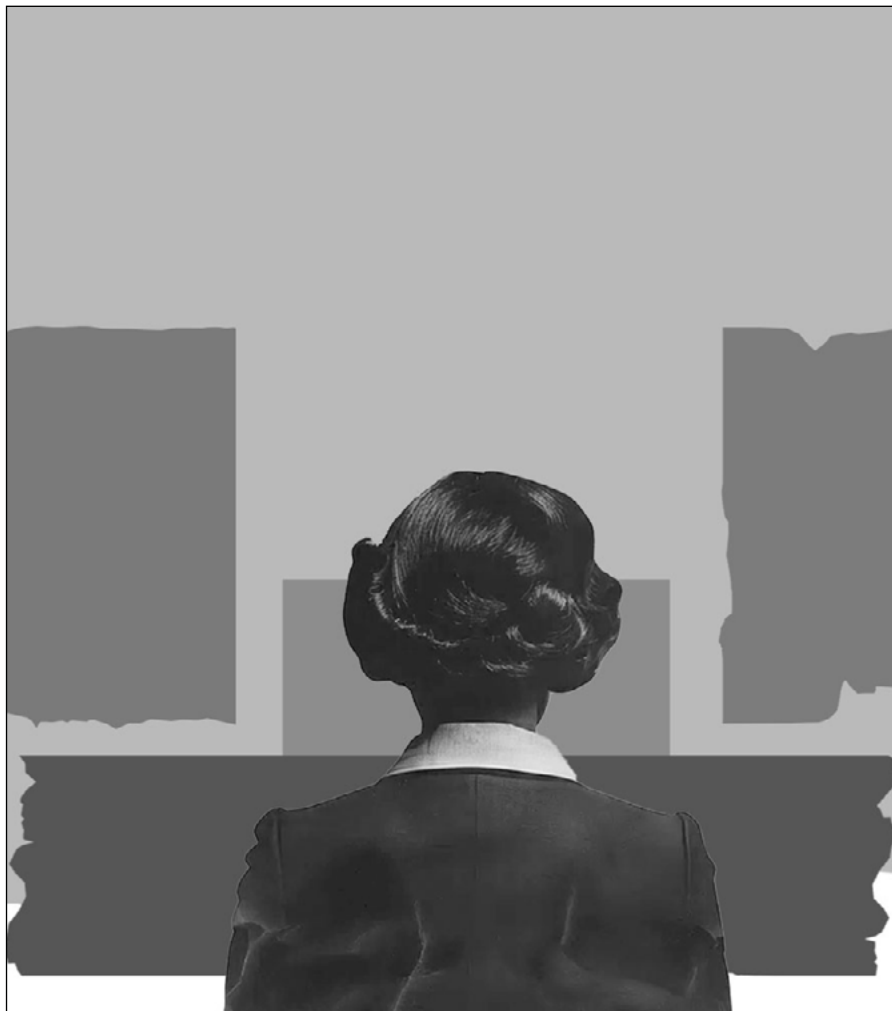


Machinal

by Sophie Treadwell

Directed by Sabra Williams

McClintock Theatre October 25-November 3, 2024



USC School of Dramatic Arts 24/25

USC School of Dramatic Arts presents

Machinal

by **Sophie Treadwell**

Directed by **Sabra Williams**

With

Eleanor Hope Abdo	Ivy Kos
Iskander Al Bassam	Nicholas Liscinsky
Douglas Bangura	Sophie Martinez
Lilly Casiraghi	Collette McCurdy
Eugene Erlikh	Caleb Miller
Iman Fadlalla	Macy Muxlow
Ian Grady	Reva Pau
Anthony Guerrise	Thomas Reed
Coby Hawkins	Temi Salaam
Farah Hosseini	Hattie Ugoretz
Dekland Jones	Aristaia Yanakakis-Carroll
Allison Khalil	

Scenic Design

Maya Channer *She/Her,*
BFA Theatrical Design Senior

Costume Design

Ellie Hermann *She/Her,*
BFA Theatrical Design Junior

Lighting Design

Jace Smolansky *He/Him,*
BFA Theatrical Design Senior

Sound Design

Zoelle Pierce *She/Her,*
BFA Sound Design Junior

Technical Director

Duncan Mahoney

Production Stage Manager

Meztli Montes *She/Her,*
BFA Stage Management Junior

McClintock Theatre October 25-November 3, 2024

CAST (In alphabetical order)



Eleanor Hope Abdo *She/Her, Stenographer, Nurse**Jailer, 2nd Reporter*, 1st Reporter** •BA Theatre, Emphasis in Acting Sophomore



Iskander Al Bassam *He/Him, Bellboy, Boy at Bar, 2nd Guard** •BA Theatre First Year



Douglas Bangura *He/Him, Harry-2nd Man at Bar, 1st Court Clerk** •BFA Acting for Stage & Screen Sophomore



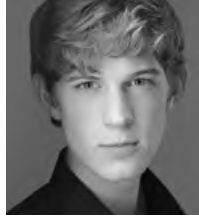
Lilly Casiraghi *She/Her, 3rd Reporter, Bartender** •BA Theatre, Emphasis in Acting Senior



Eugene Erlikh *He/Him, Older Man at Bar, Priest** •BFA Acting for Stage & Screen First Year



Iman Fadlalla *She/They, Telephone Girl, Girl in Bar** •BA Theatre, Emphasis in Acting Junior



Ian Grady *Harry-2nd Prosecution Lawyer,** Filing Clerk** •BA Theatre, Emphasis in Acting Senior



Anthony Guerrise *He/Him, Adding Clerk, Barber** •BA Theatre, Emphasis in Acting Junior



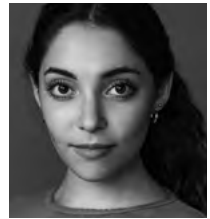
Coby Hawkins *Husband**, Prosecution Lawyer** •BFA Acting for Stage & Screen Junior



Farah Hosseini *She/Her, Defense Lawyer, Other Woman at Bar*** •BA Theatre, Emphasis in Acting Senior



Dekland Jones *He/Him, Filing Clerk**, Other Man at Bar** •BA Theatre First Year



Allison Khalil *She/Her, Young Woman** •BA Theatre Sophomore



Ivy Kos *She/Her, 3rd Court Clerk, Waiter, Matron** •BA Theatre, Emphasis in Acting, B.A. Classics Sophomore



Nicholas Liscinsky *He/Him, Young Man, Dick-1st Man at Bar** •BA Theatre, Emphasis in Acting Junior



Sophie Martinez *She/Her, Telephone Girl, Girl in Bar*** •BA Theatre, Emphasis in Acting Junior



Collette McCurdy *She/Her, Stenographer, Nurse* 2nd Reporter** •BFA Acting for Stage & Screen Senior

* Indicates role that is part of the "Law Cast" which performs 10/26 mat, 11/1, 11/2 mat & eve, 11/3

** Indicates role that is part of the "Love Cast" which performs 10/25, 10/26 eve, 10/27 mat & eve, 10/28

+ Indicates role that is performed for all performances

(continued on next page)

CAST (continued)



Caleb Miller *He/Him,*
Young Man, Dick-1st Man
*at Bar*** •Theatre Minor Junior



Macy Muxlow *She/Her,*
*Court Bailiff** •Theatre Minor
Senior



Reva Pau *She/Her,*
Defense Lawyer, Other
*Woman at Bar** •BA Theatre,
Emphasis in Acting Senior



Thomas Reed *He/Him,*
*Husband** •BA Theatre,
Emphasis in Acting Senior



Temi Salaam *She/Her,*
*Judge, Doctor** •BA Theatre,
Emphasis in Acting Sophomore



Hattie Ugoretz *She/Her,*
*Young Woman***
•BA Theatre Sophomore



**Aristaiya Yanakakis-
Carroll** *She/Her,* Mother+
•BA Theatre, Emphasis in
Acting Senior

* Indicates role that is part of the “Law Cast” which performs 10/26 mat, 11/1, 11/2 mat & eve, 11/3

** Indicates role that is part of the “Love Cast” which performs 10/25, 10/26 eve, 10/27 mat & eve, 10/28

+ Indicates role that is performed for all performances

This performance contains a 10-minute intermission.

CONTENT WARNING

Please be advised that this production includes depictions of sexism, racism, abusive relationships, incarceration, postpartum depression, grooming, use of alcohol and tobacco, and the discussion of the death penalty and murder.

Any video or audio recording of this production is strictly prohibited.

LAND ACKNOWLEDGMENT

USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.

NOTE FROM THE ARTISTIC TEAM

Sophie Treadwell (1885-1970) was an American journalist and playwright born in Stockton, California. After graduating from UC Berkeley where she studied Theatre and Journalism, Treadwell spent a period of time working in vaudeville before turning to writing in 1908. Over the course of her career, she wrote thirty-nine plays, but only seven were ever produced. Regarded by many as the pinnacle of American Expressionist theatre, *Machinal* is her most successful and best-known play. The play was inspired by the real-life murder trial of Ruth Snyder who killed her husband in 1927. The spectacle of the case drew attention from spectators nationwide, including Treadwell who attended the trial proceedings in her free time. *Machinal* explores “the how and why” a woman might be driven to kill her own husband.

Expressionism is a theatrical movement that developed in Germany in the early 20th century. Its style of heightened dialogue and physicality is a direct contrast to the Stanislavskian style of realism that was popular with playwrights like Anton Chekhov. The genre was an important influence on Bertholt Brecht’s epic theatre.

Expressionist plays are portrayed by being distorted externally, with characters speaking in unusual rhythms in exaggerated emotional states. The characters are labeled as generic figures like Young Woman, The Man, The Mother, etc. to call attention to the characters as types that can be identified instead of as specific individuals. The writing is meant to focus the audience on the raw essence and spectacle of the story.

RESOURCES:

www.creativeacts.us, <https://eji.org/issues/death-penalty/>,
<https://deathpenaltyinfo.org/states-landing>, <https://www.prisonpolicy.org/>

Additional *Machinal* Production Staff

Vocal/Dialect Coach **Jessica Toltzis** | *Intimacy Director* **Jaclyn Chantel**
Assistant Director **Alice Gibson** | *Dramaturg* **Moriya Dichter** | *Production*
Deputies **Farah Houssini, Valencia Miller** | *Assistant Stage Managers* **Karina Cruz, Valencia Miller** | *Production Manager* **Tony Shayne** | *Stage Management*
Mentor **Jennifer Sarvas** | *Scenic Design Assistants* **Yuna Bae, Meredith Ziegler**
Scenic Mentor **Tom Buderwitz** | *Hair & Makeup Consultant* **Juliet Black**
Costume Mentor **Ann Closs-Farley** | *Lighting Mentor* **Elizabeth Harper**
Associate Sound Designer **Genevieve Perry** | *Sound Mentor* **Noel Nichols**
Technical Crew **Jaiya Domenech Chetram, Kehara Edirisinghe, Abram De Los Santos, Jackson Parker, Addie Rudnik, Meredith Ziegler**

SPECIAL THANKS

to RGWW (Rosanna Gamson/World Wide) for their generous loan of theatrical fabric.

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The USC School of Dramatic Arts fosters the talents of artist-scholars who are dramatically different — who are willing to imagine the future of the entertainment industry and bring it to life. Through an interdisciplinary, entrepreneurial education students develop the skills necessary to discover their unique voice and are exposed to diverse styles and multiple media. Students and recent alumni are supported by the School's unique Professional Development Center which offers career services and professionalization opportunities to help students establish and sustain successful careers as creators, performers and cultural innovators. *For more information, visit dramaticarts.usc.edu.*

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