

UMD School of Theatre, Dance, and Performance Studies presents
MACHINAL



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES



February 20 & 28, 2021
STREAMING

THEATRE DANCE

FEARLESS NEW PLAY FESTIVAL

Jennifer Barclay, festival director
Lauren Yee, keynote playwright

STREAMING

NOVEMBER 19-22, 2020

MACHINAL

by Sophie Treadwell
Brian MacDevitt, director

STREAMING

FEBRUARY 20 & 28, 2021

NEW BEGINNINGS: A MUSICAL REVUE

Monique Midgette, director

STREAMING

MARCH 5 & 6, 2021

THE REVOLUTIONISTS

by Lauren Gunderson
Leigh Wilson Smiley, director

STREAMING

MARCH 10 & 11, 2021

FALL MFA DANCE THESIS CONCERT

Ghost Bride by Rose Xinran Qi
Responsive Wild by Krissy Harris

DANCE THEATRE, STREAMING

NOVEMBER 19 & 20, 2020

TDPS SPRING DANCE CONCERT

Patrik Widrig, director

STREAMING

MAY 7 & 8, 2021

SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

Maura Keefe, *Producing Director*

Machinal

By Sophie Treadwell

Director..... Brian MacDevitt
Associate Director and Acting Coach..... Fraser Stevens
Intimacy Director..... Kendra Portier
Scenic Designer Rochele Mac
Costume Designer Madison Booth
Lighting Designer..... Jacob Hughes
Projection Designer Devin Kinch
Sound Designer Roc Lee
Dramaturg..... Lindsey R. Barr
Choreographers..... Kendra Portier and Marielis Garcia
Stage Manager Maria De Barros

FEBRUARY 20 & 28, 2021

STREAMING

This performance will last approximately 1 hour, 45 minutes.

Bill Kassay Husband (Episode 3, 4, 7)/Boss (Episode 1)/
Mr. Jones (Episode 1)

Ebie Prideaux..... Young Woman (All Episodes)

Kelsey Diggs..... Mother (Episodes 2 & 9)

Logan Stevens First Man (Episode 5)/Lover (Episodes 6 & 7)

Sam Intrater..... Adding Clerk (Episode 1)/Judge (Episode 8)/
Man (With Woman Episode 2)/Second Man (Episode 5)/
Irish Singer (Episode 9)

Jayson Borenstein Filing Clerk (Episode 1)/Young Doctor (Episode 4)/
Guard (Episode 9)/Huckster (Episode 7)

Isabella Benning..... Stenographer 2 (Episode 1)/Defense Lawyer (Episode 8)

Yani Hill..... Stenographer 1 (Episode 1)/Matron (Episode 9)

Madeline Lomvardias Telephone Girl (Episodes 1 & 5)/
Court Reporter (Episode 8)

Max Abramovitz Husband (With Wife Episode 2)/Doctor (Episode 4)/
Man (With Woman Episode 5)/Priest (Episode 9)/
Voices (Episode 7)

Beth Rendely Prosecution Lawyer (Episode 8)

Olesia Odle..... Woman (With Man Episode 2)/Woman (With Man Episode 5)/
Jury (Episode 8)/ Voices (Episode 7)

Leilani Clendenin Woman (Mother of Boy Episode 2)/
Clerk (Episode 8)/Barber 1 (Episode 9)

Bardia Memar Janitor (Episode 2)/Amontillado Man (With Boy Episode 5)/
Bailiff (Episode 8)/Jailer (Episode 9)/
Voices (Episode 7)

Mary Poorman..... Young Boy (With Girl Episode 2)/Bell Boy (Episode 3)/
Reporter 2 (Episode 8)

Lisa Meyerovich..... Small Boy (Son of Woman Episode 2)/
Boy (With Amontillado Man Episode 5)/
Barber 2 (Episode 9)/Voices (Episode 7)

Katie Rees Nurse 1 (Episode 4)/Jury (Episode 8)

Kayleigh Gallagher Young Girl (With Boy Episode 2)/Nurse 2 (Episode 4)/
Jury (Episode 8)

Abigail Landesman Wife (With Husband Episode 2)/Reporter 1 (Episode 8)

Amber Daniels dancer

Ricky Watson dancer

These roles will be performed by the following cast members for the Sunday, February 28 matinee performance:

Amontillado Boy (with Boy Episode 5): Beth Rendely
Son (Episode 2): Katie Rees
Barber 2 (Episode 9): Beth Rendely
Bell Boy (Episode 3): Jayson Borenstein
Reporter 2 (Episode 8): Kayleigh Gallagher
Young Man (Episode 2): Yani Hill

Time and Setting 1928, New York City

Sophie Treadwell wrote *Machinal* nearly 100 years ago, yet it resonates today.

This is a story about the modern machine age and its oppressive nature, particularly towards minoritized people: women, LGBTQIA, and people of color. In many ways, we empathize with the main character, seeing ourselves in her or recognizing her as a familiar person in our current existence. We also might see ourselves as the machine for the ways inequity is perpetuated.

The play is demanding. It required mindful and critical consideration, particularly within the fraught political and social situation we experience in the United States. The students rose to the occasion in their exploration of the piece, their engagement with the topics within it, and their generous communal spirit. The show would not be what it is today without the immense effort and care they contributed.

Through a rigorous creative process, we explored historical issues of oppression identified in the script and aimed to position them in our modern sphere. We investigated patriarchal ownership and the importance of advancing business endeavors and wealth over personal fulfillment, mental health, and humanness. We grappled with the morality of how individuals treat those they love, those they care for, and those who are strangers to them.

We were especially inspired by Sophie Treadwell's use of Expressionism and feel that it is most fitting for our 'Live Cinema' production—half live theater, half filmed, and in black and white—and for the emotions that are evoked and unspoken in this narrative. We hope you will join us as we complete this journey.

—Brian MacDevitt, Fraser Stevens, and Kendra Portier, creative directors

When I met with Brian, the director of this piece, almost a year ago no one would anticipate the circumstances in which we would be performing this show today. Much of our conversation focused on the ways in which *Machinal* feels as relevant today as it must have been in the 1920s when playwright Sophie Treadwell was penning this remarkable work. Indeed, much of the content—women's rights, abortion and contraception, infidelity—are still salient in today's culture and provide pivotal entry points for the work to today's audience. The ever-present dramaturgical inquiry of "why this play, at this time, for this audience" was an easy one to answer.

I'm writing this today, on the eve of the Presidential Inauguration in which our first female Vice President has been sworn in, and yet, few spectators from the public were able to be physically present due to the ongoing pandemic. As I watched, I thought about the virtual world this story necessarily occupies and how the persistence of women throughout history has transcended the boundaries placed before them. Young Woman, our central figure in *Machinal*, is no exception. Forced to live within parameters determined by men, she continues to push the envelope by blazing her own trail and demanding to live on her own terms. And, while the circumstances of a woman's life in the 1920s might feel like a distant reality, it is not a far cry from the expectations of today with which women continually contend.

As the dramaturg, I find that putting together the puzzle of theatre, and specifically digital theatre, widens the lens on what questions to ask a play. Providing the historical context of the piece, asking questions in the rehearsal room, and providing feedback to Brian when asked has required a reckoning with just how far we, as a society, have come in supporting, protecting, and listening to women. Well, come to think of it, this play also makes me think about how little has changed.

I hope you, too, are left to ponder these inquiries. And, when you shut down your computer for the evening, after having taken in this show, I hope you'll be left asking those very questions that Treadwell offered almost a century ago.

—Lindsey R. Barr, dramaturg

Max Abramovitz (Husband, with Wife Episode 2/Doctor, Episode 4/Man, with Woman Episode 5/Priest, Episode 9/Voices, Episode 7) sophomore computer science and theatre performance double major. Presidential Scholar. UMD credits: *She Kills Monsters: Virtual Realms* (Miles). Outside Credits: *The Heart of Robin Hood* (Much Miller).

Lindsey R. Barr (dramaturg) third-year PhD student. UMD credits: 2019 Fearless New Play Festival. Everyman Theatre: *Murder on the Orient Express*, *Radio Golf*, *Proof*, *Dinner with Friends*, *The Importance of Being Earnest*, *Sweat*, *Dancing at Lughnasa*. She has served as the dramaturg and director for numerous productions throughout the Washington, D.C. and Baltimore regions at Single Carrot Theatre, Fells Point Corner Theatre, Baltimore Center Stage, and the Goethe Institut, among others. She is administrative director of the Literary Managers and Dramaturgs of the Americas, a nonprofit service organization dedicated to serving dramaturgs from the US, Canada, and Mexico.

Isabella Benning (Stenographer 2, Episode 1/Defense Lawyer, Episode 8) is a junior theatre performance and criminology/criminal justice double major. UMD credits: *Flyin' West* (Frank u/s), *A Doll's House* (Anne-Marie), Fearless New Play Festival (Aya, By Grace Part 2). Outside credits: *Company* (Marta), *Hamlet* (Guildenstern), *Troilus & Cressida* (Cressida).

Madison Booth (costume designer) third-year MFA candidate in costume design. UMD credits: *The Heidi Chronicles* (2019). Outside Credits: *Spy Academy and the Lost Treasures of Atlantis* (Imagination Stage, 2021), *Zomo the Rabbit*, *A Hip-Hop Creation Myth* (Imagination Stage, 2020), *Thumbelina* (Imagination Stage, 2020), *Matilda* (Weathervane Playhouse, 2019), *Or* (Theatre Prometheus, 2019).

Jayson Borenstein (Filing Clerk, Episode 1/Young Doctor, Episode 4/Guard, Episode 9/Huckster, Episode 7) sophomore communication major. UMD credits: *Noises Off* (Selsdon u/s). Outside credits: *'dentity Crisis* (Robert), *The Man Who Came to Dinner* (Sheridan Whiteside), *Fiddler on the Roof* (Motel). He is a proud member of Maryland Night Live and Maryland Tonight.

Katy Cawley (assistant stage manager) junior theatre major. Outside credits include *Hairspray*, *Into the Woods*, *Company*, *The Importance of Being Earnest*, and *Rocky Horror Picture Show*.

Leilani Clendenin (Woman, mother of Boy Episode 2/Clerk, Episode 8/Barber 1, Episode 9) second-year theatre and third-year voice major. Robert H. Smith Music Scholarship and Suzanne Beicken Memorial Scholarship recipient. National Society of Leadership and Success member. UMD credits: *Flyin' West* (Minnie u/s). Outside credits: *Mama Anacostia* (Prince George's Children's Theater).

Virginia Coldren (assistant director) junior theatre performance major. The Muses' President. UMD credits: *Noises Off!* (Wardrobe Crew), *Corgi*, The Muses' Original Works Project (director), *Wild Card*, The Muses' Original Works Project (Ariella), *destiny loves peaches*, UMD Pandemic Players (director).

Amber Daniels (dancer) second-year MFA candidate in dance. Amber has served as assistant coordinator of the 2020 Mid-Atlantic North American College Dance Association conference, a panelist for the Maryland State Arts Council, and a guest instructor for the Maryland Thespian Festival.

Maria De Barros (stage manager) senior theatre major. Creative and Performing Arts Scholar. UMD selected credits: *Fall MFA Thesis Concert*, *A Doll House*, *Flyin' West*, *Shared Graduate Dance Concert 2019* (stage manager). *Hamlet Replayed*, *Citizen: An American Lyric* (assistant stage manager). Selected outside credits: *Into the Woods*, *Gertrude and Claudius*, *Fall Springs* (Barrington Stage Company); *Mamma Mia!*, *Sister Act* (Maltz Jupiter Theatre). Undergraduate Theatre Artists Society President.

Kelsey Diggs (Mother, Episodes 2 & 9) junior double major in theatre performance and English. Creative and Performing Arts Scholar. UMD credits: *The Heidi Chronicles* (Jill/Debbie/Lisa u/s), *The Visit* (Karl), *Noises Off* (Dotty u/s). Outside credits: *Little Shop of Horrors* (Audrey), *Transformations* (Character 2/ Anne Sexton).

Kayleigh Gallagher (Young Girl, with Boy Episode 2/Nurse 2, Episode 4/Jury, Episode 8) sophomore theatre performance major. Gemstone Honors Program. UMD credits: Fearless New Play Festival (stage directions, *The Ice Room*) Outside credits: *Clue* (co-director), *Wizard of Oz* (Dorothy), *Beauty and the Beast* (Belle), *Into the Woods* (Little Red Riding Hood).

Marielis Garcia (choreographer) Dominican American dancer, choreographer and educator, Marielis Garcia holds a MFA in Digital and Interdisciplinary Art Practice from City College of New York. Marielis is currently an Artist in Residence at the University of Maryland and is developing a work for Alvin Ailey/Fordham School as part of the New Directions Choreography Lab. Her collaborative works have been presented at Aaron Davis Hall and Judson Memorial Church among others. Marielis has danced with Brian Brooks, Stefanie Batten Bland, Peter Kyle, and Helen Simoneau and frequently collaborates with visual artist Madeline Hollander. www.MarielisGarcia.com

Sam Intrater (Adding Clerk, Episode 1/Judge, Episode 8/ Man, with Woman Episode 2/Second Man, Episode 5/ Irish Singer, Episode 9) third-year theatre and government/politics major. UMD credits: *Noises Off* (Selsdon), *The Visit* (Anton Schill), Maryland Night Live (Sketch Player). Outside credits: *Side Show* (Sir), *All Shook Up* (Chad), *Seussical* (Horton).

Bill Kassay (Husband, Episodes 3, 4, 7/Boss, Episode 1/Mr. Jones, Episode 1) senior theatre major. UMD credits: *Noises Off!* (Lloyd u/s). Outside credits: Montgomery College – *Social Darwinism*, (Alpha Male). *Nathan the Wise*, (Nathan). *Doubt*, (Father Flynn). YouTube – *Welcome to Shelltown*, (Producer/Director/Puppeteer).

Abigail Landesman (Wife, with Husband Episode 2/Reporter, Episode 8) junior theatre and government/politics major. UMD credits: Fearless New Play Festival (*The Ice Room*, Andie).

Roc Lee (sound designer) is a Helen Hayes Award winning DC-based composer/sound designer. He holds a Master of Music in stage music composition from CUA. Roc creates music and sound design for video games, theater, film and podcasts. Credits include: *May 22, 2020*, *Voices of Now: Inside Voices*, *Snowchild*, *The Price*, *The Year of Magical Thinking*, *Mother Courage* at Arena Stage; *Crossing Mnissose* at Portland Centerstage; *Small Mouth Sounds*, *Doll House 2* at Roundhouse; *Kid Prince and Pablo*, *The Watsons Go to Birmingham 1963* at Kennedy Center TYA; *Fairview*, *Describe the Night* at Woolly Mammoth Theatre; *Admissions*, *Curve of Departure* at Studio Theatre; *The Lathe of Heaven* at Spooky Action Theater. <https://roclee.net>

Madeline Lomvardias (Telephone Girl, Episodes 1 & 5/Court Reporter, Episode 8) senior performance major. UMD credits: *Noises Off* (Poppy u/s), *Second Season's Triumph of Horus* (Isis), Fearless New Play Festival. Outside credits: *Would You Rather* (Zelda), *Cinderella* (Stepmother), *Our Town* (Emily), *Rehearsal for Murder* (Bella).

Brian MacDevitt (director) Mr. MacDevitt recently directed *Between Riverside and Crazy* for Studio Theatre, *Night Train 57* starring Dan Zanes at The Kennedy Center, *Empty Your Pockets* at Blind Whino for Studio Theater, *Proof* for Theater Three in NY, and *Spring Awakening* at UMD. As a member of the Naked Angels Theater Company in NYC, he directed play readings at New York Stage and Film, Naked Angels, The Atlantic, and others. MacDevitt has designed lighting for over 70 shows on Broadway, and hundreds of others internationally in Theater, Dance and Opera. In addition to five TONYS, his awards include an Obie Award, Outer Critics Circle Awards, and the Drama Desk Awards.

Lisa Meyerovich (Small Boy, son of Woman Episode 2/Boy, with Amontillado Man Episode 5/Barber 2, Episode 9/Voices, Episode 7) second-year theatre and psychology major. Outside credits: *Peter and the Starcatcher* (Molly Aster), *Much Ado About Nothing* (Conrad), *Kindergarten* (Katya), *Spamalot* (Historian).

Olesia Odle (Woman, with Man Episode 2/Woman. with Man, Episode 5/ Jury, Episode 8/Voices, Episode 7) senior theatre major. UMD credits: *Fearless New Play Festival* (assistant director). Outside credits: *Hedda Gabler* (Hedda), *Arsenic and Old Lace* (Abby), and *Fumed Oak* (Doris).

Mary Poorman (Young Boy, with Boy Episode 2/Bell Boy, Episode 3/Reporter 2, Episode 8) senior theatre major. UMD credits: *Noises Off* (Electrician). Props coordinator, sound and light board operator in various Second Season shows. Outside credits: stage manager, light board operator, lighting designer, actor, writer, director (Cecil College).

Kendra Portier (intimacy director and choreographer) Portier is a dance artist—a choreographer, teacher, and performer. Originally from Ohio, Portier trained with BalletMet (OH) and graduated from the Ohio State University (BFA) before relocating to New York City. She directs the project-based dance company BAND/portier and has performed in a range of devised dance-based works, including a decade-long tenure with David Dorfman Dance (NYC). Portier received an MFA in Dance from the University of Illinois Urbana Champaign Portier and served as artist-in-residence at TDPS, where she is now an assistant professor, the Maya Brin Endowed Professor in Dance. For more information, please visit: www.kendraportier.com

Ebie Prideaux (Young Woman) senior theatre performance and government and politics double major. Creative and Performing Arts Scholar. UTAS Director of Advocacy board member. UMD credits: *Fearless New Play Festival* (Please Like Me), *Noises Off* (Dotty), *The Visit* (Third Man/First Woman), *Hamlet: Replayed* (Ghost Chorus).

Katie Rees (Nurse, Episode 5/Jury, Episode 8) second-year theatre performance and government and politics double major. UMD Arts Scholars Program and The Muses board member. UMD credits: *Fearless New Play Festival* (Ghost Story), *UMD Pandemic Players Quarantine Bakeoff* (Cepheus), *The Muses Original Works Project* (Quiet Cacophony). Outside credits: *Cinderella* (Cinderella), *A Midsummer Night's Dream* (Helena), *12 Angry Jurors* (Asst. Director).

Beth Rendely (Prosecution Lawyer, Episode 8) second-year MS in supply chain management. French and theatre undergrad. UMD credits: *Martius* (Playwright), *A Doll House* (Torvald), *The Visit* (assistant stage manager), *Breath, boom and Revolt* (stage manager). Other credits: *Cepheus* (Jessie), *Being Tested* (Anxiety).

Fraser Stevens (associate director and acting coach) is a PhD candidate and the co-director of the company Almost Human, whose work has toured throughout Europe, The Middle East, and North America. Fraser possesses a BA from York University in Toronto and an MA from Aberystwyth University in Wales. His work is often found at the intersection of live performance and installation. UMD credits: *The Visit*, *Triumph of Isabella*, and *The Importance of Being Earnest*. Local credits: *Home* at the Kennedy Center.

Logan Stevens (First Man, Episode 5/Lover, Episodes 6 & 7) junior computer science and theatre double degree student. UMD credits: Maryland Night Live (Sketch Player), Maryland Tonight (Sketch Player), *HackerMan* (CIA Director). Outside credits: *Jesus Christ Superstar* (Caiaphas).

Ricky Watson (dancer) Ricky Watson has a Bachelor of Arts in theatre performance from Winthrop University in Rock Hill, SC. He is a middle school theatre teacher at King Abdullah Academy and has performed, directed, and created theatre from Australia to Germany. He is excited to be a part of *Machinal*.

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Cast of TDPS' Fall 2019 production, *Flyin' West*. Photo by David Andrews.

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