California Repertory Company Team

Artistic Director and Chair.................................Jeff Janisheski
Managing Director............................................Chris Anthony
Head of Management........................................Anthony Byrnes
Light Design Mentor........................................David Jacques
Scenic Design Mentor.........................................Danila Korogodsky
Costume Design Mentor.....................................Nancy Jo Smith
Head of Acting................................................Hugh O’Gorman
Directing Faculty.............................................Joanne Gordon
Directing Faculty.............................................Anne D’Zmura
Head of Movement............................................Ezra LeBank
Head of Voice and Speech.................................Andrea Caban
History/Literature & Criticism/Performance...........Shanti Pillai
Graduate Advising............................................Josh Nathan
Undergraduate Advising.................................Adriane Howze
Production Manager.......................................Ashley Boehne-Elhers
Sound and Video Technician..........................David Goyette
Master Electrician...........................................Matt Mikulka
Technical Director...........................................Rob Waltz
Costume Shop Manager.................................Michael Pacciorini
Box Office Manager......................................Peggy O’Neil-Rosales
Safety and Sustainability Coordinator..............Noreen Kimura
Costume Shop Technician..............................Lalena Hutton
Scene Shop Technician.................................Darren Rogholt
Administrative Coordinator.............................Jen White
Management Graduate Students........................Jay Ballard, Kevin Johnson, Nicole Koenig, Carly Neil, Jake Plummer, Olivia Sather, Elena Valladolid-Rivera
Scenic Graduate Students...............................Paige Bossier, Merve Caydere Dobai, Ulyana Chava, Soo Yun Lim, Natalie Morales, Lin Xiyu, Hongda Zhu
Costume Graduate Students..........................Maria Huber, Sara Lindsey, Amanda Martin, Julie Park, Lesley Su
Lighting Graduate Students..............................David Barfield, Kit Baumer, Cailltin Eby, Nathan Hawkins, Szu-Yun Wang, David Zahacewski
Acting Graduate Students...............................Christopher Bange, Julie Hunicutt, Riel Paley, Lisa Pelikan, Jennifer Richardson, April Sigman-Marx, Jessica Soza, Thomas Trudgeon, Kathleen Wilhoite
This show contains bright lights.
The use of cameras and recording devices is strictly prohibited.

Machinal is presented through special arrangement with
The Roman Catholic Church Diocese of Tucson.
A Note From the Director

You'll submit, my lady. Right to the end, you'll submit. Submit! Submit! Is nothing mine? The hair on my head! The very hair on my head -- Am I never to be let alone! Never to have peace. When I'm dead, won't I have peace? (Machinal, Episode 9)

Inspired by the real-life case of the convicted murderer Ruth Snyder, Machinal is a powerful expressionist drama by playwright and journalist Sophie Treadwell that explores gender and power in America as it transitioned into the "modern" era.

Written in 1928, less than 10 years after women were given the right to vote, Machinal tells the story of Helen, a young woman who feels trapped in her current situation. Working a low level secretarial job and living with her mother, she decides to get married to free herself, but finds she is merely moving from one cage to another. Desperately looking for an escape, she tries to find meaning in her life via all the traditional routes available to a woman, but each choice she makes merely reinforces her social imprisonment.

While much has changed in our world since the play first opened on Broadway, in our current political and social climate Machinal still rings startlingly true. The voice of society at large is stronger than ever. From the moment we enter the world, we are being told what to value, how to live, what are role is, who we are allowed to be...

But what about personal agency? What happens when you defy society's norms? Choose to live outside the approved system? Throughout history we see people being punished for existing or even questioning the status quo. In our product-oriented society, the machine often dismisses the personal quest, the individual journey, the search for meaning - for purpose. And as artists - we must always remember to ask, why? Why are we doing this? How are we doing this? What do we value in the work? In the process? In ourselves?

The longer I sit with the play, the deeper we go in rehearsal, I find myself returning to the question of cost - the cost of submitting - again and again. What does that do to a person? I see myself, I see those around me, we all submit to the machine - in one form or another. Most of the time these acts of submission are small, easy, not worth the fight, even well-intentioned. But as these acts compound, what is the larger cost? What does it take from us each time we bow our head and do as we are told? Or, to quote Helen's husband, each time we "Hew to the line."

-Julianne Just