

coming soon

WOKE! A REVOLUTIONARY CABARET

devised by THE ENSEMBLE

OCT 13 - OCT 21 / CALREP.ORG

coming soon

POLAROID STORIES

by NAOMI IIZUKA

NOV 17 - DEC 2 / CALREP.ORG

California Repertory Company Team

Artistic Director and Chair.....	Jeff Janisheski
Managing Director.....	Chris Anthony
Head of Management.....	Anthony Byrnes
Light Design Mentor.....	David Jacques
Scenic Design Mentor.....	Danila Korogodsky
Costume Design Mentor.....	Nancy Jo Smith
Head of Acting.....	Hugh O’Gorman
Directing Faculty.....	Joanne Gordon
Directing Faculty.....	Anne D’Zmura
Head of Movement.....	Ezra LeBank
Head of Voice and Speech.....	Andrea Caban
History/Literature & Criticism/Performance.....	Shanti Pillai
Graduate Advising.....	Josh Nathan
Undergraduate Advising.....	Adriane Howze
Production Manager.....	Ashley Boehne-Elhers
Sound and Video Technician.....	David Goyette
Master Electrician.....	Matt Mikulka
Technical Director.....	Rob Waltz
Costume Shop Manager.....	Michael Pacciorini
Box Office Manager.....	Peggy O’Neil-Rosales
Safety and Sustainability Coordinator.....	Noreen Kimura
Costume Shop Technician.....	Lalena Hutton
Scene Shop Technician.....	Darren Rogholt
Administrative Coordinator.....	Jen White
Management Graduate Students	Jay Ballard, Kevin Johnson, Nicole Koenig, Carly Neil, Jake Plummer, Olivia Sather, Elena Valladolid-Rivera
Scenic Graduate Students.....	Paige Bossier, Merve Caydere Dobai, Ulyana Chava, Soo Yun Lim, Natalie Morales, Lin Xiyu, Hongda Zhu
Costume Graduate Students.....	Maria Huber, Sara Lindsey, Amanda Martin, Julie Park, Lesley Su
Lighting Graduate Students.....	David Barfield, Kit Baumer, Caitlin Eby, Nathan Hawkins, Szu-Yun Wang, David Zahacewski
Acting Graduate Students.....	Christopher Bange, Julie Hunicutt, Riel Paley, Lisa Pelikan, Jennifer Richardson, April Sigman-Marx, Jessica Soza, Thomas Trudgeon, Kathleen Wilhoite



by Sophie Treadwell

Department of Theatre Arts
at CSULB

A Note From Our Artistic Director

Welcome to the second production of Cal Rep's 29 th Season: Sophie Treadwell's 1920s classic, *Machinal*. This almost 100 year-old play is startlingly fresh and scarily relevant. A young woman is caught in the machinery of modern life, and the wheels of misogyny, money, and monotony grind her down every day – at work, with family, and in her marriage. Director Julianne Just says, "*Machinal* looks at the prescribed roles society offers us and how we can feel trapped by them. It examines the personal cost of submitting and what happens when we push against the machine." This play is a prime example of expressionism, the 1920s-avant-garde art movement that did not realistically represent the outside world but aimed to portray our inner anxieties and conflicts. Like Edvard Munch's famous painting *The Scream*, this play – with its repetitive, machine-like language and non-naturalistic style – is a scream from the soul: a dark tale of what happens when someone is forced to fit into a cage in our society.

Jeff Janisheski, Artistic Director Cal Rep

MACHINAL

by SOPHIE TREADWELL

OCT 13 - OCT 21 / CALREP.ORG

Directed By
Julianne Just

Scenic Design
Lin Xiyu

Stage Manager
Robert Wyllie

Sound Design
Chris Porter

Lighting Design
Szu Yun Wang

Makeup and Hair Design
Tiffany Tseng

Costume Design
Sara Lindsey

This show contains bright lights.

The use of cameras and recording devices is strictly prohibited.

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

Cast

HELEN/YOUNG WOMEN.....APRIL SIGMAN-MARX
DOCTOR/2ND MAN/JUDGE..... CHRIS BANGE
1ST MAN/MAN.....RIEL PALEY
JONES/HUSBAND.....TOM TRUDGEON
FILING CLERK/BELLBOY/BOY AT BAR/ 1ST REP..... BRYCE MANIEX
MOTHER/NURSE/COURT REPORTER.....LESLIE VALDEZ
MAN/LAWYER FOR THE DEFENSE.....BRENDAN BACKMAN
STENOGRAPHER/WOMAN/MATRON.....ALEJANDRA MACHADO
TELEPHONE GIRL/GIRL/2ND REPORTER.....SABY RAMIREZ
MAN/BAILIFF/PRIEST.....JOSHUA KEMMLING
ADDING CLERK/ WAITER-BARTENDER/PROSECUTOR.....JOSE VARGAS

Production Crew

Vocal and Text Coach
Andrea Caban

Movement Coach
Ezra LeBank

Company Manager
Nicole Koenig

Assistant Stage Manager
Mahsa Efaf
Nick Lamb

Assistant Costume Designer
Maria Huber
Mai Keneda

Assistant Makeup Designer
Janelee Rodriguez

Assistant Scenic Designer/
Props Designer
Ulyana Chava

Assistant Lighting Designer
David Zahacewski
Hsuan Yang Ku

Programmer
Jake Rhodes

Stitchers
Katrina Bonin
Mai Kaneda
Carol Krueger
Wendy Liu

Amanda Martin
Rosario Martinez
Christiana Montoya
Reka Nassal
Corina Rodriguez
Lesley Su
Ashley Trutanich

Cutters
Lalena Hutton
Maria Huber
Sara Lindsey
Julie Park

Lighting Crew
Haley Blizzard

Sound Crew
Lisa Lung

Graduate Wardrobe Supervisor
Amanda Martin
Julie Park

Dyer
Maria Huber

Scenic Crew
Johanna Garcia
Chris Nagel
Tulies Nguyen
Viany Perez Camacho

Makeup Crew
Minerua Francisco
Mai Kaneda
Harry Leseur
Victoria Melkonyan
Reka Nassal

Costume Crew
Aaron Allen
Jesse Carmona
Sandra Gutierrez
Ariana Valasquez
Rachel Varela

***Machinal* will run approximately 1 hour 35 minutes.
This show does not contain an intermission.**

A Note From the Director

You'll submit, my lady. Right to the end, you'll submit. Submit! Submit! Is nothing mine? The hair on my head! The very hair on my head -- Am I never to be let alone! Never to have peace. When I'm dead, won't I have peace? (Machinal, Episode 9)

Inspired by the real-life case of the convicted murderer Ruth Snyder, *Machinal* is a powerful expressionist drama by playwright and journalist Sophie Treadwell that explores gender and power in America as it transitioned into the "modern" era.

Written in 1928, less than 10 years after women were given the right to vote, *Machinal* tells the story of Helen, a young woman who feels trapped in her current situation. Working a low level secretarial job and living with her mother, she decides to get married to free herself, but finds she is merely moving from one cage to another. Desperately looking for an escape, she tries to find meaning in her life via all the traditional routes available to a woman, but each choice she makes merely reinforces her social imprisonment.

While much has changed in our world since the play first opened on Broadway, in our current political and social climate *Machinal* still rings startlingly true. The voice of society at large is stronger than ever. From the moment we enter the world, we are being told what to value, how to live, what are role is, who we are allowed to be...

But what about personal agency? What happens when you defy society's norms? Choose to live outside the approved system? Throughout history we see people being punished for existing or even questioning the status quo. In our product-oriented society, the machine often dismisses the personal quest, the individual journey, the search for meaning - for purpose. And as artists-we must always remember to ask, why? Why are we doing this? How are we doing this? What do we value in the work? In the process? In ourselves?

The longer I sit with the play, the deeper we go in rehearsal, I find myself returning to the question of cost - the cost of submitting - again and again. What does that do to a person? I see myself, I see those around me, we all submit to the machine - in one form or another. Most of the time these acts of submission are small, easy, not worth the fight, even well-intentioned. But as these acts compound, what is the larger cost? What does it take from us each time we bow our head and do as we are told? Or, to quote Helen's husband, each time we "Hew to the line."?

-Julianne Just

Machinal is sponsored by our hospitality partner Porto's Bakery and our print promotions partner GotPrint.

Thank you so much for your help.

