The Goodman Theatre, American Repertory Theatre, Dallas Theatre Berkeley Repertory and Alley Theatres to name a few. Harrogate Theatre and the Donmar Theatre have produced her work in England. Internationally, her plays have been produced in English in Canada, Great Britain, Ireland, Australia and New Zealand, and in translation in Italy, Germany, Taiwan, South Africa, Australia, Romania, Croatia, the Czech Republic, Poland Slovenia, Canada, Portugal, France, Greece, Japanese, Norway, Finland, Iceland, Peru, Argentina, Chile, Mexico, Brazil and many other countries.

Vogel is particularly proud of her Thirtini Award from 13P and honored by three Awards in her name: the Paula Vogel Award for playwrights given by The Vineyard Theatre, the Paula Vogel Award from the American College Theatre Festival, and the Paula Vogel mentorship program, curated by Quiara Hudes and Young Playwrights of Philadelphia. Vogel was playwright in residence at The Signature



Theatre (2004-05 season) and Theatre Communications Group publishes six volumes of her work.

Vogel continues her playwriting intensives with community organizations, students, theater companies, subscribers and writers across the globe. She is the 2019 inaugural UCLA School of Theater, Film and Television Hearst Theater Lab Initiative Distinguished Playwright-in-Residence and has recently taught at Sewanee, Shanghai Theatre Academy and Nanjing University, University of Texas at Austin, and the Playwrights Center in Minneapolis.

From 1984 to 2008, Vogel founded and ran the playwriting program at Brown University; during that time she started a theatre workshop for women in Maximum Security at the Adults Correction Institute in Cranston, Rhode Island. It continues to this day, sponsored by the Pembroke Center for Women at Brown University. From 2008-2012, she was the O'Neill Chair at Yale School of Drama.

## **THE SCHOOL OF DRAMA**

Ranked among the best drama schools in the world, the School of Drama is an immersive experience that prepares talented young artists for successful careers on stage, online, and in film and television. Conservatory training grounded in classical values adds technical skills practice to shape creatively inspired, versatile actors who are in-demand today. Students perform constantly in both small workshops and major productions across the theatrical repertory. An outstanding resident faculty gives personalized attention to their students' growth.

## **THE SCHOOL OF DESIGN & PRODUCTION**

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

## DEAN'S COUNCILS FOR UNCSA

The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Ed Lewis at 336-770-3330 or [lewise@uncsa.edu](mailto:lewise@uncsa.edu).

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# UNCSA MANIFESTO

## We Believe

**Artists** enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

**Arts organizations** improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

**UNC School of the Arts** nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

## LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

# UPCOMING PERFORMANCES

## UNCSA Wind Ensemble and Chamber Winds: Inspiration, Imitation and Flattery

Friday, November 5, 2021 · 7:30 p.m.  
Stevens Center

Premier ensembles of selected high school, undergraduate and graduate students, the Wind Ensemble and Chamber Winds perform “Pantomime,” which composer Gary Carpenter describes as “the shadowy and half-forgotten world of smoky music halls, vaudeville, burlesque, and their later, often televisual incarnations.”

## “Heathers: The Musical”

November 11-13, 18-20, 2021 · 7:30 p.m.  
November 14, 2021 · 2 p.m.  
Freedman Theatre

Westerberg High is ruled by a shoulder-padded, scrunchie-wearing junta: Heather, Heather and Heather, the hottest and cruelest girls in all of Ohio. But misfit Veronica Sawyer rejects their evil regime for a new boyfriend, the mysterious rebel J.D., who plans to put the Heathers in their place: six feet under. Based on the 1988 film that became a cult hit, the rock musical “Heathers” is a dark comedy following the social politics of late '80s teens.

## Emergina Choreographers

November 16-20, 2021 · 7:30 p.m.  
November 20, 2021 · 2 p.m.  
Agnes de Mille Theatre

Emerging Choreographers presents the original work of student choreographers as they flex their creative muscles, showcasing innovative work from the next generation of dance makers.

# UNCSA

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