

PRODUCTION NOTE

First produced in the 1920s, and inspired by the sensational murder trial of Ruth Snyder, **MACHINAL** explores the compelling downfall of a character at first entitled “Young Woman”—an intentional archetype whose name (Helen Jones) is only revealed after marriage. Throughout, she faces the oppression and lack of personal freedoms that were representative of a patriarchal and industrialized society. When pressured to marry against her will, she suffers through a loveless marriage—despite having achieved a degree of financial security. After discovering liberation through a secret affair, her quest for freedom and identity takes a tragic turn.

Despite some early critical acclaim, **MACHINAL** struggled to compete in an industry dominated by male writers. This irony was not lost on the author, Sophie Treadwell, who gradually became disenchanted with the theatre of her time. **MACHINAL** stands as her most powerful and successful work. Recent scholarship and a wave of revivals are codifying the piece as a classic example of Expressionism (which featured a departure from realism and an attempt to portray the inner emotions of the story), and an early exploration of feminist themes. Now, nearly a century later, the play is fulfilling the predictions of the *New York Times*, which asserted that the play “in a hundred years... should still be vital and vivid.” Sadly that appears to be true. For in the era of #metoo and “Nevertheless, she persisted,” Helen’s primal scream of “I will not submit!” reverberates as a voice of resistance that too many of us will recognize and empathize with.

Thank you for joining us as we grapple with these timely themes.

COMING SOON

THE CRUCIBLE

by Arthur Miller

February 15, 16, 22, & 23 @ 7:30 PM

February 17 & 22 @ 2:30 PM

The Studio Theatre, Weston Center for the Performing Arts



Set in Salem, Massachusetts, 1692, an enclave of settlers fight to survive and coexist on the edge of the wilderness. Unified by the grip of a shared Puritanical faith, the residents live with rigid piety and fear of God’s judgment. But in Miller’s masterpiece, those beliefs lead to poisonous consequences when a vengeful teenager accuses a rival of witchcraft. As paranoia spreads, the accusations multiply, consuming the entire village and beyond.

Winner of the 1953 Tony Award for Best Play, and produced at a time when America was gripped by the new epidemic of McCarthyism, **THE CRUCIBLE** brilliantly explores the threshold between individual guilt and mass hysteria, personal spite and collective evil. With contemporary cries and accusations of political witch hunts echoing through our own times, **THE CRUCIBLE** provides a haunting examination of groupthink and mob mentality.

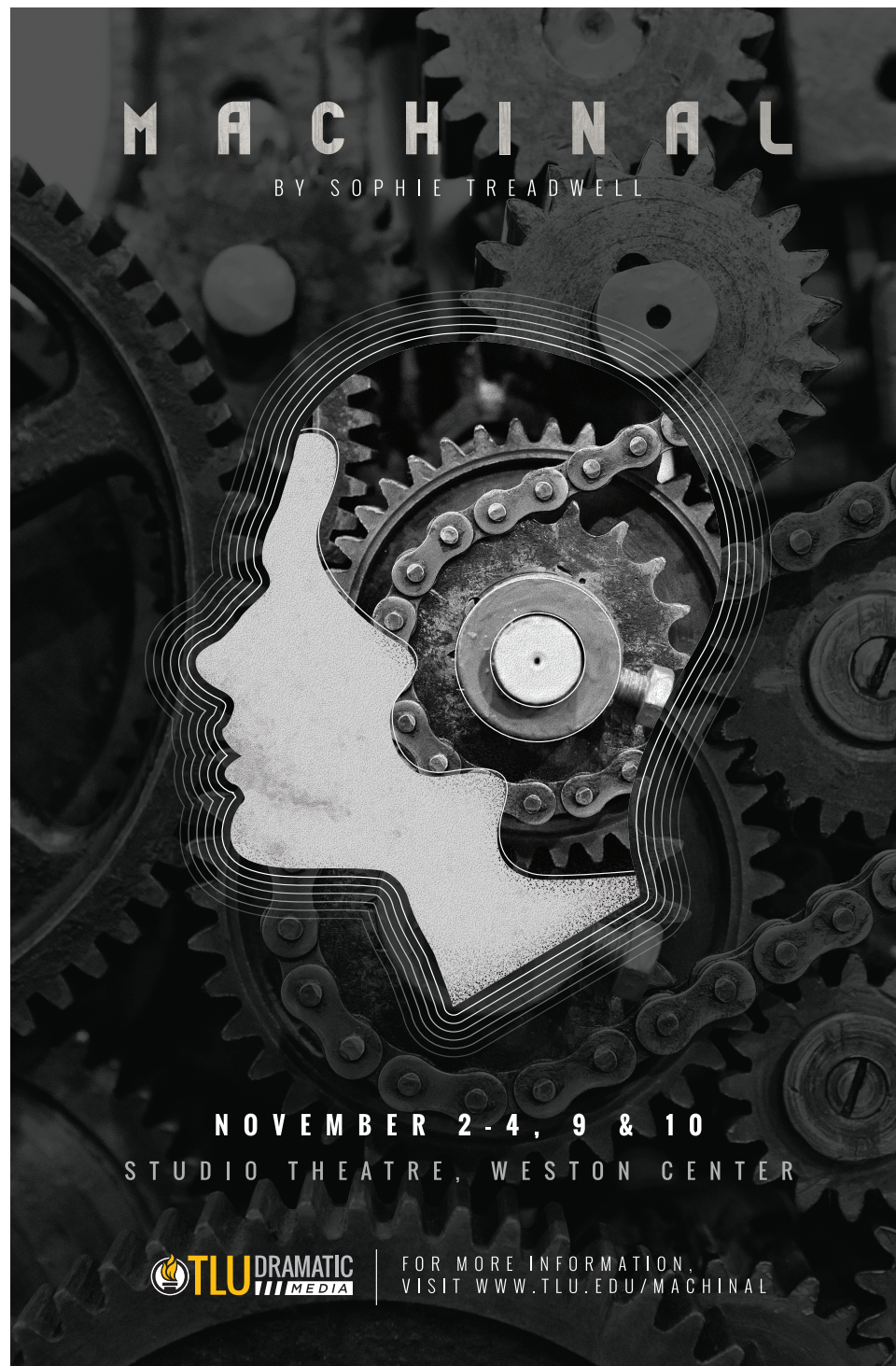
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Audience Survey QR



Viewer discretion advised: contains mature subject matter.



MACHINAL is presented through special arrangement with The Roman Catholic Church Diocese of Tucson

CAST (by Alphabetical Order)

Mark Altenhoff	JUDGE
Caroline Bower	MOTHER
Delani Chambers	NURSE, FIRST CLERK
Victor Dominguez	GEORGE H. JONES
Nathanael Elkins	ADDING CLERK, SECOND REPORTER
Alyssa Fletcher	WOMAN'S VOICE, GIRL TWO, THIRD CLERK
Brianna Gaetz	YOUNG WOMAN/HELEN JONES
Elliott Johns	SECOND GUARD
Nico Jung	MAN, FIRST BARBER
Kristof Kramer	BELLBOY, MAN TWO, THIRD REPORTER
Matt Martinez	BOY'S VOICE, FIRST GUARD
Ian McGinnis	WAITER, LAWYER FOR DEFENSE
Masoom Mohiuddin	HUSBAND'S VOICE, MAN ONE, JAILER
James Carter Montgomery	SECOND MAN, FIRST REPORTER
Julio Navarro	BOY
Rachel Pelayo	TELEPHONE GIRL/GIRL
Jarren Plummer	JANITOR, BAILIFF
Flor Abril Ramirez	GIRL'S VOICE
Johnny Samaniego-Lozano	SMALL BOY'S VOICE, SECOND CLERK
Rachel N. Shelton	STENOGRAPHER, MATRON
Elizabeth Stout	WIFE'S VOICE, WOMAN ONE, COURT REPORTER
Aaron Strey	FILING CLERK, BARBER
Van Stripling II	FIRST MAN/RICHARD ROE
David Wells	DOCTOR, PRIEST
Corey Wilder	YOUNG DOCTOR, LAWYER FOR PROSECUTION

The play features nine episodes, and will be performed without an intermission.

Total running time is approximately 90 minutes.

WARNING: The final scene involves the use of strobe lights.

ARTISTIC STAFF

DIRECTOR
PRODUCTION DESIGNER/TECHNICAL DIRECTOR
STAGE MANAGER
ASSISTANT STAGE MANAGERS

COSTUME DESIGNER
COSTUME ASSISTANT
WARDROBE MANAGER
ASSISTANT LIGHTING DESIGNER
SOUND DESIGNER
ASSISTANT SOUND DESIGNER
PROJECTION DESIGNERS/CREW

MASTER CARPENTER
PROPERTIES MASTER
ASSISTANT SCENIC PAINTERS

LIGHT BOARD OPERATOR
SOUND BOARD OPERATOR
SOUNDSCAPE KEYBOARD OPERATOR
PROJECTION OPERATOR
MARKETING
HOUSE AND BOX OFFICE MANAGEMENT

Victor Dominguez, Matt Martinez, Brandon May, Tessa McGahan, Masoom Mohiuddin, James Carter Montgomery, Julio Navarro, Hannah Presley, Kylie Zochert
ADDITIONAL CREW

Kalie Adkins, Alysyn Andrews, Daniel Saunders, Devin Taylor

David Legore
Travis W. Johnson
Shelby Bednar
Nicholes Hernandez
Kylie Zochert
Rachel Sanchez Brown
Monica McGahan
Genesis Garza
Elijah Lewis
David Legore
Ronnie Martinez
Guillermo Herrera
Brandon May
Jimmy McGahan
Julia Morales
Kelsey Gillman
Ashleigh Bullard
Tessa Rose McGahan
Ashleigh Bullard
Matthew DeLeon
Julia Morales
Tessa Rose McGahan
Seana Watson
Nico Jung

Members of DRAM 101-111

SPECIAL THANKS

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TLU Student Government Association • Friends and families of the company