

UMD THEATRE  
19-20  
SEASON



# Machinal

By Sophie Treadwell

UMD  
DEPARTMENT OF THEATRE  
UNIVERSITY OF MINNESOTA DULUTH  
Driven to Discover

March 5-22, 2020 | [tickets.umn.edu](https://tickets.umn.edu) | 218.726.8561

## **UMD DEPARTMENT OF THEATRE**

The Department of Theatre identifies four distinct areas that are central to our mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment and appreciation of theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resources in northeastern Minnesota for anyone desiring information about theatre and dance.

The faculty and professional staff of the Department of Theatre are committed to demanding standards of performance in the classroom and in artistic endeavors.

## **THE DEPARTMENT OF THEATRE FACULTY, PROFESSIONAL AND ADMINISTRATIVE STAFF**

**Mark Harvey** Department Head  
**Mary Jo Aubin** Principal Admin Specialist  
**Ann Aiko Bergeron** Dance, Acting/Directing  
**Lendley C. Black** Chancellor, UMD  
**Scott Boyle** Technical Director  
**Jon Brophy** Lighting/Sound  
**Patricia Dennis** Associate Professor Emerita  
**Sean Dumm** Assistant Technical Director  
**Kelly Grussendorf** Acting, Dance  
**Mark Harvey** Lighting, Sound, Stage Mgmt.  
**Tom Isbell** Acting  
**Thomas Jacobsen** Voice  
**Rebecca Katz Harwood** Dance, Musical Theatre  
**Keara Lavandowska** Stagecraft  
**Beth Matson** Executive Admin Specialist  
**William Payne** Directing, Acting  
**Curtis Phillips** Scenic Design  
**Laura Piotrowski** Costume Shop Supervisor  
**Caitlin Quinn** Costume Design/Makeup  
**Alice Shafer** Costume Construction  
**Jenna Soleo-Shanks** Theatre History  
**Mark Stanfield** Film Studies  
**Kate Ufema** Voice & Speech, Musical Theatre  
**LilaAnn Coates White** Dance



# UMD THEATRE

Presents

## Machinal

by

Sophie Treadwell

### Cast

**YOUNG WOMAN**.....Madison Lang  
**MOTHER**.....Anna Matthes  
**FIRST MAN**.....Eukariah Tabaka  
**HUSBAND**.....Ian Wallin  
**ENSEMBLE**.....Mikela Anderson, Billy Booth, Laura  
Carlson, Deryck Hak, Ryan Horrocks, Samuel Keran, Mackenzie  
Krueger, Emily Mattingly, Rianna Ryan, Zachary Benfield Sain,  
Maddie Schafer, Leah Walk, Nicholas Wright

*"Machinal is presented through special arrangement  
with The Roman Catholic Church Diocese of Tucson."*

There will be a 15 minute intermission.

*The videotaping or other video or audio recording of this  
production is strictly prohibited.*

# Creative Team

<b>Director</b> .....	William Payne
<b>Assistant Director</b> .....	Katie Keller
<b>Scenic Designer</b> .....	Stella Vatnsdal
<b>Costume/Makeup Designer</b> .....	Kaitlyn Mathiowetz
<b>Lighting Designer</b> .....	Drew Check
<b>Sound Designer</b> .....	Chris Harwood
<b>Properties Coordinator</b> .....	Emily Crawford
<b>Fight Captain</b> .....	Deryck Hak
<b>Dramaturgs</b> .....	Tori Stacken, Naomi Leedahl
<b>Technical Director</b> .....	Scott Boyle
<b>Stage Manager</b> .....	Emma Loney
<b>Assistant Stage Manager</b> .....	Nelson Wennberg

# Production Crew

<b>Staff Assistant Technical Director</b> .....	Sean Dumm
<b>Technical Director Faculty Advisor</b> .....	Scott Boyle
<b>Paint Charge</b> .....	Stella Vatnsdal
<b>Scenery / Props Construction Crew</b> .....	Alex Adbelwahed, Mikela Anderson, Emily Bolles, Camryn Buelow, Abi Carlson, Laura Carlson, Katherine Cherro, Emily Chittenden, Sheridan Cornett, Kathryn Cornish*, Emily Crawford*, Walter Eakman, Brendan Finn, Trevor Hendrix, Andrew Hienz*, Ryan Horrocks, Alexa Hosch*, Macy Judd, Katie Keller, Jennifer Kroon-Nelson, Mackenzie Krueger, Matthew Lamers, Madison Lang, Jake Liedler, Audrey Lokken, Mia Martinez, Kaitlyn Mathiowetz, Rhea Nair, Miranda Neuhaus, Andrew Norfolk, Mikayla Payne, Zac Pollitt, Elizabeth Schultz, Zachariah Sterner, Becca Stockhaus*, Patrick Timmons, Leah Walk, Nelson Wennberg, Bethany Westerberg.
<b>Stagecraft Practicum Instructor</b> .....	Keara Lavandowska



**Shift Crew**..... Johanna Unden

**Scenic Design Faculty Advisor**..... Curtis Phillips

**Costume Construction Crew**.....Mikela Anderson\*, Tascha Balsaitis\*, Austin Becker, Jessica Bennett, Katherine Cherro, Deryck Hak, Ryan Horrocks, Rachel Johnson, Katie Kampfenkel, Alexa Kromrey\*, Matthew Lamers, Kaitlyn Mathiowetz, Lilianna Micola, Rhea Nair, Casper Pichotta\*, Madeline Schafer\*, Jack Senske, Zachariah Sterner, Eukariah Tabaka, Delaney Tatarka, Benjamin Valerius, Nicholas Wright

**Costume Shop Supervisor**..... Laura Piotrowski

**Costume Practicum Faculty**..... Alice Shafer

**Costume Wardrobe Crew**.....Jeannie Hurley, Gabrielle Scott, Emily Westcot

**Makeup & Hair Crew**.....Madelyn Nave, Eric Romero

**Costume/Makeup Design Faculty Advisor**..... Caitlin Quinn

**Lighting Programmer**.....Michaela Lochen

**Light Board Operator**.....Miranda Neuhaus

**Sound Board Operator**.....Trevor Hendrix

**Light & Sound Crew**..... Harrison Bjorback, Emily Crawford, Ben Glisczinski, Jenessa Iverson, Audrey Lokken, Emma Loney, Daylen Moore, Casper Pichotta, Daysha Ramsey, Zach Sain, Jack Staley, Eukariah Tabaka, Stella Vatnsdal, Bethany Westerberg

**Lighting / Sound Faculty Advisor**..... Jon Brophy

**Front of House / Box Office Manager**..... RaeAnn Jones

**Front of House Team\***: Molly Arbuckle, Megan Boysen, Alexandra Bunker, Hawi Dinsa, Kaylee Hechtel, Nora Lahm, Phang Lee, Madyson Miller, Thomas Miller, Tania Nidang, Jacob Nelson, Emily Olson, Lucy Osafo, Mary Parsatoon, Grace Raasch, Ashley Rodvik, Madeline Schafer, Hunter Steinke, Simon Yang, Andrella Zuelke

\* UMD Theatre is proud to acknowledge our paid student staff.

## Acknowledgments

Lisa Fitzpatrick and the Viz Lab

UMD Office of Disability Resources provides American Sign Language interpreters.

# Guest Sound Designer

## Chris Harwood



Chris Harwood was the sound designer for the UMD Department of Theatre's 2019 production of *Love's Labor's Lost* and the 2017 production of *Noises Off*. He earned a BA in Music from Macalester College in 1993, and an MA in Musicology from Columbia University in 2004. From 1993 to 1996 he was the music coordinator for *A Prairie Home Companion with Garrison Keillor*. He has worked in music production for many musicals and concerts in New York and has been a musician, actor, audio engineer, music arranger, and record producer. Chris is currently the production director and the program director for 103.3 KUMD Duluth Public Radio.

## Music

"Nobody's Sweetheart" by Gus Kahn & Ernie Erdman/Billy Meyers & Elmer Schoebel. Performed by Red Nichols & His Five Pennies.

"Home, Sweet Home" by John Howard Payne/Henry Bishop. Performed by Joe "Fingers" Carr (Lou Busch).

"The Wedding of the Painted Doll" by Arthur Freed/Nacio Herb Brown. Performed by Earl Burtnett and His Biltmore Hotel Orchestra.

"Too Late" by Sam M. Lewis/Joe Young. Performed by Earl Burtnett and His Biltmore Hotel Orchestra.

"No, No, Nora" by Gus Kahn/Ted Fiorito & Ernie Erdman.

"Cielito Lindo" by Quirino Mendoza y Cortés

"Low Down Death Right Easy" by Dock Reed. Performed by Dock Reed.



# Assistant Director's Note

Katie Keller

Sophie Treadwell begins this play by telling the reader the Plot, the Plan, and the Hope. In the spirit of that introduction, I would like to share these with you as well. Treadwell's Hope is that the play will have "style" but be interesting. Her Plan is to show nine scenes, or "episodes", in Young Woman's life that show her struggle to find her place and peace. The Plot (spoilers!) "is the story of a woman who murders her husband-- an ordinary young woman, *any woman*." (emphasis mine) The first time I read this play, that didn't make sense to me. Expressionism inherently involves the warping of experiences to better portray the inner mind. Nothing about that seemed ordinary to me. Understanding this play, for me, meant understanding that line.

Young Woman lives in a different time and place than we do, but her story is universal by design. I've been hearing echoes of this play for the last year: in the news, in my friends' and family's mouths, and even in my own head. Every woman I know has stories like Young Woman. I've heard many more since starting this process. I've learned so much about myself by getting to know Young Woman. Her story is many people's story, including mine. The details and specifics are different, but the feelings and the portrayal of the inner mind that this play strives to capture is the same. If you don't have a story like hers, listen to someone who does. You won't have a hard time finding them. I urge you to try and see yourself or the people around you in Young Woman. Try to understand why she makes the decisions she does. If we've done our jobs, you will.

In talking throughout this process about empathy for others' experiences, it's become clearer to me that it's so easy to only connect with the people who are like us, whether it be on social media or in the activities we participate in. Due to personalized digital experiences where we are recommended things based on what we already have interests in, homogeneous groups are becoming less and less difficult to create and maintain. Because of this, it's just as important as ever to be connected and empathetic to those around us who we perceive as different. It can be scary, but like Marie Curie, who died six years after this play was published, said: "Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less." In a time when we all seem to focus on our differences, I've made it my goal to try to intentionally ask and understand instead of avoiding and assuming. I hope that you will do the same in this theater now and in the world forever after.



# Dramaturg's Note

Tori Stacken

"I feel as though I were drowning."

- *Young Woman*

*Machinal* isn't for everyone, and there are many scenes that are difficult to watch. It includes racial slurs, derogatory actions towards women and minorities, and implied sexual abuse. These are all troubling things that might cause you to feel nervous and anxious. In addition, this production uses loud noises, flashing lights, and haze. You will be disoriented, much like the *Young Woman*.

Generalized Anxiety Disorder (GAD) and Panic Disorders (PD) affect over six million people in the United States alone. And women are two times more likely than men to experience these symptoms. Panic and anxiety attacks are debilitating. No matter how many gasps you take, you just can't seem to get enough air. You're stuck there, slowly suffocating, drowning under the waves of your own thoughts. Cutting through the thoughts and screaming voices in your head, you hear your heart pounding in your chest, a rhythmic drumming to accompany the terror and dread consuming you. You feel pain, and at its most severe point, you're almost convinced it's a heart attack. Sometimes you know it's coming, and you're able to remove yourself from the situation and try to regain control. Other times it comes out of nowhere, and the shock of it only intensifies the situation.

But an anxiety attack doesn't stop there. Once you've calmed down enough, the guilt and shame set in. You're so embarrassed and exhausted from fighting with yourself that getting out of bed seems impossible. You manage to get up again because the only thing worse than *thinking* you're going to disappoint someone is actually disappointing them. Throughout *Machinal*, the main character — *Young Woman* — experiences several of these attacks. Sophie Treadwell — the playwright — crafts these scenes with the excruciating accuracy of someone who has experienced such anxiety herself. Treadwell was institutionalized several times in her life for what was only described as a "nervous condition." Oftentimes those who suffer from GAD and PD are, in fact, terrified of failure, of disappointing those who rely on them. Sophie Treadwell, like the *Young Woman*, was balancing that while trying to adhere to the social model of an ideal woman in the 1920s.

In the 1920s a woman was expected to be modest, but not prudish, attractive without being sexy. In the workforce, she had to be successful without being powerful. At home, she was expected to be submissive to her husband and to raise a family whether she wanted to or not. These paradoxes form a line that is not easy to tread well, and the fear of disappointing others can be paralyzing. Similarly, today, women are expected to be thin, but not too thin; curvy, but not fat. They are told to act "ladylike," but the exact parameters of the term vary from person to person. They are supposed to settle down and have a family and take care of everyone around them, and they have to do it to match the conflicting standards of their critics. It's no wonder that women are so much more likely to experience anxiety and panic disorders when they are under such heavy scrutiny.



In this astoundingly poignant play, Treadwell creates an intense and timeless feeling of anxiety not just in her characters but in her audience. In our production we want you to experience and to understand the discomfort and fear that permeates the Young Woman's life. Connecting Treadwell's world to ours, this production attempts to show that panic thrives in areas of inequality, affecting and infecting our everyday lives.

## Dramaturg's Note

Naomi Leedah

Sophie Treadwell wrote *Machinal* in 1928 in a world that refused to recognize women's free will, a world in which women were denied control of their bodies by institutions that characterized females as inherently inferior, a world that — in some places — still exists today. In the 1920s, women made up for these so-called insufficiencies by fulfilling the service-oriented expectations of marriage and motherhood. Today such limitations may seem irrelevant in a culture that no longer considers self-fulfillment to be selfish, yet we throw around expressions like “You can't pour from an empty cup,” and there is still evidence that service to, or the care of others is a strictly female, and often unrequited, responsibility. Treadwell's play offers a portrait of a woman who suffers from such social expectations, which are as relevant in 2020 as they were nearly 100 years ago.

With the upsurge of millennial values such as “self-care”, the idea that one cannot give what they do not already have has gained a near-casual popularity. But this idea is in direct conflict with the premise of patriarchy, which depends on women committing themselves to the needs of their families, and defines female value by their ability to sacrifice their needs for those of others. In the play, we see Treadwell's protagonist, Young Woman, receiving little to none of the care she is expected to give. The very idea of a woman pursuing something for herself was viewed as selfish. Sophie Treadwell — drawing from her personal experience as a mother, wife, daughter, and lover, as well as a reporter analyzing such social dynamics — shows us a Young Woman who takes the opportunity to make choices for herself, to momentarily quiet society's bellowing expectation of selflessness, of serving her husband's purpose, and to experience fulfillment - love, rest, and peace.

While Young Woman's actions cannot be pardoned, the repercussions she faces force us to recognize the patriarchy as a machine — a suffocating barrage of reverberating responsibility to others, and the systematic drowning of a responsibility to oneself. The play asks us to cut through the mechanical calamity and to hear her calls for “Somebody!” — *anybody* — to pass her the pitcher, and let her drink.

# Collaborative Artists *(in alphabetical order)*

**Mikela Anderson**

*Ensemble*  
Sophomore  
BFA Acting  
Twin Cities, MN

**Billy Booth**

*Ensemble*  
Sophomore  
BA Cultural  
Entrepreneurship  
Shoreview, MN

**Laura Carlson**

*Ensemble*  
Sophomore  
BFA Musical Theatre  
St Cloud, MN

**Drew Check**

Lighting Designer  
Sophomore  
BFA Lighting Design  
Crystal, MN

**Emily Crawford**

Props Coordinator  
Junior  
BA Theatre  
Minnetonka, MN

**Deryck Hak**

*Ensemble*,  
Fight Captain  
Junior  
BFA Acting  
Carver, MN

**Ryan Horrocks**

*Ensemble*  
Sophomore  
BFA Acting  
Burnsville, MN

**Katie Keller**

Assistant Director  
Senior  
BA Theatre, BA  
English Literature  
Clear Lake, WI

**Samuel Keran**

*Ensemble*  
Junior  
BFA Acting, BFA  
Technical Theatre  
Inver Grove Heights, MN

**Mackenzie  
Krueger**

*Ensemble*  
Junior  
BFA Musical Theatre  
Sartell, MN

**Madison Lang**

*Young Woman*  
Senior  
BA Theatre  
Eden Prairie, MN

**Naomi Leedah**

Asst. Dramaturg  
Sophomore  
BA Interdisciplinary  
Studies  
Starbuck, MN





**Emma Loney**  
Stage Manager  
Sophomore  
BFA Stage  
Management  
Highland, CA



**Kaitlyn  
Mathiowetz**  
Costume/Makeup  
Designer  
Sophomore  
BFA Costume Design  
Granite Falls, MN



**Anna Matthes**  
*Mother*  
Senior  
BFA Musical Theatre  
Mounds View, MN



**Emily Mattingly**  
*Ensemble*  
Junior  
BA Theatre, BFA  
Graphic Design  
Elk River, MN



**Rianna Ryan**  
*Ensemble*  
Sophomore  
BA Theatre  
Mabel, MN



**Zachary  
Benfield Sain**  
*Ensemble*  
Junior  
BA Theatre  
St. Paul, MN



**Maddie Schafer**  
*Ensemble*  
Sophomore  
BFA Musical Theatre  
St. Louis Park, MN



**Tori Stacken**  
Dramaturg  
Junior  
BASc Communication  
Sciences and Disorders  
Cologne, MN



**Eukariah Tabaka**  
*First Man*  
Senior  
BFA Acting  
Marshall, MN



**Stella Vatnsdal**  
Scenic Designer  
Junior  
BFA Scenic Design,  
BFA Costume Design  
Roseau, MN



**Leah Walk**  
*Ensemble*  
Senior  
BFA Acting  
Minneapolis, MN



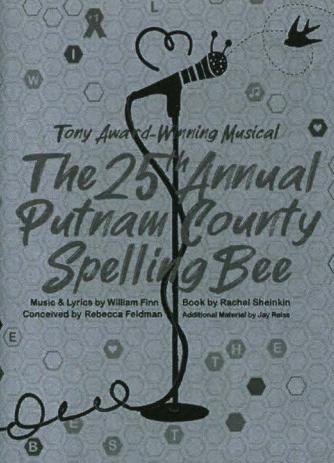
**Ian Wallin**  
*Husband*  
Junior  
BFA Acting  
Silver Creek, MN



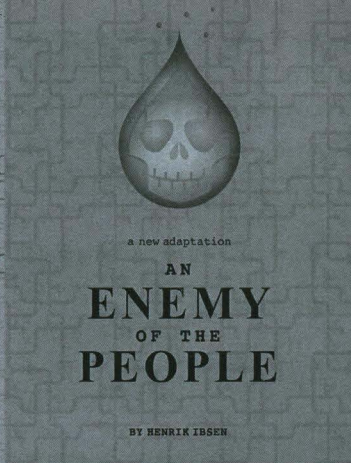
**Nelson Wennberg**  
Asst. Stage Manager  
Freshman  
BA Theatre  
Duluth, MN



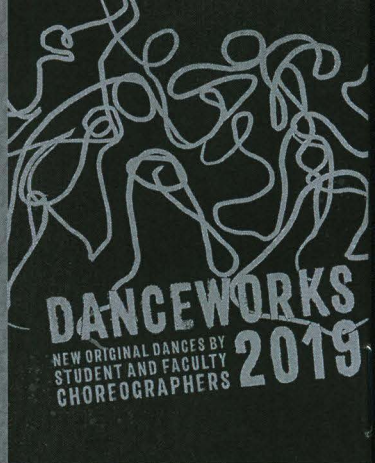
**Nicholas Wright**  
*Ensemble*  
Sophomore  
BFA Musical Theatre  
Abilene, KS



October 3–12



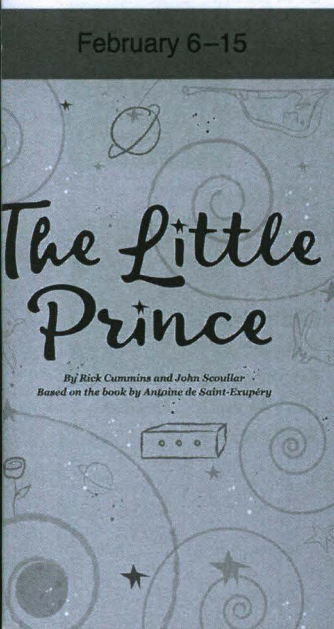
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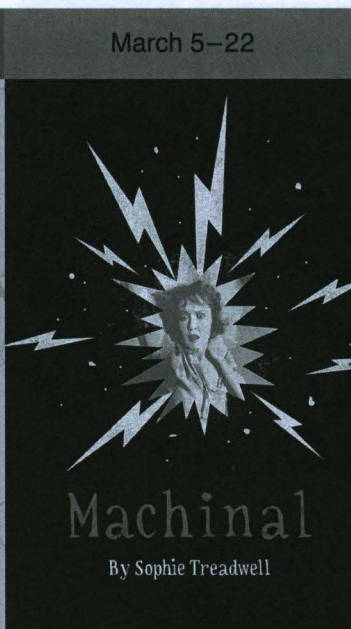
December 5–8

**UMD THEATRE**  
**19–20 SEASON**

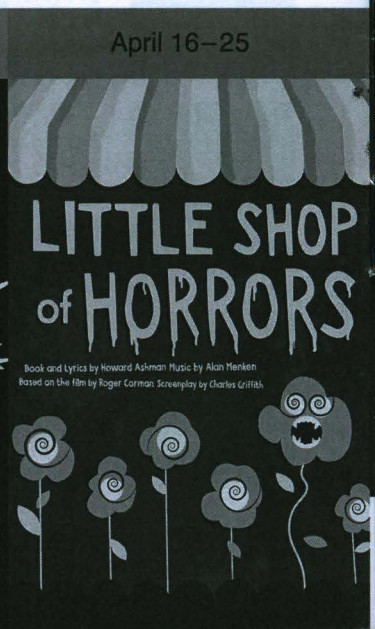
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February 6–15



March 5–22



April 16–25