



MarymountManhattan

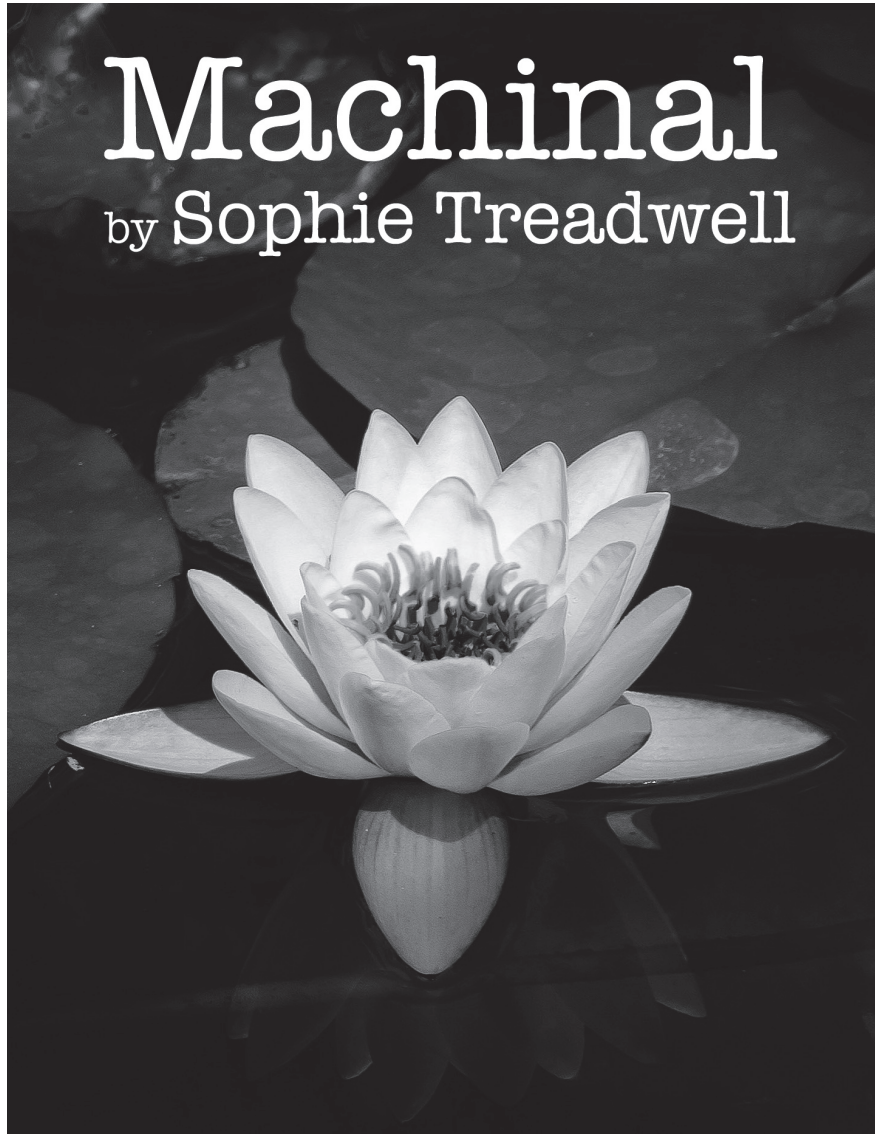
Theatre Production Workshop presents

Machinal

by Sophie Treadwell

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by Sophie Treadwell



Direction by Ellen Orenstein

Choreography by Haila Strauss

Scenic Design by Robert Dutiel

Costume Design by Allie Treacy

Lighting Design by Phil Monat

Sound Design by Toby Algya

Projection Design by Rocco DiSanti

Properties Design by Anna Demenkoff

Production Stage Management by Julie Hoffmann

October 12-14, 2017 at 8PM

October 14-15, 2017 at 2PM

There will be one 15 minute intermission.

Machinal is presented through special arrangement with
The Roman Catholic Church Diocese of Tuscon.



Theresa Lang Theatre
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



CAST

Mother.....	Joyce Alayon
Ensemble.....	Makyrá Alexander
Ensemble.....	Jake Banasiewicz
Ensemble.....	Alex Burnette
Ensemble.....	Eric Cheung
Husband.....	Lucien F. Coppola IV
Ensemble.....	Maggie Flaughner
Young Woman.....	Alexandra Marie Fortin
Ensemble.....	Samantha Goldman
Ensemble.....	Benjamin Hull
Lover.....	Alex Jones
Ensemble.....	Bradley Lewis
Ensemble.....	Mitchell Lippitt
Ensemble.....	Lainey McCabe-Plenge
Ensemble.....	Heather Olsen
Ensemble.....	Krosby J. Roza
Ensemble.....	Ean Schultz
Ensemble.....	Sarah Sinizer-Hopkins
Ensemble.....	Bryce Valle
Ensemble.....	Claire Vaucher
Ensemble.....	Victoria A. Villier
Ensemble.....	Matthew Zimmerman

Machinal takes place in New York City in 1928.

Special Thanks

David Bullard and the Metropolitan Opera, Mary Brown, Carol Jackson, Paul Ciraulo, Richard Sheldon, Jacqueline Noel, Wayne Santucci, Maria Marzano, Pete Romain, Richard Formosa, Cherilynn Lopez, Randall Smith, James Cambria, Anthony Hoti, Mike Emmons, MMC Facilities/Maintenance Staff, MMC Security Staff.

We wish to thank the TDF Costume Collection for its assistance in this production.

Production Staff

Technical Director: Robert Dutiel

Production Coordinator: Jacqueline Turbay

Costume Supervisor: Karen Kinsley

Voice & Speech Coach: Jeff Morrison

Movement Coach: Haila Strauss

Fight Choreographer: Dan O'Driscoll

Electrics Supervisor: Mijo Fletcher

Assistant Directors: Colleen Bowes, Coleman Clark, Kristen Kelly

Assistant Scenic Designer: Nickie Dubick

Assistant Costume Designer: Anna Maria Hoyos-Espada

Assistant Lighting Designer: John Tees

Assistant Properties Designer: Alyssa Tryon

Assistant Technical Director: Nate Hamm

Assistant Stage Managers: Sean Leehan, Madeline Rosaler

Master Electrician: Beau Lettieri

Light Board Operator: Max Stroehrer

Sound Operator: Jeremy Kovac

Deck Crew: Emma DesRoches, Vanessa Johnson, Mattie Kelly, Henry Mason

Costume Shop Supervisor: Damaris Cruz

Wig Supervisor: Faith Porter

Makeup and Wig Coordinator: Cierra Potter

Wardrobe Crew: Casey Gerber, Hailee Halprin, Caroline McQuaig, Madison Musgrove, Tyler Vantassel

Costume Assistants: Ivy Swinski, Allie Treacy

Scenic Carpenter: Ana Dratz

Technical Assistants: Paxton DeForest, Ariana Finamore, Troy Lingelbach, Katie McCoy, Emma Percy, Peter O'Sullivan

Properties Artisans/Shoppers: Joseph Iannitelli, Luisa Restrepo, Kiara Mendez Rodriguez, Muguet Toro

Carpenters: Alani Alexander, Adam Bachir, Ethan Barker, Pedro Cabrena, Eric Cheung, Michael Cordova, Ryan DeFranco, Nickie Dubick, David Epstein, Alexander Knoll, Jackie Kraft, Steven Lu, Mia Massaro, Grace McLary, Emma Nardi, Marcia Vidal Nolte, Natalie Occhino, Derek Walsh, Can Yasar

Electricians: Subin Ahn, Nick Bradshaw, Alora Eisen, Haley Glickman, Ronell Hurt, Max Lamadrid, Tristan Land, Allison Lehman, Liz Matter, Nicole Morales, Jacob Sachs, Julie Ullmann, Patrick Zanetti

Painters: Skylar Jean, Christina Payson, Donnie Rotuno, Courtney Ross

Costume Construction Crew: Melody Walker, Sabrinna Fabi, Ariana Finamore, Angelo Sagnelli

Production Assistant: Brooke Harbaugh

Production Art/Program Design: Matthew J. Land

Theatre Staff Supervisors: Brooke Harbaugh, Matthew J. Land

Production Photography: Gerry Goodstein

Production Videography: Alex Pearlman

Front of House Staff: Emma Alani, Nickie Dubick, Fara Faidzan, TaDarius Hall, Andie Lerner, Katie McCoy, Ima Otto-During, Emma Percy, Sydney Soucy, Ivy Swinski, Emilee Wermenchuk, Michaela Williams

About the Play

The 1920s breathed new energy into the cultural and social norms that had defined previous decades. Americans now had greater access to travel and corporations were able to advertise directly in homes thanks to the radio, advancements that revitalized American consumerism and the economy. Ideas about gender roles were also changing; women had gained the right to vote in August 1920 and more women than ever before held jobs as stenographers, teachers, secretaries, telephone operators, nurses, and social workers. Although these changes were not embraced by everyone, the expectation that women were to stay out of public life was no longer the status quo. The “New Woman” of the 1920s enjoyed alcohol and cigarettes if she pleased. She dressed in clothing that was looser and more revealing than in previous decades, and she was often well educated.

During this same period, expressionism was gaining popularity in the world of poetry, the visual arts, and theater. Rather than depicting people or events exactly as they happened in life, expressionism aimed to represent internal feelings and ideas directly. It was no longer enough to only see or hear what happened, artists were trying to delve deeper into the essence of their subjects, and audiences loved it. Expressionism is marked by subjectivity, bold imagery, and the disruption of conventional forms. For example, in expressionist plays the plot is usually expressed in an episodic manner.

In *Machinal*, Sophie Treadwell utilizes expressionism to convey women’s experiences of the shifting U.S. culture in a visceral way, thus making very specific internal feelings accessible to audiences. The cultural changes for women in the 1920s were revolutionary and many people accepted them with open arms; however, there was enough opposition and skepticism to make exercising one’s rights difficult, if not taboo. And with marriage still seen by many as the ultimate goal, women were often expected to give up these new freedoms once they settled down. Expressionism allowed Treadwell to showcase the wide variety of situations in which gender expectations impacted women on a daily basis. As opposed to other more constricting styles of writing, expressionism made it possible for Treadwell to stretch the timeline of the play and show the Young Woman’s experiences throughout her life, rather than for just two hours or even two days. *(continued)*

About the Play *(continued)*

Significantly, the use of expressionist tactics also makes the Young Woman’s feelings of entrapment universal. Regardless of what people may have thought about feminism, the cadence of the language and the manner in which people speak to one another in *Machinal* is undoubtedly and inescapably unnerving. The play gives vivid theatrical expression to the disconnection that many people in American cities were feeling regardless of gender. In this way, expressionism makes women’s issues, human issues.

—Olivia Ragan, Dramaturg

Coming Soon



Friday 27 October at 8PM

Saturday 28 October at 2PM & 8PM

All performances of *The Laramie Project* will be at **New York Live Arts, 219 West 19th Street**

TICKETS AVAILABLE AT THE DOOR ONLY - WAITLIST WILL BE TAKEN

NO SEAT WILL GO UNFILLED!

Who's Who

Cast

Joyce Alayon (Mother) is a senior in the BFA Acting program with a minor in Creative Writing.

Makya Alexander (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance.

Jake Banasiewicz (Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *Reverse Transcription* and the January Project *A Very Pretty Word*.

Alex Burnette (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the mainstage productions of *Wonderland* and *Once Upon A Mattress*, as well as the staged readings of *Marty* and *Charly & Algernon*. Other credits include *Young Frankenstein* and *Anything Goes* at S.S.T.I.

Eric Cheung (Ensemble) is a junior transfer from City College of San Francisco in the BA Theatre Arts program with concentrations in Design & Technical Production and Theatre Performance, as well as a minor in Musical Theatre.

Lucien F. Coppola IV (Husband) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Dracula* and *Love's Labour's Lost*, the Directing Project *WASP*, and the January Project *South Pacific*. Other credits include *The Drowsy Chaperone* at Totem Pole Playhouse.

Maggie Flaughter (Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the Playwriting Project *Witch, Please*.

Alexandra Marie Fortin (Young Woman) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Our Country's Good* and the Directing Project *Tumor*. Other credits include *Love's Labour's Lost* at Theatre Under the Stars (New Hampshire) and *The Diary of Anne Frank* at Ocean State Theatre Company.

Samantha Goldman (Ensemble, Dance Captain) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Student Theatre at Marymount production of *Dog Sees God*. Other credits include *Anything Goes* at The Icehouse Theatre.

(Who's Who continued)

Benjamin Hull (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*.

Alex Jones (Lover) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance. Previous MMC credits include the Mainstage production of *The Skin of Our Teeth*, the Playwriting Project *MOM*, as well as *The 15 Minute Hamlet* for the Presidential Inauguration. Other credits include *Henry IV Part 1* and *Measure for Measure* with Hip to Hip Theatre Company.

Bradley Lewis (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Musical Theatre Association production of *The Drowsy Chaperone*, as well as the staged reading of *Marty*. Other credits include *Roles Reversed* (Cabaret) at Feinstein's/54 Below, and *The Blue Room* at AFK Theatre.

Mitchell Lippitt (Ensemble) is a senior in the BFA Acting program with a minor in Business Management. Previous MMC credits include the Mainstage production of *Our Country's Good*, the Directing Project *A Kind Of Alaska*, and the Musical Theatre Association production of *A Chorus Line*.

Lainey McCabe-Plenge (Ensemble) is a junior in the BFA Acting program. Previous MMC credits include the Directing Project *Men Without Shadows*.

Heather Olsen (Ensemble) is a senior in the BFA Acting program with a minor in Musical Theatre. Previous MMC credits include the Directing Projects *The Murder at Twicknam Vicarage*, *Men Without Shadows*, and *Nine-Ten*. She is also a member of the MMC improv group America's Least Wanted.

Krosby J. Roza (Ensemble) is a sophomore in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage production of *Love's Labour's Lost*.

Ean Schultz (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *Myth, Mirth, Music: The Medieval World in Performance*, as well as the Directing Projects *Nine-Ten*, *Men Without Shadows*, and *Pullman Car Hiawatha*.

Sarah Sinizer-Hopkins (Ensemble) is a senior transfer from UMass Amherst in the BFA Acting Program. Previous MMC credits include the Directing Projects *Akhmatova*, *Singularity*, and *The Whole Shebang*. Other credits include *Wyldwood Players* at the Sterling Renaissance Faire, *The Three Musketeers* at Silicon Valley Shakespeare Company, and *Cymbeline* at UMass Amherst.

(Who's Who continued)

Bryce Valle (Ensemble) is a senior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Mainstage productions of *Love's Labour's Lost* and *Wonderland*, the Studio production of *On Strivers Row*, and the January Project *South Pacific*. Other credits include *A Chorus Line* with Priscilla Beach Theatre.

Claire Vaucher (Ensemble) is a junior in the BA Theatre Arts program with a concentration in Theatre Performance and a minor in Musical Theatre. Previous MMC credits include the Directing Project *Abroad* and the staged reading of *Marty*.

Victoria A. Villier (Ensemble) is a senior transfer from CUNY Queensboro Community College in the BA Theatre Arts program with concentrations in Design & Technical Production and Theatre Performance. Previous MMC Credits include the Studio production of *On Strivers Row*, the January Project *Almost, Maine*, and the MMC Players production of *Romeo and Juliet*. Other credits include *Your War'try Grave* at La MaMa, *Electra* at CUNY Queensboro Community College, and *#Blessed* at the NY International Fringe Festival.

Matthew Zimmerman (Ensemble) is a senior in the BFA Acting program. Previous MMC credits include the Mainstage production of *The Skin of Our Teeth*, the Studio production of *Spring Awakening*, and the Marymount Players production of *Romeo and Juliet*. Other credits include *Bedlam* at the Broadway Bound Festival, *The Trial of Mrs. Surrat* at Wandering Theatre Company, and *Master Harold & the Boys* at the Capitol Fringe Festival.

Who's Who Production

Toby Jaguar Algya (Sound Designer) NYC: *Baghdaddy*, *The Lucky One*, *Gravedigger's Lullaby*, *In The Room*, *Widower's Houses*, *Dark Vanilla Jungle*/ *Tonight With Donny Stixx*, *H2O*, *Hard Love*, *Abundance*, *Natural Affection*, *Lost In Yonkers*, *Awake and Sing!*, *Philip Goes Forth*, *Tender Napalm*, *Whida Peru*, *Mosaic*, *Rosmersholm*, *Ringmaster*, *Human Variations*, *Pratfalls*, *Where's My Money*, *The Invested*, *Hamlet*, *Fantasy Football: The Musical?*. Regional: Hartford Stage, Barrington Stage Company, Northern Stage, Shakespeare Theatre of New Jersey, Lyric Theatre of Oklahoma, Trinity Shakespeare Festival, City Theatre - Pittsburgh, Portland Stage, People's Light and Theatre, WHAT, Asolo Rep., Florida Studio Theatre, South Coast Rep., La Jolla Playhouse. MFA UC San Diego.

Anna Demenkoff (Properties Designer) credits include Broadway props artisan (Propstar): *If/Then*, *Realistic Jones's*, *Rocky*. Props Coordinator: *Travesties* at Bay Street Theatre. Off-Broadway Props Master: *A Delicate Ship*, *My Mañana Comes*, *While I Yet Live*, *The Belle of Amherst*, *Wiesenthal*, *A Month in the Country*, *Pretty Filthy*. Anna is an alumna of Wagner College.

(Who's Who continued)

Rocco DiSanti (Projection Designer) Broadway: *The Snow Geese*, *The Columnist*, *Wit*, *Collected Stories*, *Time Stands Still* (Manhattan Theatre Club). Off Broadway: *Linda* (MTC), *Fucking A*, *Incident at Vichy* (Signature), *I Like it Like That* *The Musical* (PRTT), *Desire*, *Lift*, *Inner Voices* (59E59) *Completeness* (Playwrights Horizons); *A Second Chance* (The Public), *Pip's Island*, and more. Regional: *Kansas City Swing* (St Louis Rep and Cincinnati Playhouse), *The Threepenny Opera*, *Spin*, *Company*, *A Second Chance* (Signature Theatre), *Fly*. AWARDS: Nominated for a 2012 Henry Hewes Design Award for Completeness.

Robert Dutiel (Scenic Designer) is an Associate Professor of Theatre Arts at MMC and is the Technical Director for the Theresa Lang Theatre. Previous scenic design credits include *The Wild Women of Wongo* at the Parkside; *No Exit* for the Parabolic Theatre Company (New York); *The Heart of My Mystery: The Hamlet Project* for Wordplay (New York); *Crimes of the Heart* and *Proof* for the Nebraska Repertory Theatre; *Inherit the Wind* at University of Nebraska-Lincoln; and *Reckless*, *Girl Gone*, *A Month in the Country*, *Native Son*, *The Wild Party*, *The Inspector General*, *Arcadia*, *Betty's Summer Vacation*, *The Arsonists*, *Polaroid Stories*, *Tartuffe*, and *The Skin of Our Teeth* for the MMC mainstage. Technical direction credits include *Name Day* for the Immigrant's Theatre Company; *No Exit* for the Parabolic Theatre Company; *Salome*, *Turandot*, and *Candide* for the Des Moines Metro Opera; *You're a Good Man, Charlie Brown*, *Into the Woods*, *A Christmas Carol*, and *A Philadelphia Story* at University of Nebraska-Lincoln; *Art and Jake's Women* for the Nebraska Repertory Theatre; and all theater department productions for the MMC mainstage. Lighting design credits include *The Dominie's Wife* for the Pella Opera House, *The Yellow Star Opera* at Iona College, and *Spatial Dialogues* for the MMC Dance Department. Robert received his BS in Education and MFA in Scenic Design & Technical Production from University of Nebraska-Lincoln.

Julie Hoffmann (Production Stage Manager) is a senior in the BA Theatre Arts program with a concentration in Producing & Management. Previous MMC credits include the Mainstage production of *Boys From Syracuse* (Assistant Stage Manager), and the Directing Projects *A Kind of Alaska* (Stage Manager) and *God* (Stage Manager).

Phil Monat (Lighting Designer) has been working in lighting design for over 35 years. His work has been seen all over the world and he is active in both theatrical and architectural design. He is delighted to return to MMC where he has previously designed many of their productions.

Jeff Morrison (Voice & Speech) teaches Voice, Speech and Dialects to BFA and BA acting students at Marymount Manhattan College. He has taught at the American Repertory Theatre's Institute for Advanced Theatre training at Harvard University, the Moscow Art Theatre, the Old Globe School in San Diego, Tufts University, San Diego State University, the University of Northern Iowa, and the Heifetz International Music Institute. He is a Certified Associate Teacher of Fitzmaurice Voicework (2000) and has assisted Catherine Fitzmaurice at workshops and certifications since 2002. As a performer, he has created or collaborated in new works for dance and theater that have appeared in New York, Philadelphia, Boston, Seattle, San Diego, St. Louis, Madison, and Cleveland. He has coached for stage and television in New York City, Los Angeles, Boston, and San Diego. He has published articles on the cultural dimensions of voice training and the neurological implications of flow experiences in learning breath support and is the Editor-in-Chief of *The Voice and Speech Review*.

(Who's Who continued)

Dan O'Driscoll (Fight Director) recently choreographed *Picnic* and *Come Back, Little Sheba* for the Transport Group. He has worked on nine Broadway productions and fifty Off-Broadway productions including *HIR* for Playwrights Horizons and *Lost Girls* for MCC. A certified teacher with the Society of American Fight Directors, Dan teaches stage combat at NYU-TSOA and Montclair State University. His choreography has been seen previously at MMC in *The Beaux' Stratagem*, *Polaroid Stories*, *Tartuffe*, *A View from the Bridge*, *Dracula*, and *Kiss Me, Kate*.

Ellen Orenstein (Director) is an Associate Professor of Theatre Arts and the Coordinator for Freshman/Sophomore Acting at Marymount Manhattan College. Productions directed at Marymount include: *Tartuffe*, *Polaroid Stories*, *The Arsonists*, *Reckless*, *Our Town*, *The Adding Machine*, *In The Boom Boom Room*, *This Property Is Condemned*. Other New York productions include: *The Human Variations* (25CPW Red Roots Gallery, NYC), *Allegro* (25CPW Gallery, NYC), *Largo* (CV Lounge at the Hotel on Rivington, NYC), *Scherzo* (Alice's Teacup, NYC), *Tartuffe* (SUNY Purchase), *Necropolis* (Manhattan Theatre Source), *The Seagull* (assistant director) featuring Dianne Wiest and Alan Cumming (Classic Stage Company), and the staged reading of *Surfacing* (Most Outstanding Overall Production of a Reading nomination, Planet Connections Theatre Festivity). In 2007, Ellen was a participant in the 8th Annual International Symposium for Directors with Andrei Serban, Yoshi Oida, Enrique Pardo, Putu Wijaya, Petar Todorov and Annie-B Parson (La MaMa Umbria International, Spoleto, Italy). Her writing has been published in *American Theatre*, *TheatreForum International Theatre Journal* and *Theatre Journal*. Ellen is the Co-Artistic Director/ Founder of the Blueprint Theater Project, for which she co-created and directed *The Human Variations*. In addition to her courses at Marymount Manhattan, she has taught acting at New York University and the University of Washington, and she holds a BA from Wesleyan University and an MFA from the University of Washington.

Haila Strauss (choreographer) M.A., Associate Professor. Miss Strauss has staged over 250 dances for New York, Regional and MMC theatres, film, television, and the concert stage. Outstanding productions include Paul Green's Pulitzer Prize winner *The Lost Colony*, The Roundabout Theatre's long-running revival of Harold Rome's *Pins and Needles*, the Princeton Triangle Show and *Kuni Leml*, winner of four Outer Circle Drama Critics' Awards. At MMC, Miss Strauss built the Dance Department from 12 to 70 students, co-chaired the Musical Theatre Minor, and coordinated the MMC Continuing Education Department's Fitness Instructor Certification Program, which for 18 years was the only program of its kind on the East coast. Currently, Miss Strauss coordinates the BFA Acting program's Movement for Actors curriculum. As Director of her own enterprise, The Dance Workshop for Actors and Singers, Miss Strauss coaches performers for Broadway, film, and television auditions. Miss Strauss received her B. A. in Dance from Sarah Lawrence College and M.A. in Dance Education from Columbia University. Her most recent award is Backstage Magazine's Readers' Choice Award for Best Dance Teacher.

Allie Treacy (Costume Designer) Allie is a senior BA Theatre Arts program with a concentration in Costume Design. Her previous MMC credits include the Mainstage production *Myth, Mirth, Music: The Medieval World in Performance* (Costume Designer), and *Our Country's Good* (Assistant Costume Design); the Directing Project *The Victors!* (Costume Design), and the Musical Theatre Association production of *The Drowsy Chaperone* (Wardrobe Consultant). Allie has also worked in the MMC costume shop for two years as a student shop supervisor.

Theresa Lang Theatre Seat Dedications

For a contribution of \$1000, an inscribed plaque will be placed on the arm of a Theatre seat with your name or that of someone you wish to recognize or remember. There is room for two names on each individual plaque. Several persons can combine resources to name a Theatre seat (e.g. in honor of a favorite professor, graduating class, etc.). A company or corporation may also contribute a seat.

Please contact Professor Mary Fleischer at mfleischer@mmm.edu or at the following address:

Prof. Mary Fleischer
Dept. of Theatre Arts
Marymount Manhattan College
221 East 71st Street
New York, NY 10021



The Theresa Lang Theatre is owned and operated by Marymount Manhattan College as a facility for student work as well as an urban showcase for professional theatre, dance, and music. The College is a private institution offering BA and BS degrees in liberal arts as well as BFA degrees in Acting and in Dance.

For information about the college, call (212) 517-0430 or visit our website at www.mmm.edu. For information about the Theatre Department, its productions, or any of its programs, call (212) 774-0760. To join our mailing list, please call (212) 774-0760 or email us at theatreoffice@mmm.edu.

Theresa Lang Theatre Staff:

Producing Artistic Director	Mary Fleischer
Managing Director	Matthew J. Land
Technical Director	Robert Dutiel
Production Coordinator	Jacqueline Terbay
Assistant Technical Director	Nate Hamm
Administrative Coordinator	Brooke Harbaugh
VP for Administration & Finance	Paul Ciraulo

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