

MOUNT HOLYOKE DEPARTMENT OF FILM MEDIA THEATER PRESENTS:

# MACHINAL

[WWW.MTHOLYOKE.EDU/GO/MACHINAL](http://WWW.MTHOLYOKE.EDU/GO/MACHINAL)



April 28-May 2, 2021  
**MOUNT HOLYOKE**  
presents

## ***Machinal***

by SOPHIE TREADWELL

Directed by GRACIE DONELLY-FISHER '21

SARAH PURVIS '24 – Young Woman  
LINYI YIN '22 – Young Woman  
SYDNEY ZARLENGO '23 – Young Woman  
KAI LEVY '21 - Husband  
REBEKAH McBANE '21 – Mother, Priest  
CLARA CALLAHAN '22 - Lover/Man, Court Reporter,  
Third Reporter, Girl's Voice, Jailer  
ILIKA TRIPATHI '22 – Lawyer for Prosecution, Adding Clerk,  
Man's Voice, Second Guard  
C.C. COGSWELL '23 – Lawyer for Defense, Filing Clerk,  
Boy's Voice, Woman, First Guard  
CARISSA BARRY MOILANEN '23 – Telephone Girl,  
Woman's Voice, Judge, Matron  
JOEY BALL '21 – Second Man, First Reporter,  
Husband's Voice, Clerks, First Barber  
REHAT THUSSU '23 – Doctor, Second Reporter,  
Woman's Voice, Wife's Voice, Man, Barber  
GRACE O'ROURKE '23 – Nurse, Stenographer,  
A Small Boy's Voice, Bellboy, Girl, Bailiff

An amateur production by arrangement with  
Nick Hern Books.

**FOR THE PRODUCTION**

**Dramaturg/Faculty Mentor ..... HEIDI HOLDER**  
**Stage Manager ..... SAMI PARAZIN '23**  
**Technical Director .....ZACHARIAH ASH-BRISTOL**  
**Lighting Design .....PHOENIX EDMOND '21**  
**Sound Design .....ANISHA JOHNSON '23**  
**Graphics .....MARY KATE MURPHY**  
**Publicity .....BARBARA BUNYAN**

**And thanks to Laura M. Brown for lending a hand.**



**MUSIC**

**“Claire de Lune”, Debussy, performed by Caela Harrison**  
**“Serial Killer” by John Bartmann**

## Director's Note:

Being labeled an “unnatural woman” has never been a difficult thing to achieve. Any woman who doesn't cultivate their appearance and manner in a way to appease, who doesn't submit, risks being labeled as wrong. Defective. While *Machinal's* Young Woman is considered to be thoroughly “unnatural” by those around her, when considering this play through a directorial lens I felt the need to show that she is, in fact, the *only* natural thing in this story. She is more than just a cog that doesn't turn smoothly; she is the story's sole natural force fighting against and existing in spite of the machine that she has been churned through since birth.

With this hybrid piece of film-theatre, created in six weeks, you are invited into the cacophony of being a young woman inside a machine. The story is one of disconnect, and the storytelling is done by people who themselves are only connected through screens. Witness the cumulative trauma of orders, of voices, of hands: they collect like small stones in a glass bottle. There will come a time when the bottle must break.

In the front matter of the script, the Young Woman is described as “an ordinary young woman, any woman.” She is “any woman,” not because her identity doesn't matter but because it does. She is myriad. She is cosmic.

The three timelines you are shown layer, blend, and speak to each other. They are all Helen, and yet none of them are, exactly. They exist together but never touch. They are each a

tributary snaking into the river that is the Young Woman. They are each a slice of an eternal natural force. The machine never kills the part of her it means to, the true wellspring and genesis of her power. Green shoots will continue to appear after she is gone.

- Gracie Donnelly-Fisher '21

**Dramaturgical Note:**

Sophie Treadwell's great expressionist play *Machinal* makes a beginning out of an ending. In 1928 a reporter for the New York *Daily News* smuggled a camera into Sing Sing prison strapped to his ankle. His aim: to capture an image of the infamous Ruth Snyder in the electric chair as she was executed for the murder of her husband. The journalist succeeded, and his front-page photograph of Snyder, bound to the chair and rendered anonymous by a hood placed over her head, would provide inspiration to Treadwell. Her play, staged later that same year, offers a counter-narrative of sorts, not the tale of a monster but of a very ordinary young woman whose very ordinary life, which we follow through nine scenes, puts her on a factory-like conveyer belt to murder and execution. She persistently dreams of freedom, but is it possible ever to find joy and passion, to escape the machine?

- Heidi Holder

**The Mount Holyoke College  
Film Media Theater Department  
presents  
the 2021-22 Season  
at Rooke Theatre**

**FALL**

*Fabulation or, The Re-Education of Undine* by Lynn Nottage  
Oct 21-24

**Student Theater Festival  
Dec 3-5**

**SPRING**

*Red Rainbow* by Azure D. Osborne-Lee  
March 3-6

**Student Film Festival  
April 22-24**

**FOR THE DEPARTMENT**

**Zachariah Ash-Bristol, Technical Director/Master Electrician**

**Bianka Ballina, Visiting Lecturer**

**Bridget Barrett, Department Coordinator**

**Robin Blaetz, Chair**

**Barbara Bunyan, Business Manager**

**Hannah Goodwin, Assistant Professor**

**Heidi Holder, Visiting Lecturer**

**Vanessa James, Professor**

**Bernadine Mellis, Senior Lecturer**

**Elliot Montague, Visiting Lecturer**

**Michael Ofori, Visiting Lecturer**

**Amy Rodgers, Associate Professor**

**Noah Tuleja, Assistant Professor**

**Congratulations to the 2021  
Film Media Theater graduates!**

**Meredith Ao  
Julia Blomberg  
Phoenix Edmond  
Gracie Donnelly-Fisher  
Mariana Jaramillo  
Shan Jiang  
Robin Jordan  
Andrea Juarez  
Natalia Kurpiel  
Kylie Levy  
Nancy Lin  
Anpa'o Locke  
Abigail McNally  
Kiely Quinn  
Emily Royes Fotso  
Hanna Schoenbaum  
Carol Song  
Mia Wysocki  
Xu Nanfang**