Scenic Design for a Production of Sophie Treadwell’s *Machinal*

Thesis

Presented in Partial Fulfillment of the Requirements for
the Degree of Masters of Fine Arts in the
Graduate School of the Ohio State University

By
Elinore Elizabeth Loomis, B.A
Graduate Program in Theatre

The Ohio State University
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Thesis Committee:
Daniel A. Gray, M.F.A. Adviser
Mark Shanda, M.F.A
Lesley Ferris, Ph.D
Abstract

*Machinal* written by Sophie Treadwell, was produced by The Ohio State University department of theatre in the winter quarter of 2009. This thesis documents the scenic design process for the production. Chapter one covers the design team, which included the director, lighting, sound and costume designer and the technical aspects of the theatre space. The following chapters explore script analysis and society’s influences on Treadwell’s work. In later chapters I explore the director’s concept and how it influenced my design and the technical process of producing the show. I end with my reaction to the design process and production.

In her director’s statement, Lesley Ferris explained her idea of a bleak world that portrayed society as a machine. This was achieved with abstract and constructivist lines and shapes in the design. The scenery was “suggestive and stylized” rather than a realistic environment.

The design employed the use of projections and shadow play as the backdrop to help create atmosphere. An intimate space helped achieve a claustrophobic environment expressed in the script. To achieve this effect scaffolding was erected in the auditorium, surrounding the audience.
The set itself was constructed out of steel, corrugated panels and expanded metal to create a harsh and stark world. Most of the acting space was on the apron of the stage to bring the action closer to the audience. These elements helped create the bleak mechanical world and the intimate and claustrophobic environment that was required for the production.
Acknowledgements

I am grateful for all the opportunities The Ohio State University has provided me since arriving. I have learned so much from the faculty and staff and my advisor, Dan Gray. Sarah Sugarbaker and Corinne Porter have been fantastic friends for the last three years and I hope that friendship never fades. Víctor Shonk is a wonderful source of knowledge, support and joy. I will always be grateful he has been a part of my life.

I would like to thank my fellow designers, Anthony Pellecchia and Shiree Campbell for the wonderful experience I had with them while designing and producing Machinal. A special thanks to the director, Lesley Ferris, for giving me the opportunity to stretch my wings and challenge myself as a designer.

Lastly I want to thank my family for supporting me through the last three years. I have been far from home but I have felt their love and support every day. My mother has always challenged me to push myself and fight for my dreams. This one is for you mom! I dedicate this to Sarah Stires, Erin Loomis and Zoe Loomis.
VITA

20 July 1983
Born-Denver, Colorado

2006
B.A Theatre Arts
University of Northern Colorado,
Greeley, CO

2006- Present
Graduate Teaching Associate
Department of Theatre
Scenic Department

2007
Mary Stuart- Scenic Design

2007
International Matching Travel Grant Recipient

2007
The Woman in Black- Scenic Design

2007
The Aida Cannarsa Snow Endowment Fund Recipient

2007
The John C. Morrow Memorial Fund Recipient

2008
Wild Stages: MFA Kabarett- Scenic Design

2009
Machinal- Scenic Design

Field of Study
Major Field of Study: Theatre
Other Studies: Scenic Design and Technology
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Chapter 1: The Producing Situation

The Ohio State University produced Sophie Treadwell’s *Machinal* February 26 through March 6, 2009 in the Thurber Theatre. I was given the opportunity to design the scenery to fulfill my thesis requirements. The design process began in June 2008 and ended with the strike of the show on March 6, 2009.

The script presented many interesting challenges. When working with an expressionist script the scenery needs to express the emotions behind the characters rather than provide a realistic environment. There were numerous scenic locations but no time for elaborate scenic transitions. The script was written with a distinct rhythm to the words and pacing. I wanted to try to incorporate that pacing in the movement of the scenery to enhance the rhythm of the play. Each element had to be simple and reiterate the feelings of the main character, Helen Jones. I enjoy working with stylized scripts because I can explore beyond the literal words on the page. *Machinal* gave me this opportunity with its distinct expressionist style. Treadwell focuses on Helen’s story and clearly depicts this woman as she suffers from anxiety and claustrophobia. I feel that Helen was struggling to find her place in the machine of society but was never happy
with what she found. She attempted to find her place through work, marriage and childbirth but was only driven further into discontentment and unhappiness. I had all this in mind as I began my process for designing the scenery for *Machinal*.

*Machinal* was produced in Thurber theatre which is located in the Drake Performance and Event Center. It is a continental house that seats 600 people. The proscenium is 35\textquoteleft-0\textquoteright wide by 22\textquoteleft-0\textquoteright high. The stage depth upstage of plaster line is 38\textquoteleft-0\textquoteright and the apron downstage plaster line is 3\textquoteleft-1\textquoteright. The orchestra pit elevator extends 7\textquoteleft-11\textquoteright downstage of the apron. The pit levels include: 0\textquoteleft-0\textquoteright, -3\textquoteleft-5\textquoteright, -5\textquoteleft-8\textquoteright and -7\textquoteleft-7\textquoteright. Stage right wing space is 35\textquoteleft-0\textquoteright by 38\textquoteleft-0\textquoteright. Stage left wing space is 18\textquoteleft-0\textquoteright by 38\textquoteleft-0\textquoteright. The light and sound control booths are located at the back of the auditorium. The counterweight fly system has 33 line sets and they lower to 3\textquoteleft-0\textquoteright off the deck. The grid is 56\textquoteleft-0\textquoteright from the underside to the stage floor. Usable flying height is 54\textquoteleft-0\textquoteright. The first six line sets are single purchase counterweight. Line sets 7 through 33 are double purchase counterweight. There are four motorized electrics located on the fly rail which can lower to 3\textquoteleft-0\textquoteright off the stage floor. The front of house truss is located 4\textquoteleft-7 ¾\textquoteright downstage of the proscenium. The truss can also lower 3\textquoteleft-0\textquoteright off the stage floor. The loading dock is at truck height above the ground and the loading dock door into the scenic studio is 7\textquoteleft-3\textquoteright wide by 7\textquoteleft-11\textquoteright high. The dock door opens into a hallway and the scenery must make a 90-degree turn in order to reach the scenic studio. The loading door from the scenic
The studio to stage is 5’-10” wide by 21’-6” high. The freight elevators dimensions are 5’-1” wide, 7’-11” long and 7’-6” high.

In stock there are 10 pairs of velour legs that are 25’-0” high by 12’-0” wide with no fullness. The stock also contains 5 velour borders with no fullness. Each border is made up of three 8’-0” high by 15’-0” wide panels that create a finished border size of 8’-0” high by 40’-0” wide. There is one white cyclorama that is 31’-0” high by 50’-0” wide, two scrims (one black and one white) that are 24’-0” high by 42’-0” wide and one rear projection screen that is 30’-0” high by 48’-0” wide.

Each designer was given a budget to spend on the production. The budget for scenery was $3,500 dollars, the budget for properties was $1,500 dollars, the budget for lighting was $1,000 dollars and the budget for costumes was $2,500.

The production team for Machinal included: Mark Shanda, Chair of the Department of Theatre and the producer for the show, Lesley Ferris, faculty director, Shiree Campbell, graduate costume designer, Anthony Pellecchia, graduate lighting designer, Dan Mayer, undergraduate sound designer, Chad Mahan, scenic studio supervisor and technical director, James Knapp, Department of Theatre production coordinator, Samantha Sharkey, undergraduate stage manager, Ian Pugh, Ph.D candidate assistant director, Amy Witherby, undergraduate assistant lighting designer and Pamela Decker, Ph.D candidate dramaturge.
Chapter Two: Historical Background and Script Synopsis

Sophie Treadwell is a playwright who was popular in the 1920s and 1930s whose work has recently been re-examined. Treadwell contributed greatly to American theatre. She is best known for her play *Machinal*, which she wrote based on the murder trial of Ruth Snyder in 1928. As a journalist, Treadwell focused on groups of society that were overlooked or exploited by those with power. Her plays have a strong theme of women’s place in society and how they cope with their lack of power and control in their situations.

Sophie Treadwell was born October 3, 1885 in Stockholm, California to Alfred Treadwell and Nettie Fairchild. Nettie left Alfred when Treadwell was eight years old because he was never around. Nettie chose not to get a divorce because she felt it was too shameful for her family. Alfred agreed to support Nettie and Treadwell, but made no effort to be a part of their lives. He failed many times on that promise and Nettie had to struggle to support her daughter (Wynn 5). As a teenager, Treadwell suffered from severe anxiety which affected her daily life. Despite this, she attempted the career of an actress and began exploring theatre.
Treadwell performed in and directed some of the early works she created in college. Through her college experience, Treadwell discovered her love for playwriting. Some of her recurring themes are apparent in these works. She focused on women’s position in society and how they managed in a world controlled by men. In her first full-length play, *The Grand Prix*, her main character is a woman who is forced to make a choice between her artistic career and her marriage (Wynn 19).

Treadwell’s first produced play was *Sympathy*, which was based on a serial she wrote called “The story of Jean Traig, how I got my husband and how I lost him.” The production opened at the Panteges Theatre in San Francisco January 31, 1915. It was a short play that depicted the story of a failed seduction (Wynn 45).

Treadwell then became one of the first women to become a war correspondent. She went to Europe and traveled from one village to the next documenting stories and writing articles (Wynn 43-45). Her ambition to be an accomplished playwright and journalist were obvious; she was willing to literally put herself into a war-torn country to find stories. After the war she was sent to Mexico to investigate the President, Venustiano Carranza, and his flight from office and subsequent death (Wynn 62). While in Mexico, Treadwell became fascinated with the famous bandit revolutionary, Poncho Villa. She was able to arrange an interview, which directly influenced her play *Gringo*. She writes of a romantic outlaw figure that made his own rules and took what he wanted based on the idea that he was liberating his people. In this play Treadwell fused
her “concerns for social, economic, and political issues with an exciting story and lively colorful characters. The dialogue realistically and believably carries the message of the playwright” (Wynn 73-75).

The other script Treadwell wrote that was similar in style to *Machinal* was *For Saxophone*, also known as *Imitations for Saxophone*. She made use of a mixture of sound, music, dance, and dialogue in an attempt to combine theatre with radio and silent film. She used a chorus to provide exposition and comments in verse. The style is similar to that of *Machinal*, though this production was not as successful (Wynn 172-173).

In 1927 Treadwell sat in on the murder trial of Ruth Snyder because she was curious about the case. Snyder and her lover, Judd Gray, murdered Snyder’s husband Albert by bludgeoning him on the head with a window sash weight. They were both convicted of murder and in 1928 Snyder was one of the first women to be executed by electric chair (Wynn 109). Treadwell’s production of *Machinal* was heavily influenced by this story. The script was copyrighted in April, 1928 and premiered on Broadway September 7, 1928 (Wynn 110). The production was considered a success and ran for 91 days. *Machinal* received favorable reviews and the New York Times called it “a triumph of individual distinction, gleaming with intangible beauty...an illuminating, measured drama such as we are not likely to see again” (Barlow viii).
The script for *Machinal* breaks down into nine episodes. The episodes flow smoothly from one to the next with no time for elaborate scene or costume changes. The cast can be as small as nine or as large as thirty. The story follows the life of the young woman, Helen Jones, and how she struggles to survive in the machine of society.

Episode One is titled “To Business.” Throughout the scene we watch Helen struggle against the anxiety and claustrophobia that plagues her. The longest moment that the young woman is not on stage is the first few minutes of the play where it is clear the other characters are discussing her lateness and how inefficient she is at the office. Helen enters the stage and immediately the other office workers begin to catcall and poke fun at her. This scene gives the audience the first glimpse of Mr. Jones, the man who loves Helen. When the two characters interact, you can see Helen literally cringe at his touch. She is aware of his feelings for her and they terrify her. The other employees watch their exchanges with cruel fascination and enjoy watching her squirm with discomfort.

Episode Two, “At Home,” takes place in the kitchen of Helen’s mother. Helen is curious about love and wants her mother to assure her that it doesn’t have to be instantaneous for two people when they first meet, and that love can grow over time. Helen then confesses that a man has proposed to her and she feels obligated to say yes. Her mother does not want to lose her sole means of support and does not want her daughter to leave her. She does not want Helen to leave her for a husband until she
finds out the man is Mr. Jones, the vice president of the company where Helen works. Helen finds herself suddenly being pressured to accept the proposal even though she does not love the man and is repulsed by him. Mother claims that love is useless. She says-“Love!-what does it amount to! Will it clothe you? Will it feed you? Will it pay the bills?” (Treadwell 17). Helen loses her temper and screams at her mother. The episode ends with Helen consoling her mother by agreeing to marry Mr. Jones.

Episode Three, “Honeymoon,” takes place in a hotel room, on the first night of Helen’s honeymoon with Mr. Jones. She is timid and nervous, cringing every time he touches her. She becomes almost childlike as he takes her on his lap. Helen is nearly brought to tears when she discovers that there is no view of the ocean, something that would bring her comfort. Mr. Jones does not understand why his new wife is so upset and struggles to calm her with clumsy attempts at intimacy. The scene ends with the woman in her nightgown standing in Mr. Jones arms crying for her mother.

Episode Four, “Maternal” starts with Helen lying in a hospital bed. She has given birth to a baby and finds herself full of rage. Her dream of finding a man she loves and having a lovely little boy with curly hair is finally shattered with the birth of her bald little girl. When Mr. Jones comes to visit, Helen gags and struggles for breath in his presence. The doctors demand that she see her baby and she screams out refusal. Helen is disgusted with her role as a wife and mother, and her disappointment at the turn her life has taken is overwhelming. The scene ends with a powerful monologue from Helen
in her hospital bed as she expresses the frustration she has with her lack of control over her own life.

Episode Five, “Prohibited,” jumps to a few years later at a speakeasy. Two men are waiting at a table, clearly impatient for their dates to arrive. A few minutes later a young woman arrives with Helen in tow. Helen is overwhelmed with the music and people around her. She is introduced to Mr. Roe and is instantly fascinated with the man. Mr. Roe has refused to follow the rules and lives a life free from the constraints of society. Helen finds herself in love for the first time in her life and the feeling is exhilarating. Soon the other couple leaves them alone and Mr. Roe expresses his desire for her. Helen learns that to keep his freedom, Mr. Roe killed two men with a bottle full of stones. He convinces Helen to trust her feelings for him. He woos her and the scene ends with them leaving together.

Episode Six, “Intimate,” opens in Mr. Roe’s apartment. He and Helen are in bed together in each other’s arms. Helen is relaxed in his embrace with no sign of anxiety. Helen has chosen to follow her own happiness and that has empowered her for the first time in her life; she has fallen in love. Mr. Roe is not the type of man to fall in love with one woman. Soon he starts to explain his need to be free and to keep moving. He is unable to settle in one place for too long. Helen soon realizes that if she wants to keep this man in her life then she must be free as well. She yearns to be a part of his life and to climb the mountains with him. At the end of the scene she notices a water lily in a
bowl of stones. Mr. Roe confesses he bought it for himself because it reminds him of his childhood home. He gives Helen the lily, and it becomes a symbol of freedom to her.

Episode Seven, “Domestic,” takes Helen back to her living room with her husband Mr. Jones. They are sitting together reading the paper. Mr. Jones focuses on upbeat articles of success while Helen reads the headlines full of disappointment and suicide. Throughout the scene Mr. Jones attempts to impress Helen with his success at work and how well he provides for her. Helen is tired of his overbearing personality and wants to get away from him. Her attempt to travel alone becomes his excuse to buy a real Swiss watch. As Helen’s anxiety grows she begins to hear various voices in her head. One voice in particular is that of her lover. The voices are demanding freedom. The moment ends with Helen screaming with frustration and anger.

Episode Eight, “The Law,” takes place in a courtroom. Helen is on trial for the murder of her husband. She is timid but calm, stating her story that two men broke in and hit him over the head. The defense lawyer paints a picture of Helen as a loving housewife and mother incapable of murder. The prosecutor gives a different story. He reminds the jury that Mr. Jones was killed with a bottle filled with stones and asks Helen about a water lily in a bowl. Helen begins to stumble through her story but holds fast to her claims of innocence. The prosecutor produces an affidavit from Mexico as evidence, a statement from Mr. Roe confessing his affair with Helen. Helen begs the court to stop reading and finally screams her confession. The Judge asks her why she did not get a
divorce if she was so unhappy. Helen replies “Oh I couldn’t do that!!! I couldn’t hurt him like that!” (Treadwell 75).

Episode Nine, “A Machine,” takes place in two locations. The first is a prison room as Helen waits to be led to her execution. A priest stands over Helen, praying. Helen is calm and has accepted her death. She is comforted by the singing of another convict as she waits. The barbers come to shave Helen’s head and she refuses to submit. She can’t stand the thought of losing this last bit of dignity, and they are forced to hold her down. After they are done, Helen asks the priest what will happen to her soul, whether she will be damned to hell because she tried to find happiness and love. She tells the father “I have been free. When I did what I did I was free...How can that be? A great sin—a mortal sin—for which I must die and go to hell—but it made me free...” (Treadwell 80). The priest is cold and unable to answer her questions. Finally Helen’s mother comes to say goodbye. At first Helen is angry and cruel, demanding that she leave, but before her mother can step out the door, Helen rushes to her. Helen begs her mother to take care of the daughter she has neglected. With these last words Helen is led away to the second location, the electric chair. She is surrounded by reporters and the world watches her final moments. The scene ends with Helen’s execution.

Throughout the show, undertones of music and sound effects are woven into all of the scenes. From typewriters in the opening office scene to the sounds of construction outside Helen’s window at the hospital, these effects give the sense of the
machine at all times. The ensemble represents society as a machine. My synopsis of the
script gives a sense of the plot but does not express the stylized nature of the show
which I discuss in the next chapter.
Chapter Three: The Design Process

The production team met for the first time on June 3, 2008 to discuss Director Lesley Ferris’s concept. I had prepared for the meeting by reading the script and writing down my conceptual ideas. I explored my own thoughts while reading the script for the first time. I allowed images to fill my mind and afterwards I explored why I felt those images fit the script. One strong image was the sense of electrical cables entangled around Helen, imprisoning her in the machine. Another idea that stood out was the sense of the world crushing the characters on the stage. I wanted huge looming walls that towered over the acting space. After meeting with Ferris I knew that our concepts would fit together. Ferris wanted to create an intimate space. She originally hoped the play would be produced in the Bowen Theatre which has smaller thrust stage space than the larger proscenium space in Thurber. To achieve that intimacy in the larger space, Ferris suggested that I design the audience seating to be on the stage itself. She wanted the actors to be on stage at all times and the transition from scene to scene to be fluid. She suggested the designers look at King Vidor’s *The Crowd*, a black and white silent film that “mirrors in many ways the narrative and concerns of *Machinal*” (Ferris 1). The
The movie is considered to be in the expressionist style like the script of *Machinal*. Ferris wanted the play to take place in the year 1928, the same year as Snyder's trial and when the play originally premiered on Broadway. The scenery needed to be suggestive and stylized with the use of projections. She wanted me to keep in mind the importance of vertical space while I designed. The lighting needed to help create the specific scenes with the use of defined beams and strong shadow. The costumes were to be stylized versions of late 1920s fashion. Another important element of the play is sound effects. Ferris wanted to use a combination of sound effects made by the actors, some recorded music, and possibly a live jazz singer.

Figure 01
Original Sketch- *The Cabinet of Dr. Caligari*
http://www.kissthetwitch.co.uk/seinundwerden/manifesto.html
With all this in mind, I left Columbus for the summer and began my research process. I wanted to focus on finding examples of German Expressionist films and artwork. Since it was difficult to locate King Vidor’s *The Crowd*, instead I focused on watching Robert Wiene’s *The Cabinet of Dr. Caligari*, which is another example of Expressionism in film. The production designer, Hermann Warm, used flat scenery enhanced with extreme angles and painted highlight and shadow. He set the mood of the movie with strange scenery. His success with angle and high contrast between the highlight and shadow influenced my design process from the beginning.

Figure 02  
U.S Navy 88-Feet Harbor Tug  
www.history.navy.mil
Along with the movie I also decided to focus on traditional architecture and industrial locations from the time period. The drone-like quality of repetition in the work force drew my attention immediately. The assembly line was brought into popularity by Ford Motor Company a few years prior to the 1920s. The idea that each worker was a cog in a machine with their own small but important job to do was similar in theme with the script. The individual person became less important than the overall goal of producing something.

I then found a striking image of Ruth Snyder as she was being executed in an electric chair [figure 3]. That image became a strong influence on my rough sketches.
because of the strong shadow and abstract lines, similar to those employed in The Cabinet of Dr. Caligari. I needed to research electric chairs from the time period so I could understand the execution process. I found various images of convicts before their execution and I noted the expressions on their faces. They had a sense of calm fear in their eyes as they waited for death. Once the machine started they would have no power over the results. I wanted the audience to feel this lack of control during the final scene. They would be forced to watch the sequence of Helen’s execution unable to stop it from happening. I felt it important to abstract the final moment rather than depict a lifelike execution. A stylized execution would help support the concept Ferris and I developed and would heighten the final climatic moment of the show.

I first tackled the challenge of turning the Thurber Theatre into an intimate space. I was told by the producer that I could expand the deck of the stage to the first row of seating. I had the idea of building a structure through the seating so the audience would literally be surrounded by the scenery. I discussed this with Technical Director Mahan and we thought scaffolding would be able to accomplish the industrial feel I wanted for the show with the exposed metal gates. I designed a structure from row P to the back of the house which cut the number of seats nearly in half. I proposed this to the producer and it was approved. To create more levels onstage I decided to add a 1’-6” level upstage of the proscenium that mirrored the shape of the stage extension downstage.
My first sketches were of a more realistic setting with recognizable walls and windows because I was staying true to the architectural styles of the time period. I felt it was important to help place the time period with scenic elements. The walls were oversized and angled to loom over the action. I wanted them to slowly creep in throughout the show to give the sensation that Helen’s world was literally closing in on her. I considered using realistic furniture and props to help define specific locations.

![Figure 04](image.jpg)

Photo: My 1st Preliminary Sketch

The final moment was difficult to design. I knew I wanted to elevate Helen with the electric chair. I played with the idea of a separate wagon with the chair rolling on from back stage or having it rise from a trap in the stage. I thought the walls could track offstage revealing a platform with the chair behind them. I wanted electrical cables to drape from the set and the scaffold in the audience. The cables could then be dragged...
onstage and draped around Helen and the chair as she’s being executed to give the sense of the machine slowly enveloping her.

I met with Ferris in August a week before my preliminary drawings were due. She felt I was on the right track but I needed to abstract the entire design and that I did not need to try and place the set in a specific time period or location but to generalize the set so it worked for every location. Ferris suggested I look at Constructivism which is an architectural and art movement that developed in Russia during the 1920s. The constructivists felt the higher art forms such as painting and sculpture did not contribute to the practical needs of the common people. They focused on producing art that was
useful to the community and would promote the aims of the collective (Stokstad 1050). Vladimir Tatlin’s tower [figure 5] was an interesting piece that inspired my next phase of design. I modified his use of exposed metal trussing and beams in my own design to enhance the industrial environment I was trying to create.

For the next week I completely restructured my design. The lines became less loose and more constructed and grid-like. I simplified and abstracted the walls into six separate units. They were oversized with extreme angles that created a looming, claustrophobic effect. Each wall was independently tracked to move on and off stage. The walls were a series of open grids backed with a collage of materials that ranged from corrugated metal to expanded steel mesh. Sections of the walls were left open or filled with transparent material while other sections had various levels of opacity. I designed five metal cubes and stools to be used as all of the furniture. They could be arranged differently for each scene to help create a sense of the location without relying on realistic furniture.

For the final scene, sections of the walls would be added to a metal cube to create the electric chair and placed downstage center. I added three small trap doors along the downstage edge of the stage extension that would be opened during the execution and cables would be pulled from the floor and attached to the chair. I added a false proscenium assembled as a grid of metal pipes that was 12’-0” from the stage floor to help enclose the vertical space. I wanted three drops constructed from electrical
cables, with two drops downstage and one drop upstage of the rear projection screen. The first two cable drops would slowly come in throughout the show as the machine slowly overwhelmed Helen. For the final scene the rear projection screen would fly out and the third cable drop would fly in creating a prison of cable around Helen. The walls would move to their furthest offstage position and the world would open up around Helen as she was being led to her execution.

Figure 06
Photo: My 2nd Preliminary Sketch

Ferris and I decided to cut the back wall that I had designed in the first preliminary sketch entirely and use the full stage rear projection screen as a cyc. Ferris loved the idea of the set moving in throughout the production but thought the electric chair needed to be downstage center for the final moment. She thought the stage
extension and scaffolding in the house would successfully make the space intimate. Ferris had developed the idea of all actors wearing tap shoes through the performance. She thought that would enhance the sound and allow the actors to make sound effects onstage. This was an intriguing idea, but I was concerned that the tapping could overwhelm the dialogue. We also decided that all large hand props would be mimed by the actors. Smaller props such as plates and cups would be used to enhance the location. The water lily in a bowl was especially important because it represented Helen’s struggle for freedom inside the machine. Ferris suggested the use of thimbles on the actor’s fingers to simulate the sound of typewriters in the first scene. This sort of effect would be used throughout the show.

Figure 07
Photo: My Preliminary White Model
I wanted Helen to have no privacy in her final moments and give the sense that the whole world was watching her die. Lesley and I developed the idea of spectators observing Helen as another form of oppression. Lighting Designer Pellecchia suggested that all lighting instruments be visible throughout the performance to enhance the industrial atmosphere. He also wanted to fly in all the unused electrics for the final moment to add their grid-like silhouette against the back wall of the theatre.

I prepared a rough white model [figure 07], a detailed sketch [figure 06] and a research collage for my preliminary design presentation. The design was well received by the production team with only a few suggested changes. They suggested I use the front of house truss to create the false proscenium. The front of house truss is traditionally used as a lighting position that hangs on a motorized winch downstage of the proscenium. Using the truss would help break the imaginary fourth wall between the stage and the audience and bring the action downstage of the actual proscenium. I also had the option of raising or lowering the truss during the show.

Mahan was concerned about the cost of the production because the cable curtains and tube steel would be expensive. To reduce potential expenses, Mahan suggested I lower the orchestra pit 1’-6” rather than spend the money to build a raised deck. The lowered pit would bring the action closer to the audience as well. Producer Shanda suggested I scale back the size of my walls slightly so that they didn’t completely overtake the stage. The stage left wall was especially visually top heavy and unbalanced.
and I needed to adjust the angles. The two walls located under the proscenium would be attached directly to the floor and would not track on and off stage. I added a ground row that resembled concrete with exposed steel beams just downstage of the rear projection screen to mask the pipe and ties used to stretch the screen. The last suggestion I received in that production meeting was from Gray. He suggested that I adjust the scaffolding in the audience and stagger it through the back rows. The standard size for scaffolding gates is 6’-9” high and 5’-0” wide and would be available to rent. Mahan suggested that the scaffold could be used as masking on each side of the ground row. We decided that the actors would move the walls and furniture for each scene transition to help with the fluidity of movement from scene to scene. There would be no blackout or intermission for the production.

Figure 08
Photo: My Final Color Rendering
For my final design presentation I painted a full color rendering with the gray and red tones I wanted to use in my color palette. My color model was not completed and I needed to give the production team an idea of my color palette. Costume designer Campbell specifically requested this so she could adjust the color palette of the costumes to compliment the scenic design. We did not want the costumes to blend in with the scenic elements. With the rendering showing the suggested changes the design was approved by the production team.

I still needed to modify the false proscenium on the truss because it did not visually mesh with the rest of the design. During the following weeks I focused on completing a color model so Ferris would have a clear idea of what the final design
would look like. I finalized the false proscenium by taking the shapes and materials from the walls and modifying them to fit on the truss. I worked closely with Pellecchia because he was using the truss as one of his lighting positions. He needed to compensate for truss moving during the performance and how that would affect the focused lights. I also worked closely with Pellecchia as he designed the slides for the rear projection screen. He asked that I add a trap to the pit extension platforms that could be removed for the final scene so he could blast the electric chair with light from below. He also developed the idea of using magnetic clip lights that the actors could manipulate and move throughout the show. They would add a dynamic element to the lighting design. The scenic elements and furniture pieces consisted of steel which would allow the magnetic lights to work in multiple locations. Pellecchia wanted to integrate the magnetic lights into the scene changes to help define specific locations. We decided that the small hand props would be designed as elements of the set that could be stored in different nooks and crannies onstage.
Chapter Four: The Production Process

The construction of the set began November 24, 2008 in the scenic studio by the graduate teaching associates assisted by undergraduate students. Technical Director Mahan initially focused on laying out and cutting the wall units. His goal was to have all the walls built before Christmas break. The walls were constructed out of 1 ½” tube steel. Almost every piece of steel had an angle at each end which complicated the process. After the steel was cut we laid the wall out on the floor and built a fixture around each piece to secure it for welding. That same week we focused on building the wagons with casters that would allow the walls to track on and off stage. The Friday before Christmas break we attached wagons with castors to walls A, C, D and F so they would be ready to be placed onstage. The studio also started constructing the apron extension platforms. The scenery was not scheduled to be loaded into the theatre space until February 9th. Because the space was available from January to the end of the show’s run in March, Mahan was able to begin loading the set in during Christmas break. After break, we focused on building the ground row and installing the stage extension platforms. We also built the three stair units that surrounded the lowered pit.
The wall tracking was put in place and the non-moving walls were attached to the floor. The walls on the wagons had a tendency to be top-heavy so the wagons had to be counter-weighted with stage weights.

![Figure 10](image)

Production Photo: Wall Units C, D and F

Director Ferris required time in the space to decide the exact moments when the walls would move. Ferris, Lighting Designer Pellecchia, Assistant Director Pugh, Stage Manager Sharkey and I met in Thurber after the walls were in place to determine the timing and distance the walls would move. For each scene one or more walls would slowly track in from stage left and stage right a foot to two feet. We needed the distance to be great enough that the audience would notice the walls creeping onstage. For the Episode Eight we wanted the walls to be in their most onstage position. Initially
Mahan had placed stops on the tracking located on the floor underneath the wall wagons so that the actors could easily find the most onstage position. That exact position changed and eventually we decided to remove the onstage stops so the walls could touch one another at center stage and create a doorway effect. In the final moment, all the walls would quickly track to their most offstage position to completely open up the space to give the effect of the whole world watching Helen’s execution. The ground row, stairs and stage extensions were all in place at this point so we could clearly see the space available, which helped Ferris with her blocking. It was also helpful for me to see exactly how much room there was for crossovers between the upstage wall units and the ground row. I was happy to experiment with the walls and explore the different looks we could create depending on where they were positioned on the stage.

After the major elements were complete, we began to add the materials to the back of the walls. In order to help with the budget, I picked out scrap expanded steel that had the industrial look I wanted. I also selected junior mesh, which is a light weight type of metal mesh that has a different opacity than the expanded steel. We had both expanded steel and junior mesh in stock. The other materials used to back the wall frames were painted luaun and corrugated metal. I wanted a collage of materials with different opacity and texture to create an abstracted industrial surface. Each piece of material had to be held up to the walls so the sections could be traced. The luaun was cut with a hand held circular saw. Electric tin snips were used to cut the expanded steel
and corrugated metal. The junior mesh was very soft and would bind up the electric tin snips. Diagonal cutting pliers ended up being the most practical tool for the junior mesh. After checking out our stock, Mahan recommended I use 1 ½” steel pipe for the railings because there was plenty on hand. Each end of the horizontal pipes had to be rounded in so that they fit seamlessly against the vertical pipes. This was accomplished with a hand held electrical grinder. After the pieces fit, they were welded together and installed in place on the stage.

Figure 11
Production Photo: Truss Proscenium

The final element constructed was the front of house truss piece. We needed to wait until after light focus before the 1 ½” tube steel frame could be attached to the truss so it would not be in Pellecchia’s way. The frame was mocked up with cardboard and temporarily attached to the truss. The truss was then flown out to 18’-0” above the deck so Pellecchia and I could make sure the size and placement would not inhibit placement of lighting instruments. The pieces were then cut out of scrap 1 ½” tube steel
and welded, ready to install the week before light focus. The frames were backed with scrap expanded steel, junior mesh, corrugated metal and luaun. The four truss frames would be cantilevered downstage from the truss with a 2’-9” piece of 1 ½” tube steel on each end that would be u-bolted to the truss. The frames had to cantilever 1’-0” from the truss so the frames would not interfere with the focus of the lighting instruments. After Pellecchia focused the lights the truss frames were installed and the truss was flown out to its 18’-0” trim height.

Figure 12
Production Photo: Scaffolding with Cable

A week before crew watch, the scaffolding was delivered and installed. Mahan had ordered 1000 ft of electrical cable and 1500 ft of sash cord to be used to create the
cable curtains onstage and the cables that hung from the scaffolding. Sash cord was a flexible black rope that was more affordable than the cable. We were able to use it on the upstage cable curtains because they had the same effect as electrical cable. The electrical cable was used on all the scaffolding in the house closest to the audience since this would be most visible.

![Cable Curtain](image)

**Figure 13**
Production Photo: Cable Curtain

After the scaffolding was installed I worked with a crew of students to cut and arrange the cables. I wanted to enhance the mechanical nature of the lighting equipment that was hung from the scaffolding and give the audience the sense that they were surrounded by the machine. I also hung the cables on the battens onstage.
With the masking scaffolding in place stage right and left, it was difficult to bring the battens down to the floor. I ended up using a 12’ ladder to hang the cables so I could get a sense of what they would look like in the air. Pellecchia requested I hang a fourth cable curtain that could be used for a shadow play upstage of the rear projection screen. The shadow play was used twice: the first was during the night club scene with two couples dancing to enhance the atmosphere and did not require the cable curtain. The second use of shadow play came at the end of the seventh episode where Helen is feeling frustrated and trapped by her husband. Three figures rose from the ground and entangled themselves in the cable curtain, representing Helen trapped in her life. In various production meetings I spoke with Ferris about seeing the actors behind the ground row. Ferris was concerned that the audience wouldn’t be able to see enough of the actor’s silhouette during the shadow play scenes. To solve the problem we added an 8’X8’ platform that was 1’-6” high behind the rear projection screen so the actor’s entire body could be seen over the ground row.

During the production meetings Ferris decided that when the rear projection screen flies out at the end of the show that the back of the theatre should be revealed rather than the white cyc. This would reinforce to the audience that we were not trying to hide the theatrical nature of the show but embracing it. Mahan suggested we use the white cyc during the first technical rehearsal so the design team could see how it would look.
Besides my duties as scenic designer, my GTA assignment for the year was the charge scenic artist for the studio and I began painting the show the week after Christmas break. As the designer I decided to tone the tube steel a cooler gray and add a metallic wash to the metal. The luaun used to back the walls was painted in full 4’X8’ sheets and they were then cut up to give a random abstract effect. The junior mesh and corrugated metal were very reflective, so I used a lighter gray, flat latex paint to base them. I painted the expanded steel to match the junior mesh and corrugated metal. After the backing was attached to the wall, I distressed and aged all the wall units. The ground row and the floor had the same treatment but the ground row had to be painted in place because Mahan had already installed it so Ferris and I could get a sense of the cross-over space behind the upstage walls. The spatter effect had a tendency to run because it was a vertical unit. Fortunately the look worked for the weathered effect I wanted to achieve.

I painted the floor a week before light hang so I wouldn’t have to worry about scheduling time with Pellecchia. I knew that once the lights were in place and focused he would need as much dark time in the theatre as possible. That leads to painting in low light or dark conditions which makes the process more difficult. I was able to paint all major elements, the floor, walls, ground row and railings, before Pellecchia needed to work in the space. I also needed to complete painting the larger elements before the actors began rehearsing onstage. As discussed in previous chapters, the actors would be
wearing tap shoes and I needed to make sure the floor was completely sealed to help maintain durability and quality. During the last week, I worked on the weathered and rusted look of the walls so that it looked natural.

The props for the show ended up being very minimal. Ferris and I discussed how best to create props that fit with the scenic elements. We developed a look that relied on metal objects to represent various hand props. We decided to use metal pipe to simulate cups and bottles as well as a telephone. The props enhanced the sound because the actors would use them to tap out beats on the metal set. The water lily was the most important prop because it symbolized Helen and her need to be free. We took care to develop the lily and bowl. I adapted the flower from a white Chinese water lily sitting out of the water on a stem. Large leaves were arranged around the flower in a brass metal bowl. The lily was first seen in Episode Six, in the lover’s apartment, then in Episode Seven, in Helen’s home with Mr. Jones and finally in Episode Eight, the murder trial. The lily and leaves were constructed to be removed from the bowl as a single unit so the bowl could be used as evidence in the murder trial. Another major prop element was the magnetic lights that moved through the scenes. The lights needed to be treated with paint so they fit in the world. I matched the magnetic lights to resemble the same metal as the lily bowl.

February 16, 2009 was crew watch. The crew watch is a rehearsal that gives the crew of students who are working backstage a chance to see the production. All the
scenic elements were painted and in place. The crew got an accurate sense of the scenery, how it moved and what their jobs would entail. The production team called the following rehearsal the “moist tech” rather than a dry tech because actors had to be available to move the furniture and prop pieces. Traditionally a dry tech does not include the actors because the director and designers are looking at the various light and sound cues and scene changes. Originally the actors were assigned to move the tracking walls and set up the furniture cubes for each scene. As the scene changes became more elaborate, Ferris decided that the scenic run crew would be needed to move the tracking walls though the actors would still be responsible for setting the furniture cubes. The spike marks had been placed upstage of the tracks so the walls could be placed accurately. During the “moist tech” we went through light and sound cues for each episode. We also began working the transitions from scene to scene. We took time with each transition, running them numerous times until the actors and crew members were comfortable. We got through the first eight episodes during this rehearsal.

The first technical rehearsal focused on refining the first eight episodes and continued working the transitions. A rise in humidity had swollen the wooden guides used to track the walls. As a result the walls would stick in their tracks and had to be forced to move. To solve the problem Mahan replaced all the wooden guides on the wall wagons with metal guides. I focused on making sure the walls were timed to move
together smoothly during transitions. After practice, the crew members executed this well. After the rehearsal Ferris decided that she would rather see the back of the theatre wall rather than the white cyc. Mahan strongly insisted that the cyc stay because the back of the theatre was full of storage. Ferris felt that look was appropriate and requested we try running the show without the cyc once so that we could see how it looked.

![Production Photo: Full Stage](image)

The second technical rehearsal focused solely on the ninth episode and the execution sequence. That was the first time I had a chance to see the climactic moment of the play and the electric chair. Episode Nine was unique because it was the only scene that took place in two locations: the prison cell and the execution chair. We had
to give the sense that Helen was being led out of her cell through the prison to the chair. Because of this, Episode Nine was broken into two parts. The first part consisted of Helen sitting in her cell in front of the two upstage walls in their most onstage position with the priest standing over her praying. The second part was the execution sequence which began after Helen’s mother had left the stage. Helen was led by the priest and prison guards to the stage right scaffolding. After the procession passed the far stage right wall two guards would slam the wall into its offstage position. The noise would signal the crew to move the remaining three walls offstage and fly out the rear projection screen. At the same moment the third cable curtain would fly into place. I decided that the shadow cable curtain would also fly in at this moment to add to the layers of cable. Various cast members would then remove the trap door cover over the expanded steel trap. The chair sections were removed from the three walls and then assembled over the expanded steel trap. Large magnets held the chair pieces to the metal furniture cube. The sound of the magnets snapping onto the metal enhanced the mechanical atmosphere of that moment. Cast members would then remove the three small trap door covers downstage and pull the cables from the floor and drape them around the chair. Helen was then led from the stage right scaffolding to the chair and placed in her seat. Two large cables were then pulled from the stationary walls where the chair panels had been removed. Those two cables where attached to either side of the chair signifying that the chair was turned on. The production ended with Helen staring at the audience, the fear evident on her face. There was a loud electrical sound
and a spike in the lights followed by a blackout. The effect was successful, though Ferris was refining the order of the actor’s actions in the final moment. At the end of this rehearsal we decided to cut the white cyc and allow the audience to see the back of the theatre. I agreed with Ferris that it reinforced the theatrical nature of the show and was happy with the choice.

During the third technical rehearsal, we ran through the entire show from start to finish. It was a smooth run and I had very few notes that related to props and paint touch-up. I focused on refining the rust and floor treatment. Gray suggested I add a more dramatic spatter to the floor downstage so that it read as a darker, higher contrast texture.

First dress rehearsal was slower because actors who needed to make scenic transitions also needed to make costume changes. We needed to look again at all the transition blocking to make sure the actors had enough time to move their props and change their clothes. The final two dress rehearsals allowed me to see the completed show with lights and costumes.

Preview was my last opportunity to see the show before opening night. Theatre majors were invited to see the show during this rehearsal so the actors could get a sense of how an audience might react. The show had a rough start as one of the furniture cubes was not placed on its spike mark. The actress who needed to sit on it throughout the first episode covered the mistake well and managed to retrieve the cube.

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during the performance. Various lighting, projection and sound cues were called incorrectly by Sharkey. This made the designers nervous because there would be a full house for opening night the following evening.

Figure 15
Production Photo: Electric Chair

The opening night performance was a dramatic improvement over the preview. All the props were placed correctly and Sharkey called all the cues on time. The stage crew hit all their spikes with the tracking walls and the cable drops flying in and out. The following six shows were smooth with respect to the scenic elements. Sharkey was able to run the crew efficiently and they made sure all props were properly stored and that the stage was swept and mopped each night.
Strike of the show was scheduled for Friday, March 6. Due to the theatre calendar and the turnaround time for the following show, *Godspell*, we had to strike the scenery immediately after the show. Our call was to start at 9:30 pm and would end when the scenery was clear of the stage. Traditionally during a strike the scenic pieces will be deconstructed and thrown away. Because of the lateness of the strike we were concerned with uninstalling and moving the set pieces to clear the stage. The scaffolding was scheduled to be picked up the following Monday afternoon, so that had to be completely removed and placed on the loading dock. The cables and cable curtains were all pulled and stored. The wall units, stage extension platforms and ground row were disassembled and placed at the back of the theatre to clear the stage and allow the electricians to restore the theatre. The following Monday, the scaffolding was picked up. A dumpster arrived Tuesday and all pieces that could not be reused or saved were thrown away.
Chapter Five: Evaluation

The production of Machinal faced many unique and interesting challenges. Expressionist scripts are stylized and need to be treated in a different way than typical, realistic productions. Ferris wanted to stay true to the script’s original concept by recreating the expressionist style. This allowed me the freedom to express the emotion behind the characters through architecture rather than creating a realistic setting. A non-traditional approach can be difficult because the general audience member might not understand the concept. Because the concept we followed was what the script originally called for, the words and rhythm of the play supported my design.

I feel my scenic design supported the concept through the industrial, mechanical atmosphere I created with the metal grid walls and the electrical cables that hung from every scenic element. This was most noticeable in the final moments before Helen’s execution when the rear projection screen flew out to reveal layers upon layers of cables that drape from the top of the proscenium to the stage floor. The scaffolding that surrounded the seating forced the audience to enter Helen’s world and visually reminded them of her constant struggle throughout the show. The walls closed in on
Helen throughout the show, enhancing the claustrophobic nature of Helen’s world. This was most noticeable during the transition from Episode Eight to Episode Nine, with the upstage walls literally closing into Helen’s prison cell.

Another successful element was the metal cubes and stools used for furniture. The various arrangements of the cubes drastically changed the scenic locations successfully and allowed us to achieve all the looks necessary for the show. I felt this worked especially well for Episode Four, during the hospital scene. Three cubes were arranged with a white sheet placed over them. Three magnetic lights were placed underneath the cubes and the sheet which allowed the hospital bed to glow during Helen’s monologue. Episode Seven turned the cubes into armchairs in Helen’s living room by turning the cubes upside down and placing a stool inside of them. It showed the versatility of the cubes and how they could be used in exciting new ways. Another example where they worked particularly well was in Episode Eight, the court scene. The cubes created the judge’s bench and the witness stand where Helen sat. Both used the same type of cubes, but they were arranged in different ways to give the effect of Helen being imprisoned inside the stand, while the judge sat up high and mighty on the bench.

The collaboration process with the Lighting Designer, Pellecchia, was a great experience. We worked very closely together developing the atmosphere of the show. He was supportive with the truss proscenium despite the tremendous amount of work it created for him to use lights that needed to work at two different heights. He worked
with the metal of the scenery by providing the magnetic lights which tied in beautifully with the furniture pieces. The dramatic effects we created together with simple elements were effective.

Costume Designer, Campbell, and I worked closely together developing our color palettes. We were both using gray tones and we didn’t want the costumes to disappear against the set. To solve this, I used a warmer palette and Campbell used cool blues, grays and violets. The two palettes complemented one another. Campbell wanted to try to incorporate elements of the set into one costume in particular. Ferris felt that Helen needed an execution garment that she would change into on stage before she was led to the electric chair. Campbell tried to incorporate the angles of the walls and the cables into a coat. The coat was used for the first dress rehearsal. Unfortunately, it was difficult for the actors to dress Helen onstage and the coat looked bulky and awkward when Helen had to sit on the chair. Campbell expressed her fear that the coat did not fit in with her design and Ferris agreed. It was decided that the coat would be cut and Helen would not change her clothing for the execution. It was a difficult call to make because Campbell had put in a large amount of time to produce the garment but I felt it was the right call to cut it from the show.

Looking back at my design, there are a few elements I wished I had addressed differently. For example, I think I could have better incorporated the scaffolding that surrounded the audience and ended in the stage right and stage left calipers with the
walls and truss piece. I thought of draping cables from the scaffolds to the truss and the
down stage tracking walls, but I feared the movement of the walls and truss could be
hampered by them.

I should have explored creating more dramatic levels on the stage. The dropped
pit helped bring the action closer to the audience, but upstage was very flat. The walls
needed that space to move, but I could have incorporated a row of scaffolding behind or
between the walls that the actors could climb on. This occurred on the caliper
scaffolding, but because it was so far off stage I do not think it was as noticeable as
onstage scaffolding would have been. That would have also been a way to tie the
scaffolding that surrounded the audience to the elements onstage

Another challenge was the inexperience of the stage manager, Sharkey. She had
no previous experience as a stage manager at The Ohio State University and had no
assistant stage managers to help her. This affected her ability to communicate through
rehearsal reports and her delivery of crucial information in a timely manner. It led to
problems because Corinne Porter, the props master, did not always receive notes from
rehearsal. Rehearsal props were late being pulled, and I knew that Ferris was frustrated
with the process. Eventually the rehearsal props were pulled and the studio received a
props list from Sharkey. I could have helped the communication problem by going to a
rehearsal so I could get the rehearsal props list. That way I would know that Porter had
the information she needed to pull the necessary props for rehearsal. I attempted to
help the situation by building certain props myself, such as the Chinese water lily in the bowl. Because I understood the nature of the prop, I was able to create what was needed for the show. Despite the early communication problems, Sharkey developed into an excellent stage manager and learned her role very quickly. This was extremely helpful in the later process of running and calling the show through tech and dress rehearsals and the performances.

An element that worried me from the beginning was that of the actors wearing tap shoes throughout the performance. I was concerned about the audience’s ability to hear the dialogue of the play. I was also concerned about possible damage to the floor treatment. Despite these worries, using taps was a wonderful addition to the show. The choreography fit the nature of the concept, and the sound and music effects created by the tap shoes truly enhanced the industrial, mechanical feeling of the world we had created.

The overall production of *Machinal* was strong and well received. The production was balanced in all aspects of design and performance. The design elements harmonized together and created the claustrophobic and mechanical world that was expressed through the script. Two elements that worked particularly well together were the furniture cubes and the magnetic lights. Those two elements successfully created dynamic moments throughout the show. Ferris and the design team collaborated throughout the production process. Our choices reflected the concept that Ferris had
created and Ferris used the design elements to their fullest advantage. When I watched the performance with an audience, I felt they understood the concept we had developed. I was happy with the results of my design and the overall production of *Machinal*.

My skills as a designer have grown over the last three years at The Ohio State University. The program has offered me various opportunities to travel abroad and study theatre and cabaret in Prague, Berlin and Paris. These experiences have influenced my style as a designer. I felt that this production was the culmination of all that I have learned and that I was able to produce a dynamic and successful design. My drawings and elevations were clear and on time, and I was able to communicate my vision to Ferris. I enjoyed working with my fellow designers, Pellecchia and Campbell. We collaborated together throughout the entire process. I feel all the choices I made were supported and reinforced by their designs and that I did the same for them in turn. I feel fortunate to have had the opportunity to work on *Machinal* as my thesis production and I could not have asked for a better experience.
Appendix A

The Director’s Concept
DRAFT Preliminary Concept for Sophie Treadwell’s *Machinal*

By Lesley Ferris

1928---The year of the play; the year of a trial.

The year of King Vidor’s *The Crowd*, a celebrated black and white silent that mirrors in many ways the narrative and concerns of *Machinal*. The film, like the play, draws on German Expressionism.

The 20’s decade: Woman’s suffrage—at long last…

Snyder was one of the first women to be executed on an electric chair.

Stage: Thurber Stage---use the stage for both the play and the audience. Seat the spectators facing the house; actors play to the spectators with their backs to the proscenium.

Audience seating: straight on or thrust arrangement….

Use proscenium opening with a scrim for projections? Scrim flies up for electrocution scene? Long electrical wires are hanging overhead in the house---these are pulled to the stage and attached to the young woman for the execution.

Scenery: suggestive, stylized… projections----Vertical space important…

Lights: Defined beams, atmospheric to create specific scenes----nightclub, hospital, etc. Use beams across floor—low—Crooked lines (the scraping of the overhead projector as in Pan Pan/ Oedipus Loves You (Wexner Center); cold white.

Sound: Serves the function of an unseen but ever present character in the play---sound – both actor produced, recorded and designed, possibly a jazz / blues singer live???

Movement Coach: several scenes will have mechanized movements as a running physical motif that ends with the electrocution.

Actors: Minimum of 9---with doubling. Can be larger as serves the needs of the department.
Appendix B

Figures
Figure 16- Ground Plan

See Additional Files
Figure 17- Section

See Additional Files
Figure 18- Platform Elevation

See Additional Files
Figure 19- Ground Row and Railing Elevation

See Additional Files
Figure 20-Wall Elevation

See Additional Files
Figure 21- Walls Elevation

See Additional Files
Figure 22- Truss and Cable Curtain Elevation

See Additional Files
Figure 23- Cable Curtain Elevation

See Additional Files
Figure 24- Cable Curtain Elevation

See Additional Files
Figure 25- Electric Chair Elevation

See Additional Files
Figure 26- Scaffold Elevations

See Additional Files
Figure 27- Painter Elevation- Floor
Figure 28- Painter Elevation- Ground Row
Figure 29- Painter Elevation- Wall A and B
Figure 30- Wall C, D and E
Figure 31- Wall F, G and H
Figure 32- Wall I and J
Appendix C

Plates
Plate 1: Research for architecture

Plate 2: Research for architecture
Plate 3: Research for architecture

Plate 4: Research for architecture
Plate 5: Research for architecture

Plate 6: Research for architecture
Plate 7: Research for architecture  

Plate 8: Research for architecture  
Plate 9: Research for architecture

Plate 10: Research for architecture
Source: www.officemuseum.com
Plate 11: Research for architecture
Source: www.officemuseum.com

Plate 12: Research for architecture
Source: http://www.berkshistory.org/berkshire/
Plate 13: Research for architecture
Source: http://www.berkshistory.org/berkshire/

Plate 14: Research for architecture
Source: http://www.berkshistory.org/berkshire/
Plate 15: Research for architecture  
Source: http://www.berkshistory.org/berkshire/

Plate 16: Research for architecture  
Source: http://www.berkshistory.org/berkshire/
Plate 17: Research for architecture
Source: http://www.azcorrections.gov/adc/datasearch/dr_history.asp

Plate 18: Research for architecture
Internet image search “industrial” image
Plate 19: Research for expressionism
Source: The Cabinet of Dr. Caligari

Plate 20: Research for expressionism
Source: The Cabinet of Dr. Caligari
Plate 21: Research for expressionism
Source: The Cabinet of Dr. Caligari

Plate 22: Research for expressionism
Source: The Cabinet of Dr. Caligari
Plate 23: Research for constructivism
Source: Iakov Chernikov, Architectural Fantasies, 1925-1933

Plate 24: Research for constructivism
Source: Iakov Chernikov, Architectural Fantasies, 1925-1933
Plate 25: Research for constructivism
Source: Iakov Chernikov, Architectural Fantasies, 1925-1933

Plate 26: Research for constructivism
Source: Iakov Chernikov, Architectural Fantasies, 1925-1933
Plate 27: Research for abstract images
Source: flickr.com/photos/25506969@N00/318172641

Plate 28: Research for abstract images
Source: www.dmpibooks.com/book/9781553652267
Plate 29: Research for scaffolding
Source: http://speciatedandme.wordpress.com/2007/10/20/what-is-scaffolding/

Plate 30: Research for scaffolding
Source: http://www.ileadscaffolding.co.za/sa-scaffolding.html
Plate 31: Research for Ruth Snyder
Source: http://members.tripod.com/~deadw/rs.htm

Plate 32: Research for electric chair
Source: http://www.deathrow-artwork-thornton.com/Other%20execution%20methods.html
Plate 33: Research for electric chair
Source: http://www.digitaljournal.com/image/43527

Plate 34: Research for electric chair
Internet image search “electric chair” image
Plate 35: Research for electrical cables
Source: http://www.purselipsquarejaw.org/SpiderWeb.jpg

Plate 36: Research for spider web
Plate 37: Scene one projection
Source: Anthony Pellecchia

Plate 38: Scene one projection
Source: Anthony Pellecchia
Plate 39: Scene two projection
Source: Anthony Pellecchia

Plate 40: Scene two projection
Source: Anthony Pellecchia
Plate 41: Scene two projection
Source: Anthony Pellecchia

Plate 42: Scene three projection
Source: Anthony Pellecchia
Plate 43: Scene four projection
Source: Anthony Pellecchia

Plate 44: Scene four projection
Source: Anthony Pellecchia
Plate 45: Scene six projection
Source: Anthony Pellecchia

Plate 46: Scene seven projection
Source: Anthony Pellecchia
Plate 47: Scene eight projection
Source: Anthony Pellecchia

Plate 48: Production photo
To Business
Plate 49: Production photo
At Home

Plate 50: Production photo
Honeymoon
Plate 51: Production photo
Maternal

Plate 52: Production photo
Maternal
Plate 55: Production photo
Intimate

Plate 56: Production photo
Domestic

96
Plate 57: Production photo
Domestic

Plate 58: Production photo
The Law
Plate 59: Production photo
The Machine

Plate 60: Production photo
The Machine
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