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by Cory Machli
Directed by Brian Riddick

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Over There
by Dave Loeff
Directed by Sharon Van Etten

Major Barbara
by George Bernard Shaw
Directed by Bronislav O'Mara

15 season

machinal

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76 plays and performances for ages 4 and up

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Avril Little
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Jess Marabella
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Paul Neillis
Jeremy Oremland
Riley Payne
Dave Polato
Matt Radano
Nadia Rizet
Jeff Sacher
Justin Simonone
Anthony Sinical
Craig Smith
Sam Snowden

the UNIVERSITY OF ROCHESTER INTERNATIONAL THEATRE PROGRAM presents

machinal

by Sophie Treadwell

Directed by Mahayana Landowne
Set Design by Erik Flatmo
Costume Design by Deanna Berg
Lighting Design by Matt Frey
Sound Design by Bob Ackroyd

Episode I: To Business
Episode II: At Home
Episode III: Honeymoon
Episode IV: Maternal
Episode V: Prohibited
Episode VI: Intimate
Episode VII: Domestic
Episode VIII: The Law
Episode IX: A Machine

Production Staff

Production Stage Manager
Vesus Makonado
Assistant Stage Managers
David Klueger / Lights
Adam Litz / Sound
Amanda Gjerstor / Costumes
Arthur Goldfeder / Props
Run Crew
Efshua C.L. Aleyne, Charley Beller, Talisha L. Phaeton, Sam Snowden
Master Electrician
Jeff Monheit
Assistant Master Electrician
Mike Maskalans
Assistant Director
Jasmine Ellision

UNIVERSITY OF ROCHESTER INTERNATIONAL THEATRE PROGRAM

Artistic Director Nigel Maister
Administrator Katie Farrell
Technical Director John Githus
Wardrobe Coordinator Nadine Brooks Taylor
Box Office & Front of House Manager Gavin Chuck
Theatre Intern Dave Polato
Props Mistress Michelle Cohen
Technical Intern Jonathan Poon
Costume Interns Jenny Bartashnik & Carol Faden
Publicity Interns
Dana Camilleri, Katie Congdon, Hallie Frederick, Sarah Hammer,
Jessica Kernan-Dudley, Ian Koff, Jess Marabella & Renata Schloss
Program Information and Dramaturgy
Jasmine Ellison
Program, Poster & Graphic Design
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This production runs 1 hour and 45 minutes without intermission
Sophie Treadwell, a playwright, journalist, women's rights advocate, and novel, was born on October 3, 1885, in Stockton, California. At the age of five, her parents split up, and her father moved away to San Francisco. Treadwell remained with her mother. She attended the University of California at Berkeley from 1902 to 1906 where she participated heavily in theatre and received a Bachelor of Letters degree. Both Treadwell and her mother moved to Los Angeles in 1907. It is here that she first tried her hand at professional theatre by singing in vaudeville. Not satisfied with the performance conditions of the trade, she got a job as a feature writer and theatre critic for the San Francisco Bulletin in the summer of 1908. After receiving the opportunity to type actress Helena Modjeska's memoirs in 1908, the actress encouraged Treadwell to submit one of her plays, The Right Man, to New York producers. Thereafter she began working for the San Francisco Bulletin where she met William O. McGeehan, a well-known sports reporter and humorist. The two were married in Oakland on January 27, 1910 and remained together until his death in 1933.

Between 1912 and 1919, Treadwell had several decent opportunities in theatrical performance as well as in journalistic missions. She followed her husband to New York City in 1915; she was also sent to France for four months during World War I as a reporter and became the first accredited American female foreign war correspondent. From 1920 to 1921, during the aftermath of the Mexican Revolution, Treadwell received the exceptional opportunity to meet with Francisco "Pancho Villa", the famous Mexican revolutionary. The first female to be given such a high-profile assignment at the time, this two-day interview would become the basis for Treadwell's first Broadway play, Gringe (1922).

Another occasion for Treadwell to showcase her talent as a playwright and as an actress presented itself between her return from Mexico and 1927, when she attended the infamous trial of Ruth Snyder, a Long Island housewife who murdered her husband with the help of a lover, Judd Gray. After being convicted of the crime, Snyder was executed by electric chair in January 1928, making her the first woman in the twentieth century to be executed in New York.

This experience led Treadwell to examine the social circumstances that may have driven Snyder to commit such a horrendous crime. The result was the 1928 expressionist play, Machinal, which debuted on Broadway. The play is written in nine scenes. The titles of the scenes reflect the social expectations that help to limit a woman's station in life: "To Business," "At Home," "Honeymoon," "Maternal," "Prohibited," "Intimate," "Dormant," and "The Law."

The success of Machinal led to a rapid succession of both theatrical and journalistic projects for Treadwell. Over the next 42 years she experienced the loss of her mother and her husband, traveled to Egypt and Mexico, adopted a baby boy from Germany, and lived in Spain. Her final move was to Tuscon, Arizona in 1965, where she passed away on February 20, 1965.

Ruth Snyder was executed at Sing Sing prison, which is located in Hudson, N.Y. This prison is famous as the location of the majority of executions (primarily by electrocution) — 614 — in America up to 1950. Nearly a third of all women sentenced to death through 1972 had their cases carried out at Sing Sing. The prison house was built in the 1890s at a cost of $268,000. Sing Sing was the first prison to introduce the electric chair. This was the case until the Furer vs. Chicago case brought capital punishment to a temporary halt. Following the reinstatement of the death penalty in 1977, 149 men and 2 women have been electrocuted through 2003; twenty-three women (including Ruth Snyder) have been electrocuted in the 20th century. Nationwide, 4,549 convicted criminals were electrocuted between 1890 and 2003. It is believed that 20% of those who have been sentenced to the death penalty are wrongly convicted, which means that 122 of the 614 killed at Sing Sing may in fact have been innocent of the crimes they died for.

Up until the creation of the electric chair in 1887 by Thomas Edison, hangings were the primary means of capital punishment in the United States. Electrocuting as a legal means of execution passed in the legislature in June of 1888.
While there had been much advancement over the years in the social and political position of women in our society, it was not always the case that women were allowed the same independence and freedom of choice as their male counterparts. At the beginning of the 20th century, women began to question the conventional Victorian values and expectations placed upon them by their mothers' and grandmothers' generations, that a woman's station in life was to find a suitable husband for whom she would bear children, and provide emotional support as well as physical care.

Many women found themselves trapped by traditional conventions and expectations, and led lives that were different from those of their male counterparts. A change in family structure, as well as industrialization and technology, paved the way for more females to enter the workforce. The women of the 1920s mixed more freely with men, both socially and professionally, and began attending college with the opening of Vassar in 1865 (the first college exclusively for women). World War I encouraged women to enter the workforce as they had to fill the positions left behind by the absent men. As a result of this, many women found themselves in roles that were previously reserved for men. This included positions in industries such as manufacturing, transportation, and retail. Women also began to demand the right to vote, leading to the eventual passage of the 19th Amendment in 1920, which granted women the right to vote.

In the 1920s, the women's movement continued to grow, with women advocating for equal rights, suffrage, and access to education and employment. The feminist movement of the 1920s was not only a call for equal rights for women, but also a call for the rights of all people to be treated equally. The women's movement of the 1920s was a time of great change and progress for women in the United States.
MAHAVANA LANDOWE (Director) has directed at the Harold Clurman Theater, the Guthrie Theater, the Judson Memorial Theater, the Greenwich Street Theatre, the Public Theater, HERE, NADA, the Piano Store, PS 122, Roundabout Ensemble, Metropolitan Playhouse, Ohio Theater, and the Unicorn Museum. Regionally her work has appeared at the Portland Playhouse in Rhode Island, and the Transparent Theater in San Francisco among others. Her production of Steve Bolen's Edith & Maudie/Morncover at the DC Art Center, raised nationally. You can see her from New York University's School of the Arts and an MFA directing from the Yale School of Drama. She participated in the Playwrights Horizons Professional Directing Program, was a Visiting Fellow at the Second Stage Theater, and a directing fellow at the Drama League, and a participant in the Women's Theater Project for three years.

DEANNA BERG (Costume Designer) Theatre with Mahavana Landowen, Amy Horn and the companies of Greenwich Street Theatre & Manhattan for Measure at the Piano Store. Three Rogues & Dams at Williamstown Theatre Festival, Historical Times at the 7th St Studio Theatre, The Libertine in the US at Harthorn Theatre, Barked Dog at the St. Mark's Cube with Mr. at Aslington Theatre. Co-Dancing with Barten Yarn at Front Street Theatre Co-Dancing with Barten Yarn at Front Street Theatre Co-Dancing with Barten Yarn at Front Street Theatre Co-Dancing with Barten Yarn at Front Street Theatre CO-Dancing with Barten Yarn at Front Street Theatre.

This production was made possible through the combined efforts of Plays in Production (ENG 294), Technical Theatre (ENG 170) and Advanced Technical Theatre (ENG 279)


Michael Borden and Anthony Siniscal

Robert Akroyd (Sound Designer) comes from Boston where he graduated from the Berklee College of Music. He has extensive experience in music production, lighting design, and sound reinforcement. He is currently involved in multimedia development and presentation at the Harvard Graduate School of Education.

ERIK FLAMMO (Set Designer) is a freelance set designer based in New York City. His recent productions include the world premier of Julia Jordan's Why We Swim at the Ontological Theatre, the New York premier of Brooke Berman's Smashing and the world premier of Anne Washburn's Apparition. Other credits include Paris Commune with The Civilians and Spring Awakening with The Prospect Theater Company, which won a 2002 OOB award. Formerly an architect, Mr. Flammo is currently designing a waiting room at New York's Mt. Sinai Hospital as part of a non-profit showcase competition of New York designers. Mr. Flammo teaches set design at Barnard College. He holds a BA in Architecture from Columbia University and an MFA in Design from the Yale School of Drama.

Sally Goers Fox
Tom Frey
Jacquy Cady
Mike Maskalans
Rob Mygatt
Dave Polato
Michael Pollock

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