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INDECENT

by **Paula Vogel** directed by **Rebecca Willingham**

May 19 – 28, 2023

In the **Watts Theatre** | theatre.depaul.edu

THE
**THEATRE
SCHOOL**
AT DePaul University

AVIS THEATRE \$ 2.9

a look into THE THEATRE SCHOOL OF DEPAUL

KEEP THE TICKET IN THE MOUNTAIN C. 14820 2

THE THEATRE SCHOOL OF DEPAUL UNIVERSITY (TSD) educates, trains, and inspires students of theater in a conservatory setting that is rigorous, disciplined, culturally diverse, and that strives for the highest level of professional skill and artistry. A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances of a wide repertoire of plays—classic, contemporary, and of great—that challenge, entertain, stimulate the imagination. We seek to enhance a intellectual and cultural literacy community, our city, and our profession.

Conservatory

- 80+ year tradition and a professional focus
- Foundation of, and commitment to, excellence and highest quality in the country
- Complete offering of all program disciplines
- Individualized training
- Highly specialized BFA program (Acting and Arts Leadership)
- Flexible admission within the university (1,000+ applicants)
- Most specialized BFA programs in the country
- Close relationships with area theater houses
- Specialized faculty with area theater houses
- Specialized adjacent facility from the profession
- Individualized training opportunities
- Each student is supervised or mentored when accepted into a specific discipline
- All students are full-time
- Each student is evaluated for continuation in the program annually
- Continued summative evaluation of student work
- Degree of research and hands-on production activity
- Hands-on production experience

Mission Statement

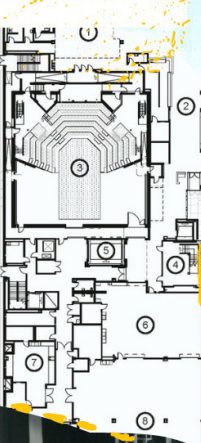
The Theatre School of DePaul University (TSD) educates, trains, and inspires students of theater in a conservatory setting that is rigorous, disciplined, culturally diverse, and that strives for the highest level of professional skill and artistry. A commitment to diversity and equality in education is central to our mission. As an integral part of the training, The Theatre School produces public programs and performances of a wide repertoire of plays—classic, contemporary, and of great—that challenge, entertain, stimulate the imagination. We seek to enhance a intellectual and cultural literacy community, our city, and our profession.



GOODMAY/DE PAUL SCHOOL OF DRAMA SUBSCRIBER PARKING



The Theatre School DEPAUL UNIVERSITY

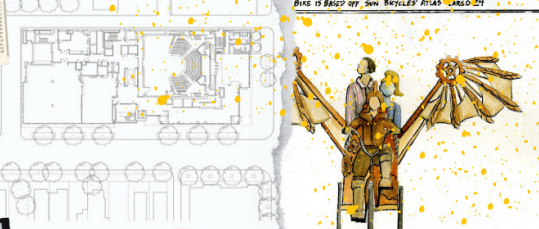


- 1 THEATRE
- 2 MONUMENTAL STAIR
- 3 FREIGHT ELEVATOR ACCESS TO BLACK BOX THEATER
- 4 PAINT SHOP
- 5 PROP SHOP
- 6 SCENE SHOP

THE THEATRE SCHOOL OF DEPAUL UNIVERSITY



TO OPEN BE A PROVISION THE BIRD AND TWO PERSONS ARE CONTROLLED BY TWO PROSESSORS... SHOULD BE ABLE TO MOVE AT TWO POINTS... UNLESS SHOWN AT THE "ELEGANT" AND A FULL BALL POINT AT 15 TO BE AS LIGHT AND ALTERNATE AS POSSIBLE... THIS IS BASED OFF SUN BICYCLES ATLAS (LARGO 2014)



THEATRE SCHOOL, DEPAUL UNIVERSITY - GRG

P-3 HERMAN AND THE SEX OF DEPAUL UNIVERSITY PERKS DISSEMINATED BY C. GILMAN MARCH 2010

- The Theatre School at DePaul University presents -

INDECENT



by Paula Vogel

Score and Original Music by Lisa Gutkin and Aaron Halva

Director - Rebecca Willingham
Choreographer - Lin Batsheva Kahn
Music Director - Mark Elliott
Intimacy & Violence Director - Claire Yearman
Voice and Dialect Coach - Phil Timberlake
Scenic Designer - Abby West
Costume Designer - Avery Lauer
Lighting Designer - Aria Morris
Projection Designer - Grant Palmer
Sound Designers - Christopher Cook & Forrest Gregor
Technical Director - Ollie Gillespie
Dramaturgs - Liz Bazzoli, Leah Geisler, & Emily Townley
Stage Manager - Joshua Clewis

May 19-28, 2023

The Theatre School at DePaul University
The Dr. John R. and Joyce L. Watts Theatre
2350 N. Racine Ave. Chicago, IL 60614



theatre.depaul.edu

Indecent is presented by special arrangement with
Dramatists Play Service, Inc., New York.

CAST

Chana	Eliana Deckner-Glick
Vera/Dance Captain	Hannah Dubner
Lemml	Dan Haller
Avram	Caleb Harbin
Halina	Mira Kessler
Mendel	Zach Schnitzer
Otto	Marlo Shagar

MUSICIANS

Accordion, Baritone Ukulele, Wood Block	Sam Hyson
Violin, Mandolin, Wood Block	Charlotte Markle
Clarinet, Bass Clarinet, Tin Whistle	Joe Sanchez
Clarinet, Bass Clarinet, Tin Whistle	Nora Shaffer

PRODUCTION STAFF

Assistant Costume Designer	Clara Schmidt
Assistant Costume Shop Manager	Juno Pacheco
Assistant Director	Molly Sharfstein
Assistant Props Director	Roman Jones
Assistant Lighting Designer	Zachary Fonder
Assistant Projection Designer	Reese Craig
Assistant Scenic Designer	Devin Meseke
Assistant Stage Manager	Bruno Díaz Miranda, Alondra Vela
Assistant Technical Director	Lucas Holeman, Ashley Hutchison
Associate Sound Designer	Vija Lapp
Carpenter	Chloe Morgan, Darby Thurston
Draper/Cutter	Mackenzie Lutz
First Hand	Nora Dellifield, Abeline Glenzinski
Lead Carpenter	James Doolittle
Paint Charge	Abby West
Painter	Nora Brooks-Slauer
Production Electrician	Nathan Lesperance
Production Sound Engineer	Ethan Korvne
Props Artisan	Alex Klose
Stitcher	Grace Koehler, Leo Mroczek, Lim Park, Riley Trzeciak
Wardrobe Supervisor	Naomi Arroyo

HPR Crew	Sally Cho, Chaz Haines, Leo Larson, Sofia Mota Bento Da Silva
Lighting Crew	Sam Eads, Adrien Mathieu, Emily McLean
Projection Crew	Averie Ledger
Set/Props Crew	Peyton Baisden, Lindsay Godard, Darby Thurston
Sound Crew	Mia Howard, John Sample
Wardrobe Crew	Mea Allen, Austin Beringer, Emma Jones, Aidan Smith
Wig & Makeup Crew	Ethann Brewer, Addison Rogers

This production is sponsored with generous support from



ADVISORS

Costume Design Advisor	Sally Dolembro
Costume Technology Advisor	Maggie Hofmann
Directing Advisor	Damon Kiely, Heidi Stillman
Dramaturgy Advisor	Rachel Shtier
Lighting Design Advisor	Christine A. Binder
Projection Design Advisor	Mike Tutaj
Scenic Design Advisor	Regina Garcia
Sound Design Advisor	Toy Deiorio
Stage Management Advisor	Chris Freeburg
Theatre Technology Advisor	Jen Seleznow
Wig & Makeup Advisor	Erin Kennedy Lunsford

“Oklahoma”

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

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with The Rodgers & Hammerstein
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“Wiegala”

by Ilse Weber

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Bock GMBH, Berlin

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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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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

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

DIRECTOR'S NOTE

For Anna Willingham, who lived the story, and Warren Willingham, who taught me how to tell it.

SPECIAL THANKS

David Chack, Aurelia Clunie, Christine Freije, Benna Kessler, Damon Kiely, Stephen Kniss, Lisa Portes, Daniel Shtivelberg, and Emil Thomas.

DRAMATURGY NOTE

"The defendants have been found guilty of presenting an indecent, obscene, and immoral play."

Judge McIntyre read these words to indict the 1923 cast of Sholem Asch's *The God of Vengeance* after only a handful of months.

"They are trying to tell us that this play is dirty, immoral, obscene, and of course indecent."

A high school senior named Madeline Scotti proclaimed these words this year after Douglas Anderson School of the Arts in Jacksonville, Florida canceled its production of Paula Vogel's *Indecent*.

A century separates the *God of Vengeance* obscenity trial from this production of *Indecent*. Surely one hundred years yields social progress, enlightened mores, and the righting of wrongs. Or does it? We see the same pattern of censorship: authority figures indict content they deem inappropriate for young audiences, allegations of immorality inspire a moral panic, and artists lose opportunities to depict their own stories. These attempts at censorship tell the history of theatre.

Attempt is the keyword here. Censorship is pervasive, but it's also inherently paradoxical. Art is never so malleable as to give in to moral challenges, and calls for censorship only bring more attention to the objectionable work in question. The very existence of *Indecent*, which follows the history and controversies of Sholem Asch's *The God of Vengeance*, testifies to this phenomenon. The history of theatre is then perhaps better described as a cycle of censorship and perseverance. In one aspect, this history echoes the much longer history of Judaism. Just as theatre persisted and thrived, so did Jewish identity against thousands of years of targeted violence and vitriol. For the Yiddish-language theatre, where *The God of Vengeance* begins its journey and to which *Indecent* pays homage, the fight against censorship is just one part of a larger ongoing battle against antisemitism—Jewish artists defend their personhood when they defend their art. *Indecent*, by recounting both the struggle and passion that *The God of Vengeance* inspired, beautifully captures the intersection of theatre-making and identity preservation. Before its obscenity trial, Asch's play still aroused public scrutiny and personal attacks, but artists around the world kept producing it. From Berlin to Broadway, *The God of Vengeance* persisted even when cast reputations did not. Why put so much on the line for one play?

The answer is that theatre humanizes. Art helps us envision a better world and it is exactly this communal quality of the theatre, its invitation to embody another person's story, that makes it both so powerful and so frequently policed. For the performer, theatre is a source of dignity and agency of their own identity. At a time of rampant xenophobia and antisemitic violence, *The God of Vengeance* brought nuanced Jewish characters to the American stage. Now, in a country still plagued by the same bigotry, *Indecent* aims to do the same. Douglas Anderson School of the Arts may not have produced *Indecent*, and *The God of Vengeance* may have had its run cut short, but here, at this performance, in this theatre, we persevere.

BIOGRAPHIES

Eliana Deckner-Glick [she/her] (*Chana*) BFA4/ Acting. Eliana (aka EDG) is a Georgia Peach raised in Marietta where she discovered her love for the arts, thanks to her loving family. She began her acting training at the Cobb County Center for Excellence in the Performing Arts. Some of her favorite Theatre School credits include *The Seagull* (Masha), *Barbecue* (Barbara), and *Tall Enough* (Blue Clown). Eliana finds joy in telling Jewish stories, transforming, and singing on stage. She'd like to thank her family for being her biggest fans. Instagram: @e.d.g._

Hannah Dubner [she/her] (*Vera/Dance Captain*)

MFA1/ Acting. Originally from no-cell-phone reception, Connecticut and after a decade in NYC, Hannah is grateful to be sharing this story with the DePaul community. A few favorite credits include the title role in *Hamlet*, *Bad Jews* (Daphna), and *As You Like It* (Rosalind). Hannah is also a poet, embodiment educator, and goat lover. You can find more musings at hannahdubner.com.

Dan Haller [he/him] (*Lemml*) BFA3/ Acting. Dan is from Columbia, Illinois. His Theatre School credits include *Goosebumps The Musical* (Brian) and *Stupid F*cking Bird* (Dev). He's incredibly

BIOGRAPHIES

grateful for the opportunity to tell this story with this team of beautiful human beings.

Caleb Harbin [he/him] (*Avram*) MFA1/ Acting. Caleb is from Fresno, California. He is incredibly grateful to be making his mainstage debut in *Indecent* alongside his phenomenal cast, crew, stage management, and design/production teams. Before coming to DePaul, Caleb earned a BFA in acting from Azusa Pacific University and graduated from UCB's improv training program.

Mira Kessler [she/her] (*Halina*) MFA2/ Acting. Mira grew up speaking Yiddish in Durham, North Carolina. After graduating from Brandeis University, she moved to New York to pursue her love of acting. There she performed with The New Yiddish Rep in *The God of Vengeance* and is truly touched to come full circle and perform in *Indecent*. You may have caught Mira in Netflix's *Unorthodox* or in *Small Mouth Sounds* and *Home* at The Theatre School. She'd like to dedicate this performance to her mother, for instilling in her a love of yiddishkayt.

Zach Schnitzer [he/him] (*Mendel*) BFA3/ Acting. Zach is from Crystal, Minnesota. Past Theatre School credits include: *Goosebumps The Musical*, *Antigone*, and *Straight White Men*. He is proud to be telling this story!

Marlo Shagar [he/him] (*Otto*) MFA1/ Acting. Marlo is from Seattle, Washington, where he got his BA in drama: performance at The University of Washington. His favorite credits include *Marisol* (Lenny; The Williams Project), *Brooklyn Bridge* (Ensemble; Seattle Children's Theatre), and *Everything is Illuminated* (Alex; Book-It Repertory Theatre) where he won the Gypsy Rose Lee Award for Best Supporting Actor in a Larger Theater. Marlo is excited to start his artistic journey here in Chicago. Thank you for coming to the show!

Rebecca Willingham [she/her] (*Director*) MFA3/ Directing. Rebecca is a director and originally from Charlottesville, Virginia. Her previous Theatre School credits include *Do You Feel Anger?*, *Much Ado About Nothing*, *Pieces That Remain*, and *Lemons Lemons Lemons Lemons Lemons*. Rebecca is the artistic director and co-founder of The Sound, where she directed *Seagulls* (at Steppenwolf LookOut), *Killed a Man Joking* (with First Floor Theater), *Red Bowl at the Jeffs*, and others. She is an alumna of Emerson College, the National Theatre Institute, and the Lincoln Center Directors Lab. Upcoming: *Seagulls* at Oak Park Festival Theatre. rebeccawillingham.com

Lin Batsheva Kahn (*Choreographer*) Faculty. Kahn's choreography includes many collaborations with the DePaul School of Music such as *Nozze Di Figaro*, *Dido and Aeneas*, *The Fairy Queen*, and *A Dybbuk - or Between Two Worlds* at The Theatre School, to music by Ilya Levinson who composed music for cello in her new piece *Night Table*. Lin's MusicDance En-sem-ble has been one of eight companies selected to perform *January Thirtyfirst*, a duet

with solo violin and actor Abigail Hendricks and the dynamic *POUR*, originally created and filmed with Grammy award-winning Third Coast Percussion in the 2021 and 2022 Harvest Chicago Contemporary Dance Festivals. A Theatre School Excellence in Teaching honoree, she teaches modern dance technique, improvisation, choreography, and original academic dance courses such as Diversity in Dance: Paradigms Shifting.

Abby West [she/her] (*Scenic Designer/Paint Charge*) BFA4/ Scene Design. Abby is a Chicago-based scenic artist and designer, originally hailing from Nashville, Tennessee. Her Theatre School credits include *Tall Enough* (Scenic Designer and Charge), and *Fefu and Her Friends* (Paint Charge). In her time here at the Theatre School, she also spent a few months studying scenic art with The Royal Central School for Speech and Drama. Abby looks forward to continuing to both paint and design across the city and country post-graduation.

Avery Lauer [he/him] (*Costume Designer*) BFA4/ Costume Design. Avery is from the small town of Pleasantville, Iowa. His lead design work at The Theatre School includes *Detroit '67*, *Eurydice*, and *Do You Feel Anger?* Avery's graduating this year and he couldn't be more excited.

Aria Morris [she/her] (*Lighting Designer*) BFA4/ Lighting Design. Aria is from Las Vegas, Nevada. Her credits at The Theatre School include *Three Antarcicas* (Lighting Designer), *Come Back Little Sheba* (Lighting Designer), and *Las Wavys* (Asst. Lighting Designer). She hopes that all those she wishes to thank know who they are.

Forrest Gregor [he/him] (*Sound Designer*) BFA4/ Sound Design. Forrest is a sound designer, engineer, and composer originally from Portland, Oregon. His Theatre School design credits include *Eurydice*, *Top Girls*, *Bajo Las Estrellas*, *Peerless*, *V.I.P.*, *Barbecue*, *God of Carnage*, *Love and Information*, and *Marisol*. Other Theatre School credits include *Do You Feel Anger?* (Assoc. Designer) and *Detroit '67* (Production Sound Engineer). Additional design credits include *What the Constitution Means to Me*, *Campaigns, Inc.*, *The Chinese Lady* (TimeLine); *Andy Warhol in Iran* (Northlight); and *Tiger Style!* (Writers). Associate Credits: *Sanctuaries: A New Jazz Chamber Opera* (Third Angle New Music). Assistant credits: *Avenue Q* (Music Theatre Works); *Skates: A New Musical* (HHWTS Productions). Forrest is excited to be graduating in June, and plans to remain in the city and pursue a career as a freelance sound designer. For more, visit forrestgregor.com.

Liz Bazzoli (*Dramaturgy*) BFA3/ Dramaturgy & Dramatic Criticism. Liz is a dramaturg, as well as one of the managing co-editors of *The Grappler*, The Theatre School's student-run dramaturgy journal. Past dramaturgy credits at The Theatre School include *Everybody* and *Goosebumps The Musical*.

BIOGRAPHIES

Leah Geisler [they/she] (*Dramaturg*) BFA4/
Dramaturgy & Dramatic Criticism. Leah is a
dramaturg, archivist, writer, and editor from
Dallas, Texas. They also served as co-dramaturg
for *Vinegar Tom* this year. She is a managing
editor for *The Grappler* and co-runs the script
library. Outside of The Theatre School, Leah just
launched a public archive website for Prop Thtr.

Emily Townley [she/her] (*Dramaturg*) BFA3/
Dramaturgy & Dramatic Criticism. Emily is a
dramaturg, writer, and dad rock aficionado
originally from Ashburn, Virginia. *Indecent* will
be her third mainstage show as a dramaturg with
The Theatre School, with her two previous
credits being *Detroit '67* and *Goosebumps The
Musical*. In her spare time, she contributes to The
Theatre School's student journal, *The Grappler*,
and the sports blog, *Call to the Pen*. She is proud
to be a part of such a fantastic team of creatives
and thankful to have worked on this show.

Joshua Clewis (Stage Manager) BFA3/Stage
Management. Josh is from Cypress, Texas, and
he has worked as a stage manager, lighting
designer, and electrician at numerous
performance venues and theaters across Houston
and Chicago. His previous credits from The
Theatre School include *Good Grief* (Production
Electrician), *Goosebumps The Musical* (Stage
Manager), *Much Ado About Nothing* (Asst. Stage
Manager), *Tartuffe* (Stage Manager), *Mess Fest
Comedy Festival* (Stage Manager), *As You Like
It* (Asst. Stage Manager), and *Long Time Since
Yesterday* (Asst. Stage Manager). His upcoming
project is *The Mole Hill Stories*, where he will
serve as the production stage manager. Josh is
deeply grateful for his family, friends, roommate,
and stage management team, and he hopes that
you thoroughly enjoy the show.

Sam Hyson (Musician) Sam Hyson is a
Chicago-based musician with a passion for
international music. He performs on violin,
accordion, and other instruments, and has
studied traditional music with Chicago
immigrant musicians from Serbia, Argentina,
Ghana, Thailand, Jordan, Palestine, Egypt, Iraq,
and India. He cofounded Chicago Folklore
Ensemble, with whom he has collaborated to
produce numerous concerts, two albums of
music, and a book of immigrant stories. His
previous theater experience includes *A Christmas
Carol* (Goodman Theatre) and performing live
music for Rohina Malik's one-woman play
Unveiled (WaterTower Theatre, Dallas, TX).
samhyson.com

Charlotte Markle (Musician) Charlotte is a
Chicago-based actor, musician, dialect coach
and teacher. She has been playing violin most of
her life and received formal training at the San
Francisco Conservatory of Music Pre-College
Program. As a multidisciplinary performer,
Charlotte looks for any opportunity to combine
live theatre and music, her two favorite
mediums. Charlotte is a core company member
of Proboscis Theatre Company and an adjunct
instructor of voice and speech at the Chicago
College of Performing Arts at Roosevelt

University. Charlotte received her MFA. in acting
from The Theatre School in 2019 and is delighted
to be back in a totally new and different role!

Nora Shaffer [she/her] (*Musician*) Nora is a
freelance clarinetist and private instructor in the
Chicago area. She has had the pleasure of
performing with the Chicago Symphony
Orchestra, Chicago Philharmonic, Milwaukee
Ballet, and many other ensembles. A DePaul
University graduate, she studied with Larry
Combs and Julie DeRoche while earning a
Performer's Certificate and Masters in Music
(with distinction). She completed a B.A. at Luther
College, Decorah, Iowa, and has also studied
with Stephen Williamson, Bill Jackson, and An-
drew Stevens. Passionate about chamber music,
Nora is a founding member of the Lake Effect
Clarinet Quartet. As Vandoren artists, the quartet
concertizes and presents clinics across the Mid-
west. Lake Effect released their debut album in
2019 and will release their second album in 2023.
Nora is Adjunct Professor of Clarinet at
Concordia University Chicago, Adjunct Faculty
in Music Education at DePaul University, and
Adjunct Professor of Clarinet and Theory at
Wilbur Wright College. She maintains a private
studio in Chicago as well as a significant studio
at Naperville Central High School. Nora's
method book, *Scales and Harmonic Studies for the
Intermediate Clarinetist*, was published by EHM
Publishing in 2017. It is the first comprehensive
intermediate scale study for clarinet. Nora has
also written numerous articles on clarinet
pedagogy for scholarly publications, including
the National Association of Wind and Percussion
Instructors (NACWPI) Journal and the Illinois
Music Educators Association (ILMEA) Journal.
Visit www.norashafferclarinet.com for more
information.

Clara Schmidt [she/her] (*Asst. Costume Designer*)
BFA3/Costume Design. Clara is from Detroit,
Michigan. Her Theatre School credits include
Three Antarticas (Costume Designer), *Much Ado
About Nothing* (Asst. Wardrobe Supervisor), and
Squirrel Girl Goes to College (Asst. Costume
Designer). This one's for Lily.

Molly Sharfstein [any pronouns] (*Asst. Director*)
BFA2/Theatre Arts. Molly is from Santa Cruz,
California. Recent Theatre School credits include
Pick Up the Phone/Wired (Director), *Home*
(Dramaturg/Asst. Director), *Swear on My
Mother's Grave* (Asst. Director), *Sweat* (Stage
Manager), and acting in student labs. She also
worked as a directing intern on *Twelfth Night* at
Santa Cruz Shakespeare this past summer.

Bruno Díaz Miranda (Asst. Stage Manager)
BFA2/Stage Management. Bruno is from the
Canary Islands, Spain. Past Theatre School
credits include *Good Grief* (Stage Manager),
Eurydice (Stage Manager), *Much Ado About
Nothing* (Asst. Stage Manager), *Squirrel Girl Goes
to College* (Asst. Stage Manager). Other Credits:
Così fan tutte at DePaul Opera Theatre (Asst.
Stage Manager), *Les Contes D' Hoffmann* at Teatro
Pérez Galdós (Asst. Stage Manager). This
summer, he will be joining the Old Globe Theatre

BIOGRAPHIES

in San Diego, California as a stage management apprentice for *The Merry Wives of Windsor*. Upcoming: *The Mole Hill Stories* (Stage Manager). Bruno is a proud member of the Spanish Stage Management Association (ARE).

Alondra Vela [she/her] (*Asst. Stage Manager*) BFA1/Stage Management. Alondra is from Zapata, Texas. Her Theatre School credits include *Las Wayvs* (Asst. Stage Manager) and *Henry IV* (Production Assistant). She gained her first experiences in stage management in 17 of her high school productions, earning various awards across Texas. She is excited to share this production of *Indecent* with everyone and hopes you enjoy the show!

Nora Dellifield [she/her] (*First Hand*) BFA3/Costume Technology. Nora is from Ada, Ohio. Her recent Theatre School credits include *Las Wayvs*, *Vinegar Tom*, and *Three Antarticas* (First Hand). This past summer, she was a costume artisan at the Utah Shakespeare Festival in Cedar City, Utah.

Nathan Lesperance [he/they] (*Production Electrician*) BFA2/Lighting Design. Nate is from Skokie, Illinois. Most recently, they were the production electrician for *Las Wayvs*; lighting designer for *Eurydice* and *Pieces That Remain*; and light board operator for Mess Fest Comedy Festival, *Squirrel Girl Goes to College*, and *Much Ado About Nothing* at The Theatre School. When he is not at The Theatre School, Nate enjoys traveling, sketching, cooking, and spending time with family and friends. He hopes that you enjoy the show!

Naomi Arroyo [she/her] (*Wardrobe Supervisor*) BFA3/Costume Design. Naomi is from Fishers, Indiana. Her Theatre School credits include *Squirrel Girl Goes to College* (Asst. Wardrobe Supervisor), *Good Grief* (Costume Designer), and assistant costume shop manager. Her recent professional credits include *Cullud Wattah* at Victory Gardens (Wardrobe Supervisor), *The Notebook the Musical* at Chicago Shakespeare (Wardrobe Cover), and *The Comedy of Errors* at Chicago Shakespeare (Wardrobe Cover).

The Theatre School at DePaul University Faculty & Staff

Jason Beck Assistant Dean
 Christine Binder Chair, Design and Technical Theatre
 Dean Corrin Associate Dean
 Patrice Egleston Chair, Performance
 Martine Kei Green-Rogers Dean
 Carlos Murillo Chair, Theatre Studies
 Coya Paz Brownrigg Assoc. Dean, Curriculum & Instruction

ADMINISTRATION

Kumari Christiansen Business Operations Manager
 Emily DeBold Manager of PR & Events
 Tracee Duerson Director of Admissions
 Kemper Florin Director of Development for the Arts
 Alex Goodman Assistant Director of Development
 Azar Kazemi Student Advising Associate
 Janie Killips Executive Assistant to the Dean
 Isabella Kruger-Seiler Assistant Director of Admissions
 Joshua Maniglia Technical/Operations Manager
 David Marden Group Sales Rep/Marketing Assistant
 Mechelle Moe Director of Creative Root
 Kristin Morris Director of Marketing & Public Relations
 Jeanne Williams Associate Director of Academic Advising
 Dexter Zollicoffer Diversity Advisor

DESIGN & TECHNOLOGY

Christine Binder Head of Lighting Design
 Victoria DeLorío Head of Sound Design
 Sally Dolemo Head of Costume Design
 Chris Freeburg Interim Head of Stage Management
 Regina Garcia Head of Scene Design
 Maggie Hofmann Interim Head of Costume Technology
 Shane Kelly Head of Theatre Technology, Projection Design
 Erin Kennedy Lunsford Head of Wig & Makeup Design & Technology

Miguel Armstrong	Lana Mckinnon
Jeffrey Bauer	David Naunton
Rebecca Curl	Sully Ratke
Anthony Churchill	Birgit Rattenborg-Wise
Thomas Dixon	Michael Rourke
Ryan Emens	Jen Seleznow
Stephanie Farina	Michael Tutaj
Todd Hensley	Jessica Wardell
Ed Leahy	Joanna White
Hillary Leben	Laura Whitlock
Jeffrey Levin	Anna Wooden
Jack K. Magaw	

PERFORMANCE

Dexter Bullard Head of Graduate Acting
 Kristina Fluty Head of Movement
 Jeffrey Mills Head of BFA Acting
 Lisa Portes Head of Directing
 Phil Timberlake Head of Voice and Speech

Rob Adler	Ryan Kitley
Chris Anthony	Michelle Lopez-Rios
Flora Bare	Tara Mallen
Quenna Barrett	Aram Monisoff
Tara Betts	Kimosha Murphy
Mikael Burke	Mia Park
Deb Doetzer	Sean Parris
Patrice Egleston	Shadana Patterson
Mark Elliott	Tyrone Phillips
Marika Engelhardt	Nick Sandys Pullin
Linda Gillum	Nicole Ricciardi
Sammi Grant	Mary Schmirch
Phyllis E. Griffin	Rachel Slavick
Carolyn Hoerdemann	Janelle Snow
Lin Batsheva Kahn	Michael J. Taylor
George Keating	Toranika Washington
Lawrence Kern	Claire Yearman
Damon Kiely	

THEATRE STUDIES

Diane Claussen Head of Theatre Management
 Dean Corrin Interim Head of Theatre Arts
 Carlos Murillo Head of Playwriting
 Alan Saltzstein Head of Arts Leadership
 Liz Joynt Sandberg Head of Comedy Arts
 Rachel Sander Head of Dramaturgy

Neena Arndt	Alex Mallory
Jeff Bouthiette	Yasmin Mikhael
Coya Paz Brownrigg	Reza Mirsajadi
David Y. Chack	Mechelle Moe
Katrina Dion	Jonathan Nelson
Erica Elam	William O'Connor
Julie Ganey	Jeremy Ohringer
Sarah Hecht	Susan Pak
Kristin Idaszak	Kerry Reid
Chris Jones	Matt Randle-Bent
Jan Kallish	Maren Robinson
Azar Kazemi	Antonio Rodriguez
Dawn Kusinski	James Sherman
Alan Lubischer	Willa Taylor
Caroline Macon Fleischer	

PRODUCTION STAFF

Fredo Aguilar Production Technician
 Emily Altman Paint Shop Supervisor
 Bryan Back Lighting Supervisor
 Tim Combs Technical Director
 Dominic DiGiovanni Scene Shop Foreperson
 Max Epps Draper
 Jessie Govens Wardrobe Supervisor
 Alex Hagman Draper
 Randy Handley Costume Shop Manager
 Chris Hofmann Director of Production
 Jim Keith Theatre Assistant Technical Director
 Jen Leahy Theatre Technical Director
 Jennifer Lightfoot Wig and Makeup Supervisor
 Erin Paige-Bhamrah Sound Technologist
 Amy Peter Properties Master
 Scott Slemmons Theatre Specialist

AUDIENCE SERVICES

Bri Baiza Box Office Manager
 Bren Coombs House Manager
 Collin Jones Manager of Audience Services
 Leanna Oliveira Box Office Manager
 Calvin Roberts House Manager

THE THEATRE SCHOOL BOARD

Michael J. Faron Chair	
Sondra Healy Chair Emeritus	
Joseph Antunovich	Brian Montgomery
Jax L. Black	Marcello Navarro
Paul Chiaravalle	Vonita Reescer
Lorraine M. Evanoff	Linda Sieracki
Whitney A. Lasky	Richard Sieracki
Tamara L. Meyer	Monsignor Kenneth Velo
Irene Michaels	Tomer Yogev

PROFESSIONAL ASSOCIATES

Paula Cale Lisbe	Criss Henderson
Glenn Davis	Paul Konrad
Scott L. Ellis	Amy Pietz
Samantha Falbe	John C. Reilly
Scott Falbe	Charlayne Woodard
Zach Helm	Dennis Zacek

HONORARY BOARD MEMBERS

Merle Reskin



New drama school in DePaul expansion

Act's expansion plan that also includes a new drama school

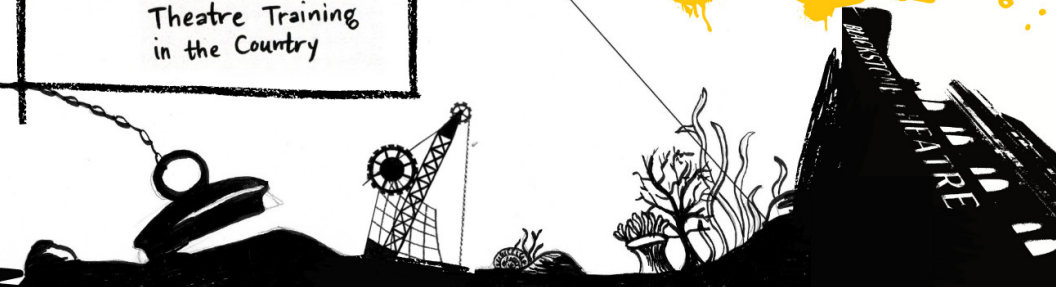
DePaul's Lincoln Park 10-year plan

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Vision Statement

The Theatre School
Provides the Best
Theatre Training
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AT DePaul University