

Northwestern | COMMUNICATION

Virginia Wadsworth Wirtz  
Center for the Performing Arts

October 25 - November 10

Josephine Louis Theater

# MACHINAL

BY SOPHIE TREADWELL  
DIRECTED BY JACLYN BISKUP





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Virginia Wadsworth Wirtz Center for the Performing Arts

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proudly present

# MACHINAL

Written by Sophie Treadwell

Scenic Designer  
MYRA REAVIS

Costume Designer  
DAVID AREVALO

Lighting Designer  
JACKIE FOX

Sound Designer  
THOMAS DIXON

Choreographer  
EMILY BROOKS

Intimacy Choreographer  
BRITAIN WILLCOCK

Stage Manager  
MICHAEL DAALDER

Director  
JACLYN BISKUP

October 25 – November 10  
Josephine Louis Theater  
20 Arts Circle Drive, Evanston, IL

The running time for this production is 1 hour 40 minutes with no intermission.

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

The Virginia Wadsworth Wirtz Center for the Performing Arts is a member of Theatre Communications Group (TCG), the national organization for the American Theatre.

Program Cover & Promotional Artwork by Collin Quinn Rice  
Program Editor: Carter Liebman

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MUSICAL THEATRE

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## CAST

In Alphabetical Order

Jake Anderson ..... *First Man, Guard*  
Joe Blanchard..... *Dancer, Man*  
Connor Carlin..... *Husband, Guard*  
Martina Cavard..... *Man at Bar, Defense Lawyer, Second Guard*  
Stella Cole..... *Mother, Court Reporter*  
Jonathan Connolly... *Second Man, Bailiff, Priest*  
Isaiah Frank..... *Filing Clerk, Bellboy, Young Doctor, Boy at Bar, First Reporter, Barber 1*  
Daisy Garrison..... *Young Woman*  
Graham Helfrick..... *Adding Clerk, Man at Bar, Judge, First Guard*  
Mia Nevarez..... *Woman at Bar, Prosecution Lawyer, Second Barber*  
Lucy Panush..... *Stenographer, Nurse, Man Behind Bar, Third Reporter, Matron*  
Autumn Thelander ..... *Dancer, Girl*  
Natalie Welch..... *Telephone Girl, Second Reporter, Jailer*

## PRODUCTION TEAM

Production Mgr..... Heather Basarab  
Asst. Director..... Samara Malik  
Asst. Stage Mgr..... Olivia Zapater Charrette  
Asst. Lighting Designer..... Yun Lin  
Run Crew Head..... Kelsey Ervi  
Costumes Run Crew..... Erik Abele, Andy Hartman, Maddie Hughes  
Set Run Crew..... Tobias Rubin, Adam Kern, Nathan LoPinto, Hamish Marissen-Clark  
Sound Board Operator..... Jonyca Jiao  
Light Board Operator..... Harrison Lewis  
Photography..... Justin Barbin  
Promotional Videography..... Stephen J. Lewis

## HOUSE MANAGERS

China Whitmire, Serena Salgado, Alanna Ramquist, Calvin Ticknor-Swanson, Hailey Brunson

Aspects of the preparation and construction of this production have been executed by student crews under the supervision of professional staff members in the following areas:

SCENE SHOP: Nicholas Kinney, Adam Wysocki, Koji Taylor, McKenna Troy, Lauren Kelly, Andrew Johnston  
COSTUMES: Brendan Riley, Maxwell Han  
LIGHTS/SOUND: Henry Muller, Jonah Pazol, Elam Blackwell, Julia Poetzinger, Hunter Luke, Mary Shirk

SPECIAL THANKS: Amy Peter with The Theatre School at DePaul University, Jim Guy with Milwaukee Repertory Theatre, 150 Years of Women at Northwestern, One Book One Northwestern, Northwestern Office of Global Marketing and Communications, Northwestern Arts Circle, Joel Solari, Kerry Trotter, School of Communication

# MACHINAL

## CAST & CREATIVE TEAM BIOGRAPHIES

**JAKE ANDERSON** (First Man, Guard) is a junior majoring in Theatre and History. Northwestern credits include Arts Alliance: SMOKEFALL (Footnote), Wirtz Center: THE CHERRY ORCHARD (Yasha), and Vertigo Productions: APPALACHIAN DOVE SONG. He is a member of Sit & Spin Productions.

**CONNOR CARLIN** (Husband, Guard) is a senior Theatre major in the Music Theatre Certificate program. At Northwestern, he has appeared in various productions such as The Waa-Mu Show: FOR THE RECORD (Harold Newport/King Louis XIV), FAIR GAME: A Chicago Spectacle (Mayor Harrison) and was a featured performer in Northwestern's CommFest "A Starry Night". Wrapping up his time at Northwestern, he would like to thank his family for their constant support!

**MARTINA CAVARD** (Man at Bar, Defense Lawyer, Second Guard) is a sophomore Theatre and International Studies double major in the Music Theatre Certificate program. At Northwestern, she has appeared in THE CHERRY ORCHARD (Station Master/Ensemble) and CARRIE: THE MUSICAL (Sue), among other projects. Most recently, Martina was seen in Prague Shakespeare Company's production of KING LEAR (Cordelia). Much love to family and friends!

**STELLA COLE** (Mother, Court Reporter) is a junior majoring in Theatre and International Studies. She is also in the Music Theatre Certificate Program and the Acting for Screen Module. Stella is the production manager of Sit&Spin. Previous Northwestern credits include MARY STUART, The Dolphin Show: HELLO, DOLLY!, and AMTP DIAMOND ALICE. This Spring, Stella will appear in THE WOMEN WHO DISCOVERED HOW TO MEASURE THE UNIVERSE.

**JONATHAN CONNOLLY** (Second Man, Bailiff, Priest) Theatre, Music Theater Certificate Program, junior. Northwestern University: MARISOL (Lenny/Ensemble), SMOKEFALL (Colonel/Johnny), STOP KISS (George), VENUS IN FUR (Thomas), PAINTING FAYE SALVEZ (Jonathan), THE ORANGE GARDEN (John) Immersive Theater: LASTCANDLEARX, CROSSED WIRES, MOONLIGHT SERENADE

**ISAIAH FRANK** (Filing Clerk, Bellboy, Young Doctor, Boy at Bar, First Reporter, Barber 1) is a junior majoring in Theatre. Past Northwestern performances include UNCLE VANYA, CABARET, HELLO, DOLLY!, and HAUS OF APOLLA; producing credits include Sit & Spin's STANDUP 12 and JASPER IN DEADLAND. He is an improviser and coach with Titanic Players, and performs with Griffin's Tale Children's Repertory Theatre and Northwestern Sketch Television. His full-length play, THIRST TRAP, will be produced by Vertigo Productions this winter.

**DAISY GARRISON** (Young Woman) is a senior Theatre major and Creative Writing minor. Northwestern Credits: The Dolphin Show: HELLO DOLLY (ensemble), CABARET (ensemble), YOU ON THE MOORS NOW (Amy March), BLOOD WEDDING (Bride). RADA summer Shakespeare intensive: HAMLET (Gertrude), AS YOU LIKE IT (Rosalind). The biggest thank you to the cast and team, David Catlin, and Cindy Gold.

**GRAHAM HELFRICK** (Adding Clerk, Man at Bar, Judge, First Guard) is a senior studying Theatre, Music Theatre, and English Literature. Northwestern Credits include The Waa-Mu Show: FOR THE RECORD, SPRING AWAKENING, AMTP's THE GIRL WHO, WAVE's SWEENEY TODD and LET THE RIGHT ONE IN, and Sit and Spin's FAIR GAME and BLOOD WEDDING. He also performs with the Bix Musical Improv Group and NSTV (Northwestern Sketch Television). Love to the amazing cast, crew, and creative team - break many a leg!!! <3!

**MIA NEVAREZ** (Woman at Bar, Prosecution Lawyer, Second Barber) is a senior Theatre and Legal Studies double-major in the Music Theatre Certificate program. Previous Northwestern credits include: YOU'RE A GOOD MAN, CHARLIE BROWN (Sally), WHEN SHE HAD WINGS (B), KNUFFLE BUNNY (Trixie), THE WHO'S TOMMY (Sally Simpson), and LEGACY: A MOTHER'S SONG at the Edinburgh Festival Fringe, Mia is a proud member of Northwestern Undertones a Cappella and Gamma Phi Beta.

**LUCY PANUSH** (Stenographer, Nurse, Man Behind Bar, Third Reporter, Matron) is so excited to be back in the Louis in a play with platforms. She is a current senior Theatre Major in the Musical Theatre Certificate Program. Recent Northwestern credits include JANE EYRE (Bertha), Dolphin Show: HELLO, DOLLY! (Minnie Fay) and Delia Cunningham's WORLD FAMOUS DELI. Additionally, she is a member of the musical improv group 'The Bix', an actor on Northwestern Sketch Television and serves as the Senior Director of Griffin's Tale Children's Repertory Theatre Company on campus.

**NATALIE WELCH** (Telephone Girl, Second Reporter, Jailer) Regional Credits: A CHORUS LINE (Val) at Porchlight Music Theatre. Northwestern Credits: A CHORUS LINE (Judy Turner), HANS CHRISTIAN ANDERSEN (Princess Vilhelmina), GUYS AND DOLLS (Mimi), The Dolphin Show: RAGTIME (Evelyn Nesbit), The Waa-Mu Show: BEYOND BELIEF and MANHATTAN MIRACLE. Natalie has also worked with the American Music Theatre Project on multiple workshops including a production of THE BOOK OF NAMES (Zjarrta) at the Edinburgh Fringe Festival. Love to her family! Natalie-welch.com

**AUTUMN THELANDER** (Dancer) is a junior Theatre major with a Dance minor. Recent Northwestern credits include: The Waa-Mu Show, FOR THE RECORD (Intern), A CHORUS LINE (Lois, u/s Cassie, Judy, Kristine), and FAIR GAME (Choir). She is a proud member of Steam Heat Dance Company, Tonik Tap, and Spectrum Theater Company. Many thanks to her family, roommates, and friends for their encouragement and love!

**JOE BLANCHARD** (Dancer) is incredibly excited to be making his Wirtz Center debut in the MACHINAL ensemble. Currently a sophomore Theatre major and Dance minor in the Musical Theatre Certificate Program, Joe was last seen on stage at Northwestern in JTE's BRIGHT STAR, and AMTP's SCOTLAND, PA. He sends his utmost thanks to his family and friends in Evanston, and to all the folks in Spectrum Theatre Company.

**DAVID AREVALO** (Costume Design) is thrilled to make his Northwestern costume design premier with this production of MACHINAL. His recent professional credits include Assistant Costume Designer for Hartford Stage's production of QUIXOTE NUEVO, Costume Designer for Cincinnati Playhouse in the Park (PINOCCHIO, RAPUNZEL), and Associate Costume Designer for Cincinnati Symphony Orchestra's 2017 production of PELLÉAS ET MÉLISANDE. He is a graduate of the University of Texas at Austin and currently a 2nd year MFA candidate in the Costume Design program here at Northwestern.

**EMILY BROOKS** (Choreographer) is a sophomore Theatre major in the Music Theatre certificate, Dance minor, and Music Theatre Choreography module thrilled to make her Wirtz mainstage debut. As a choreographer, she has interned at Seattle's 5th Avenue Theatre, created for Tonik Tap, and assisted on campus productions of BRIGHT STAR and FEFU AND HER FRIENDS. She's performed on campus in the AMTP reading of SCOTLAND, PA, THE PHANTOM TOLLBOOTH, and THE VISIT (upcoming).

**MICHAEL DAALDER** (Stage Manager) is a junior Theatre and Legal Studies major. Past stage management credits include THE BURIALS (Lovers and Madmen.) Past assistant credits include VOYEURS DE VENUS (Wirtz) HANS CHRISTIAN ANDERSEN and SWEENEY TODD (WAVE.) He is the Technical Director of Purple Crayon Players. He is thrilled to be part of the MACHINAL team!

**THOMAS DIXON** (Sound Design) is a Chicago-based sound designer and composer and an alumnus of Northwestern University. His work has been seen around Chicago and the country at Steppenwolf Theatre Company, Writers Theatre, Victory Gardens Theater, Kansas



City Repertory Theatre, Cleveland Play House, Jacob's Pillow Dance, Dance Exchange, Jackalope Theatre Company, and Steep Theatre Company, where he is an ensemble member. Thomas also serves as Artistic Curator of The Boxcar at Steep Theatre, which offers free twice-weekly interdisciplinary performances. He is a member of the Theatrical Sound Designers and Composers Association, and he teaches theatre and design at Columbia College Chicago and DePaul University.

**JACKIE FOX** (Lighting Designer) is an artist and designer interested in, above all else, telling stories that explore the vulnerability of the human condition and human behavior in the face of conflict. She believes that the best art is disruptive, subversive, and pushes us to examine the most difficult elements of our psyche. A Pittsburgh native (and self-proclaimed Yinzer), Jackie is currently pursuing her MFA in stage design at Northwestern University. Previous work at Northwestern University include ASCENSION, TURN OF THE SCREW, THE FLICK and THE CHERRY ORCHARD. jackiefoxdesigns.com

**MYRA REAVIS** (Scenic Designer) is an MFA candidate in Northwestern University's Stage Design program. She is honored to be working with such a dedicated team of artists on this production of Machinal. Myra's university design credits include A CHORUS LINE, THE FLICK and the upcoming spring production of PETER AND THE STARCATCHER. Other design credits include 5/31/1889: THE FLOOD (Mountain Playhouse), SUNDAY IN THE PARK WITH GEORGE (SUNY Cortland) and THE THREEPENNY OPERA (Playwrights Horizons Theatre School NYU). In 2015, Myra was awarded the Oregon Shakespeare Festival's Richard L. Hay design fellowship. At OSF she worked as a design fellow and scenic assistant for the 2015 season. Myra has her BFA in Scenic Design from The Conservatory of Theatre Arts at Webster University.

**BRITAIN WILLCOCK** (Fight/Intimacy Choreographer) (he/him/his) is thrilled to be back at Northwestern University as the fight and intimacy choreographer for MACHINAL. Recent choreography credits include FRANKENSTEIN at Lookingglass Theare and extended to the McCarter Theatre, IN THE HEIGHTS at Milwaukee Rep, and EVER IN THE GLADES at NU/The Kennedy Center. He is also frequently assisting at the Actor's Gymnasium and is the Assistant Coordinator of the Virginia Beach Bash, an annual stage combat workshop.

**OLIVIA ZAPATER-CHARRETTE** (Assistant Stage Manager) is a senior Theatre & Psychology double major. Previous Northwestern stage management credits include The Wirtz Center: CHERRY ORCHARD, FAIRYTALE LIVES OF RUSSIAN GIRLS. Previous stage management intern credits include The Goodman Theatre: THE WINTER'S TALE, WE'RE ONLY ALIVE FOR A SHORT AMOUNT OF TIME. Olivia would like to thank her family for making her education possible and Barbara Butts for her support and mentorship.

**AL HEARTLEY** (Managing Director) is in his second season as managing director of the Wirtz Center for Performing Arts at Northwestern. A graduate of Yale School of Drama, he has worked at various theaters across the country in managerial positions including The Eugene O'Neill Theater Center, Yale Repertory Theatre, The Guthrie Theater, Cleveland Play House, Steppenwolf Theatre Company, and Writers Theater. Al currently serves on the National Board for the Young Nonprofits Professionals Network and the Yale Summer Cabaret Advisory Board. He has spoken and taught at the National Theater Institute, the Commercial Theater Institute, and Theater Communications Group. He was named a Young Leader of Color by TCG and received the Morris J. Kaplan Prize in Theater Management from Yale.



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**MACHINAL**  
OCT 25 - NOV 10, 2019 // Josephine Louis Theater  
By Sophie Treadwell // Directed by Jaclyn Biskup

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## THE CREATORS

**SOPHIE TREADWELL** (Playwright) was a writer, playwright, journalist, women's rights advocate, and novelist. Her foray into the theatre began as an actress in vaudeville and included early mentoring by the famed Polish actress Helena Modjeska. Author of forty plays, Treadwell was one of only a few women dramatists who also directed and produced many of her own works. She is best known for her play MACHINAL, inspired by the real life case of convicted and executed murderer Ruth Snyder. MACHINAL premiered on the Plymouth theatre on Broadway, NYC, on Sept 7, 1928, and is considered one of the centerpieces of Expressionist theatre on the American stage. The original cast included a young Clark Gable. In 1954 the Robert Montgomery Presents series staged MACHINAL directed by Perry Lafferty, with Joan Lorrying in the lead. Six years later, in 1960, Philip Saville directed MACHINAL, with Joanna Dunham as "Helen" for the television production series - The Armchair Mystery Theatre. Two other plays of Sophie Treadwell were also produced for television. She was married to a fellow journalist, the renowned sportswriter William O. McGeehan.

**JACLYN BISKUP** (Director) is a director and producer working in theatre, television, and film. She is the recipient of an Emmy and Peabody nomination for her work on the digital series, THE SECRET LIFE OF MUSLIMS and currently works as an associate producer at New Ohio Theatre. She was the assistant to Tony Award winning director Anna Shapiro on the Broadway debut of STRAIGHT WHITE MEN (Young Jean Lee) for Second Stage at the Helen Hayes. Her work in the theatre spans nearly two decades. As the founding artistic director of The Mill, she has directed and produced over 20 productions including the Chicago premieres of VENUS (Suzan-Lori Parks) and THE PRIVATE OF LIVES OF ESKIMOS (OR 16 WORDS FOR SNOW) (Ken Urban.) In NYC, work directed includes WORSE THAN TIGERS (Mark Christler), NICHOLAS, MAEVE, MARIANNE (Matthew Stephen Smith) -- one of Indie Theatre Now's 20 Best of NYC Fringe, HOT STEAMS (Zach Wegner), IT'S JUST WEIRD NOW (Halley Feiffer) and DAYS OF RAGE (Hyeyoung Kim and Shoshana Greenberg.) Her work has been seen at New Ohio Theatre, MCC, Rattlestick, Dixon Place, Town Stages, and the NYC International Fringe. She has assisted on productions at Steppenwolf, The Public, and The American Musical Theatre Workshop. She has worked on digital projects for PBS NOVA, Delta Air Lines, Caltech, Harvard, and others and holds a BA in Theater from Northern Illinois University and an MFA in Directing and Theatrical Production from Northwestern University.



## A NOTE FROM THE DIRECTOR

Recently, I've found myself drawn to homicidal female characters, like Helen in Machinal. These rare and majestic creatures are so motivated by rage that, much like a character in a musical who simply must sing, these vengeful women must kill. My interest in these characters, their female rage, and their place in the Zeitgeist can be most easily explained by this quote from Rebbeca Traister's book *Good and Mad: The Revolutionary Power of Women's Anger*, which so eloquently sums up our common experience. "I am a white woman who has been angry in my life and my work, occasionally on my own behalf but more often about politics, about inequity, and the grotesque unfairness of the world, this country, how it was built and who it still excludes and systematically diminishes." While my own anger has never led to homicidal thoughts, I have empathy for and interest in characters who have been pushed a step too far because of what it illuminates about the system that has pushed them.

My favorite recent examples of these homicidal women include Villanelle, the couture-loving assain-for-hire, on *Killing Eve* and June, the traumatized sex slave turned revolutionary, in *A Handmaid's Tale*. There are many examples from classic texts that stretch far back into history. Lady MacBeth and Medea, two of the most famous examples, were inspired by the same folk who brought you theatre and the patriarchy.

This ancient historical lineage reminds us that it has been tough to be a woman for a very long time. Since the Greeks, the West has been dominated by the patriarchy, the system of government where men hold the power and women are excluded from it. The end result is a system which classifies women as less than - something that is magnified for women of color. We must never forget that the patriarchy works in tandem with its bestie white supremacy, each one a useful tool for ensuring the other. And don't think for one second that women aren't complicit in this mess. White women have infamously upheld the patriarchy. (Look at whom Helen implicates in this very play.)

The patriarchy persists because we live in a society where women are still considered less than men - less able to make decisions about our bodies and our healthcare, less valued for our work. So undervalued are our lives compared to men's that if a woman is raped while unconscious behind a dumpster, the punishment's impact on her assailant's future will play a bigger role in determining "justice" than the crime's impact on her. The horrible crimes a man may have committed against women are less important than his potential to make a great film or participate in the highest offices in our country.

The patriarchy devalues women, denies men their own complex emotional life, and erases folk who do not comply with its narrow gender roles. In MACHINAL, it demands Helen shrink herself to fit into a tiny, predetermined box and in doing so awakens a homicidal claustrophobia that pushes her to rage against this machine with catastrophic consequences.



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Ethel M. Barber Theater

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Book and Lyrics by **Lisa Kron**

Music by **Jeanine Tesori**

Directed by **Roger Ellis**

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