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sixth annual act one play competition

dramahouse

April 23, 24, 28, 29, 30 at 11pm / April 25 at 8pm

free

1.

14th season

Machinal

A Haunting of Birds
by Greg toyne

Directed by sean butler

Don't Miss Next Year's Exciting Production and a Host of Other Events!

Season

1.

A World Premiere of a New American play
by olonee Award Winner

HELLo! by David Hancock

Directed by nigel malthe

Major Barbara
by geor[g]a bardford shaw

Directed by brendan o'hara

Season

2.
We fondly bid farewell and wish all the best to these graduating seniors:

Tina Carozza
Raveeh Kamesari
Margarita Cort
Jill Friedman
Miranda Caviston
Robyn Gonzalez
Ethan Gould
Kim Hampton
David Kluge
Sara Korol
Jessica Marie Kristoff
Avril Little
Adam Litter
Jess Marabella
Mike Maksut
Paul Nellis
Jeremy Oremland
Riley Payne
Dave Polato
Matt Roddun
Nadia Rosett
Jeff Sach
Justin Sanam
Anthony Sintos
Craig Smith
Sam Snowden

the University of Rochester INTERNATIONAL THEATRE PROGRAM presents

machinal

by Sophie Treadwell

Directed by Mahayana Landowne
Set Design by Erik Flatmo
Costume Design by Deanna Berg
Lighting Design by Matt Frey
Sound Design by Bob Ackroyd

Episode I: To Business
Episode II: At Home
Episode III: Honeymoon
Episode IV: Maternal
Episode V: Prohibited
Episode VI: Intimate
Episode VII: Domestic
Episode VIII: The Law
Episode IX: A Machine

Production Staff
Production Stage Manager
Venus Maldonado
Assistant Stage Managers
David Kluge / Lights
Adam Litter / Sound
Amanda Gjertson / Costumes
Arthur Goldfeder / Props
Run Crew
Effusah C.L. Aleyne, Charley Beller, Talisha L. Pateon, Sam Snowden
Master Electrician
Jeff Monheit
Assistant Master Electrician
Mike Maksut
Assistant Director
Jasmine Ellison

www.rochester.edu/theatre

This production runs 2 hours and 45 minutes without intermission
**Sophie Treadwell**, a playwright, journalist, women's rights advocate, and novelist, was born on October 3, 1885, in Stockton, California. At the age of five, her parents split up, and her father moved away to San Francisco. Treadwell remained with her mother. She attended the University of California at Berkeley from 1902 to 1906 where she participated heavily in theatre and received a Bachelor of Letters degree. Both Treadwell and her mother moved to Los Angeles in 1907. It is here that she first tried her hand at professional theatre by singing in vaudeville. Not satisfied with the performance conditions of the trade, she got a job as a feature writer and theatre critic for the San Francisco Bulletin in the summer of 1908. After receiving the opportunity to type actress Helena Modjeska’s memoirs in 1908, the actress encouraged Treadwell to submit one of her plays, *The Right Man*, to New York producers. Thereafter she began working for the San Francisco Bulletin where she met William O. McGeehan, a well-known sports reporter and humorist. The two were married in Oakland on January 27, 1910 and remained together until her death in 1933.

Between 1912 and 1919, Treadwell had several decent opportunities in theatrical performance as well as in journalistic missions. She followed her husband to New York City in 1915; she was also sent to France for four months during World War I as a reporter and became the first accredited American female foreign war correspondent. From 1920 to 1921, during the aftermath of the Mexican Revolution, Treadwell received the exceptional opportunity to meet with Francisco “Pancho Villa”, the famous Mexican revolutionary. The first female to be given such a high-profile assignment at the time, this two-day interview would become the basis for Treadwell's first Broadway play, *Gringo* (1922).

Another occasion for Treadwell to showcase her talent as a playwright and as an actress presented itself between her return from Mexico and 1927, when she attended the infamous trial of Ruth Snyder, a Long Island housewife who murdered her husband with the help of a lover, Judd Gray. After being convicted of the crime, Snyder was executed by electric chair in January 1928, making her the first woman in the twentieth century to be executed in New York.

This experience led Treadwell to examine the social circumstances that may have driven Snyder to commit such a heinous crime. The result was the 1928 expressionist play, *Marcha!,* which debuted on Broadway. The play is written in nine scenes. The titles of the scenes reflect the social expectations that helped limit a woman's station in life: "To Business," "At Home," "Honeymoon," "Maternal," "Prohibited," "Imprisoned," "Desperate," and "The Law." The success of *Marcha!* led to a rapid succession of both theatrical and journalistic projects for Treadwell. Over the next 42 years she experienced the loss of her mother and her husband, traveled to Egypt and Mexico, adopted a baby boy from Germany, and lived in Spain. Her final move was to Tucson, Arizona in 1965, where she passed away on February 20, 1965.

**Ruth Snyder was executed at Sing Sing prison, which is located in Hudson, N.Y. This prison is famous as the location of the majority of executions (primarily by electrocution) - 614 - in America up to 1950. Nearly a third of all women sentenced to death through 1972 had their fate carried out at Sing Sing. The prison house was built in the 1890s at a cost of $268,000. Sing Sing was the first prison to introduce the electric chair. This was the case until the Texas vs. Greer case brought capital punishment to a temporary halt. Following the reinstatement of the death penalty in 1977, 149 men and 2 women have been electrocuted through 2003; twenty-three women (including Ruth Snyder) have been electrocuted in the 20th century. Nationwide, 4,459 convicted criminals were electrocuted between 1890 and 2003. It is believed that 20% of those who have been sentenced to the death penalty are wrongly convicted, which means that 122 of the 614 killed at Sing Sing may in fact have been innocent of the crimes they died for. In 1999, there was a record number of executions in America: 98 - amounting to one execution every 3.72 days.**

Up until the creation of the electric chair in 1887 by Thomas Edison, hangings were the primary means of capital punishment in the United States. Electrocaustion as a legal means of execution passed in the legislature in June of 1888.
While there has been much advancement over the years in the social and political position of women in society, it was not always the case that women were allowed the same independence and freedom of choice as men. For many years, women were restricted to a narrow range of professions and were often denied the opportunity to pursue higher education. They were also subject to strict norms of behavior and were expected to conform to societal expectations. Despite these challenges, women have continued to fight for their rights and to push for greater equality and representation.

A woman's station in life was often determined by her family's income, and this was especially true during the Victorian era. Women were expected to be modest and to dress in a way that reflected their social status. They were also expected to be subservient to their husbands and to be content with a life of domesticity. However, as the century progressed, women began to challenge these expectations and to demand greater freedom and independence. Women's rights movements, such as the suffrage movement, were founded in this period, and they played a key role in the fight for women's rights. Women's roles in society were also beginning to change, and women were beginning to enter into fields that were previously closed to them, such as medicine and law.

Women also found themselves trapped by social conventions and expectations, and led lives that were often very different from those of their male counterparts. They were expected to be emotional and to express their emotions freely, while men were expected to be stoic and to control their emotions. This societal expectation placed a great deal of pressure on women, and it was often difficult for them to find the balance between their personal and professional lives. Women were also subject to strict moral codes, and any deviation from these codes was met with severe punishment. Women were often subject to sexual harassment and violence, and they were denied access to legal protection.

Despite these challenges, women have continued to push for greater equality and representation, and they have made significant strides in the fight for women's rights. Today, women are represented in a wide range of fields, and they are no longer confined to traditional roles. Women are now represented in politics, business, and the arts, and they are making significant contributions to society. Women's rights movements continue to fight for greater equality and representation, and they are working to ensure that women are treated with the same respect and dignity as men.
ERIK FLATMO (Set Designer) is a freelance set designer based in New York City. His recent productions include the world premieres of Julian Jordan's "Still at the Ontological Theatre, the New York premiere of Brooks Beerman's Sensational" at the O'Neill National Theatre Festival, and the world premieres of Ann Wasserhubb's "Apparition." Other credits include "Paris Commune" with The Civilians and "Spring Awakening" with The Prospect Theater Company, which won the 2002 OOBie award. Formerly an architect, Mr. Flatmo is currently designing a waiting room at New York's Mt. Sinai Hospital as part of a non-profit showcase competition of New York designers. Mr. Flatmo teaches set design at Barnard College. He holds a BA in Architecture from Columbia University and an MFA in Design from the Yale School of Drama.