

***Upcoming School of Drama Productions:***

**AUTUMN**

**Fen**

*Nov. 7-18, Hutchinson Hall rm. 201*

**Sleep Deprivation Chamber**

*Dec. 5-16, The Playhouse Theatre*

**WINTER**

**The Importance of Being Earnest**

*Jan. 30-Feb. 10, Meany Studio Theatre*

**10-Minute Play Festival**

*Feb. 3-24, The Penthouse Theatre*

**Radium Girls**

*Mar. 6-17, The Playhouse Theatre*

**SPRING**

**Thornton Wilder One-Acts**

*Apr. 17-28, The Penthouse Theatre*

**Enrico IV**

*May 1-12, The Playhouse Theatre*

**Marisol**

*May 2-12, Ethnic Cultural Theatre*

**The Phantom Lady**

*May 29-June 9, The Playhouse Theatre*

**UW Arts Tickets Office (206) 543-4880**



See the new graduating class of PATP actors in their original one-person shows.

**December 10, 2pm & 7pm**

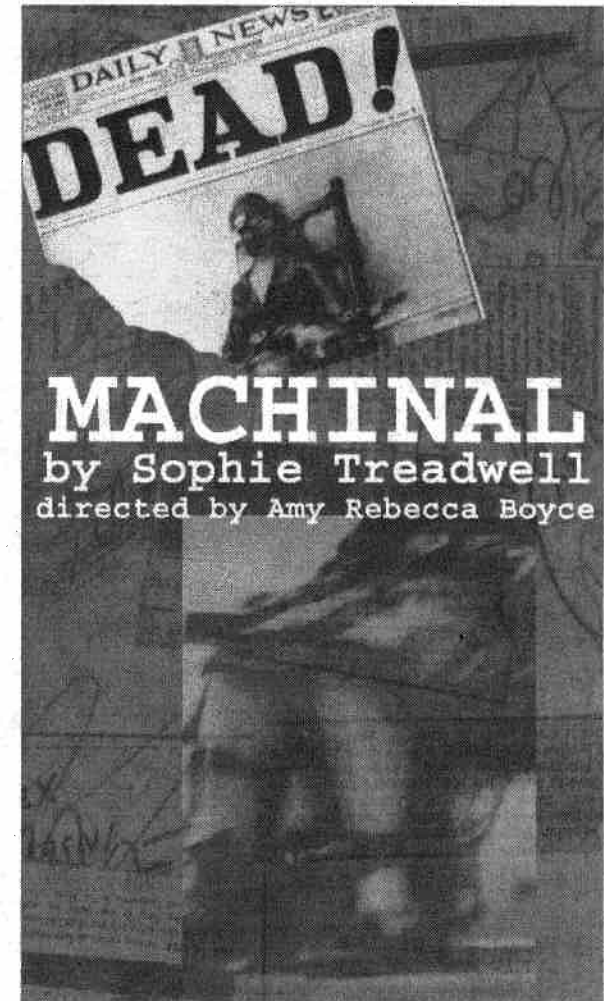
**December 11, 2pm & 7pm**

@ Ethnic Cultural Center  
40<sup>th</sup> Street & Brooklyn Avenue N.E.

*Donations accepted*



**SOLO  
SHOWS**



The Penthouse Theatre  
November 14 – 25, 2001  
62<sup>nd</sup> Season  
426<sup>th</sup> Production

## Directors Notes

The word, “machinal,” is French, meaning mechanical, automatic, or routine. The Young Woman in the play is, in Treadwell’s words, “ready, eager for life, for love...but deadened, squeezed, crushed by the machinelike quality of the life surrounding.”

*Machinal* debuted on Broadway in 1928. A full ten years before he immortalized the words “Frankly, my dear, I don’t give a damn,” a young man named Clark Gable co-starred as the Lover. Prohibition was in full swing and it had been less than twenty years since American women had received the right to vote in this country.

Over seventy years separate us from the first production of *Machinal*, but somehow the play still seems as fresh today as in 1928. This is partly because our dependence on technology has grown exponentially since then. It is also because we have in recent years, as we’ve watched high schools been ripped apart by gunfire and now, more recently, on September 11<sup>th</sup>, been made all too aware of just how easily our normal routines can be shattered by acts of unbelievable violence.

I am struck by a report I read of a businessman who had run from the collapsing WTC. A policeman stopped him and told him, “You’re in a state of shock. You’ll snap out of it.” The man responded, “I don’t want to snap out of it. I’ve never been more cognizant.” Sophie Treadwell’s *Machinal* dares us to explore the opportunity for connecting with one another when our rote and automatic behaviors are shaken, and gives us the opportunity to explore whether making that connection may actually prevent the kind of violence that erupts when powerlessness and hopelessness meet.

## Biography of the Author

Sophie Treadwell’s life thwarted the expectations of her time. As both a prolific playwright (*Machinal* is the best known of her over 40 plays) and journalist, Treadwell was a relentless advocate for the rights of women and artists. Following the course of literary peers like Hemingway, she became one of the first female foreign correspondents. As a journalist, she gained renown for a series of investigative articles on homeless women and her exclusive interview with Pancho Villa. Treadwell died in 1970.

## Recommended Reading

**New York Noir, Crime Photos from the Daily News Archive.** William Hannigan (editor) and Luc Sante (introduction), Rizzoli International Publications. Inc. 1999

**A Tree Grows in Brooklyn.** Betty Smith, Perennial Classics, 1998

**Feminism and Theatre.** Sue-Ellen Case, Methuen, 1988

## School of Drama

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Sarah Nash Gates

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#### Lecturers

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Robert Hobbs, Paul Hostetler, Glenn  
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Ross\*, Geraldine Siks, Jack Sydow,  
Aurora Valentinetti, Jack Wolcott

\*Deceased

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Joanne Tall, *secretary*  
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General Manager*  
Rebecca Traber, *office assistant*  
Alan Weldin, *scene shop manager*



The School of Drama is proud to be a member of Theatre Puget Sound.

# **Machinal**

**By Sophie Treadwell**

**DIRECTOR** Amy Rebecca Boyce  
**SET DESIGN** Ann Bartek & Jennifer Zeyl  
**COSTUME DESIGN** Carrie A. Whitney  
**LIGHTING DESIGN** Brian P. Healy  
**SOUND DESIGNER** Amy Rebecca Boyce  
**STAGE MANAGER** Brandon Jepson  
**TECHNICAL DIRECTOR** Jerry Collum

## **CREW**

**ASSISTANT STAGE**  
**MANAGER** Rylan Leese  
**MASTER ELECTRICIAN** Rich Leibfried  
**COSTUME DESIGN**  
**ASSISTANTS** Rhiannon Tangi, Lisa  
 McArdle, Wendy Wheeler  
**HOUSE MANAGEMENT** Nicole Baja-Appleby, Shane  
 Walter  
**PRODUCTION OFFICE** Mark Zufelt, Adam Koplan

**SET CONSTRUCTION CREW**  
 Students from the Drama 313 class

**COSTUME CONSTRUCTION CREW**  
 Students from the Drama 211 & 291 classes

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 Kristin Alcala, Rachel Brantley, Mary Cannon, Kathleen Clevenger,  
 Jeff Cowart, Dawn Desimone, Kelly Hughes, Dresden Leebron, Eimi  
 Nagai, Sonny Rosenthal

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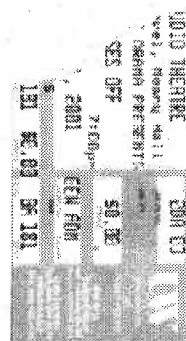
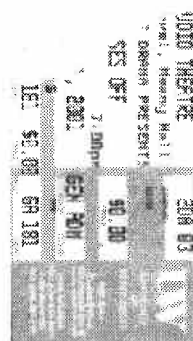
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## CAST

In Order of Appearance

Telephone Girl, Second Nurse, Reporter	Kate Holte
Filing Clerk, Bellhop, Young Couple Man, Bailiff, Guard	Brendan Weinhold
Adding Clerk, Man, Defense Lawyer, Priest	Lathrop Walker
Stenographer, Mother, Waiter	Stephanie Albornoz
Husband	Dean Wilson
Young Woman	Kyra Himmelbaum *
Nurse, Young Couple Woman, Girl, Clerk, Barber	Courtney Esser
Young Doctor, Boy, Reporter	David Morris
Doctor, Second Man, Judge, Jailer	Sam Wilson
Lover, Prosecuting Attorney, Guard	Jonathan Martin

*\* Member of the Professional Actor Training Program*

**There will be one fifteen minute intermission**

**Produced by special arrangement with The Roman Catholic  
Church of the Diocese of Tucson.**