Don’t miss out on these exciting Drama summer course offerings!

Drama 254
Introduction to Acting Skills:
In this introductory acting class, students will be engaged in a variety of exercises, games, creative activities, and scene-study, all aimed at encouraging a full commitment to PLAY, an essential ingredient to the art of storytelling. The expansive use of imagination and an emphasis on creative freedom will be the focus in this class.

A-Term, taught by L. Zane Jones.
No pre-reqs or previous experience necessary.

Drama 353
Physical Acting:
This three-week intensive acting course will give you new tools and insights into playing characters and telling physicalized stories by drawing from historical entertainment forms. Lively games, exercises, and short scenes will both hone your skills and offer new perspectives on the relationship of the actor and the audience. Suitable for actors and directors of any level, this is a fun and practical acting workshop in which you also learn where modern acting styles came from.

A-Term, taught by Jeffrey Fracé.
No pre-reqs or previous experience necessary.
The Learned Ladies

By Molière

Translated by Richard Wilbur

Directed by Jane Nichols

The play takes place over the course of a single day in the Paris home of the well-to-do bourgeois.

*The Learned Ladies* runs 2 hours and 15 minutes including one 15-minute intermission.

Special Thanks: Cathy Madden, Lizzie Raetz

*The Learned Ladies* is produced by special arrangement with Dramatists Play Service, 440 Park Ave S., New York, NY 10016

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**Major Donors**

We wish to extend a heartfelt thank you to all those who have made a financial contribution to the School of Drama in the past year. Your gifts make a genuine impact in the lives of our students, and in turn, within the greater theatre community.

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**School of Drama Angels**

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Robert Monsen
Nadine Murray
Monica Ramsey
Kerry Richards
Harvey Sadis

Richard Sloniker
Howard Voorheis
Joan Voorheis
Kyoko Wright
Cast
Chrysale, a well-to-do bourgeois.................. Brandon Pascal*
Philaminte, Chrysale’s wife.................................. Alyssa Franks*
Armande, Daughter of Chrysale & Philaminte... Erika Vetter*
Henriette, Daughter of Chrysale & Philaminte... Jessica Thorne*
Ariste, Chrysale’s younger brother................... Andrés Rodriguez*
Bélide, Chrysale’s older sister.......................... Hailey Henderson*
Clitandre, Henriette’s suitor........................... Jon Díaz*
Trissotin, a wit............................................. Semaj Miller*
Vadius, a scholar........................................... Jason Treviño*
Martine, a kitchen maid.................................. Erica Matthews*
Lépine, a servant........................................... Jason Treviño*
Lépinette, a servant...................................... Asialani Holman*
Julienne, Valet to Vadius................................. Asialani Holman*
Notary................................................................ Asialani Holman*

Creative Team
Director.................................. Jane Nichols†
Scenic Design....................... Adair MacCormack*
Costume Design................... Jordan Fell*
Lighting Design.................... Trevor Cushman*
Sound Design........................ Garth Ball
Dramaturge............................. Guillaume Tourniaire*
Stage Manager...................... Elliot Schumacher*
Director's Note

_The Learned Ladies_ is a scathing indictment of people Molière knew personally, as well as a comic satire on academic pretension, and repressive, narrow-minded views toward women's intelligence and education. To boot, this is a rollicking family drama: sister versus sister, wife versus husband, brother versus brother, aunt versus herself, suitor versus parent, household help versus woman of the house. And then there are the two pedants at war with each other.

No one escapes the bite of Molière's wit or rancor here, except perhaps Martine, the servant whose straightforward candor cuts through the pretensions and shabby excesses of self-regarding entitlement and with simple wisdom proclaims what all of us in the audience have observed throughout the trafficking of the past two hours: that you can't fool all the people all the time, and that every Jack shall have his Jill.

On its surface the play is frivolous, inconsequential, meaningless. Who cares about an entitled corner of society where no one seems to have a job, and where the most pressing issues are whether or not a roast beef is cooked properly or a shirt pressed along its seams? What does it matter if a bunch of privileged women want to eliminate from usage the words and syllables of language that displease them?

But look deeper. In this porridge of overblown egos, arch affectations, deluded old maids, unrequited lovers, cavalier suitors, priggish pedants, imperious wives, ineffectual husbands, meddling brothers, and useless servants there is still the urge to be seen and heard, to be valued and validated, to connect, to be loved.

Which might explain why theatre still packs a punch—the immediate, real time experience of people speaking to people in the presence of people. While our country hemorrhages civility, dignity, and truth, and justice waits in the wings with bated breath, what better time to share two hours of camaraderie, lovingly-crafted delight, verbal and physical virtuosity, and universal truths about human nature?

I'm not sure when Hollywood or Broadway will give comedy its due. Performing it, writing it, directing it, is more complicated than any other theatrical genre. The actor strives for a truthful representation of their character's humanity while always negotiating a balance of that truth with the timing, rhythm and tone of comedy. Getting laughs is a dizzying accomplishment. But when you are spinning them out of rhymed couplets from a story written 350 years ago, it is a miracle.

What you will witness here tonight is as much a tribute to the miraculous genius of Molière and his translator, Richard Wilbur, as it is to the courage, affection, spirited generosity, trust, talent, and training of these young actors.

An evening of Molière won't solve the climate crisis, or save our democracy, but it might remind us why we'd like to.
ARTIST BIOS

Jon Diaz (Clitandre)
Hometown: Miami, FL
Previous degrees: Certificate of Completion, New York Conservatory for Dramatic Arts; BA, Theatre, Temple University
This is Jon’s second production with the UW School of Drama after performing in In the Heart of America last quarter. Some of his credits include Proteus in Two Gentlemen of Verona, Dorilante/James Monroe in A Free Man of Color, Puck in A Midsummer Night's Dream, and Seyton in Macbeth. He would like thank the cast and crew of The Learned Ladies, his family, Mr. Adams, and Abuelo Feito.

Alyssa Franks (Philaminte)
Hometown: Salt Lake City, Utah
Previous degrees: BFA, Acting, Liverpool Institute for Performing Arts
Alyssa has most recently been seen in Rutherford and Son and Fefu and Her Friends, both at the UW School of Drama. Other recent credits include Island Stage Left's The Tempest, and Angels in America Part II: Perestroika and Trojan Women: A Love Story at the UW School of Drama. Prior to starting her MFA, she worked as a high school theatre teacher, a freelance voice-over artist, and an actor in educational simulations for medical and law students at the University of Utah. Alyssa heartfully thanks the faculty of the PATP.

Hailey Henderson (Bélise)
Hometown: Moab, Utah
Previous degrees: BFA, Performance Theatre, Westminster College
Hailey Henderson is finishing her second year in the PATP. A proud native of Moab, Utah, she graduated from Westminster College in Salt Lake City with her BFA in Performance Theatre in 2013. She then moved to Eugene, Oregon, where she performed for four years. Seattle credits include: Mina in 12 Ophelias (a play with broken songs), Harper in Angels in America Part II: Perestroika, Hattie in Laundry and Bourbon, and Paula in Fefu and her Friends.

Asialani Holman (Lepinette, Julien, Notary)
Hometown: Anaheim Hills, CA and Long Beach, CA
Previous degrees: BA, Theatre Arts: Performance - Acting, California State University, Long Beach
Asialani is a first year MFA actor in the Professional Actor Training Program. At UW, she has worked on Cripple Can’t Dance and In the Heart of America, and is thrilled to be working on this show with Jane Nichols. She has performed in roles such as Juliet in Romeo and Juliet, Heather McNamara in Heathers the Musical, Marcy Park in The 25th Annual Putnam County Spelling Bee, and Kaliotope in She Kills

Margaret Adair MacCormack (Scenic Designer)
Hometown: Denver, CO
Previous degrees: BA, Technical Theatre, CSU East Bay
This is Adair’s third design at the UW School of Drama. Last quarter she designed the set for Rutherford and Son, and most recently, she designed the sound for Romeo and Jules. Previous designs include The Brothers Size, Our Town, and The Secret Garden. She would like to thank her family for making the trip to support her in person.

Jordan Fell (Costume Designer)
Hometown: Mandeville, LA
Previous degrees: BA, Studio Art and Theatre, Centenary College of Louisiana
Jordan is a third-year master’s candidate and this is her thesis production. Previous work in Seattle includes costume designs for In the Heart of America (directed by Amanda Friou) By the Way, Meet Vera Stark (Tim Bond), 12 Ophelias (a play with broken songs) (Amanda Friou), Goldie, Max and Milk (Alison Narver), and Hoodoo Love (Malika Oyetimein). Jordan would like to thank everyone who has been a part of this production for being such lovely and inspiring collaborators.

Trevor Cushman (Lighting Designer)
Hometown: Point Reyes Station, CA
Previous degrees: BA, Theatre, Whitman College
Trevor most recently designed lighting for Familiars and The Revolution is a Catfish as part of the UW Dance Majors Concert. Other lighting design credits include Incident at Vichy, directed by Kelly Kitchens; The Lover, directed by Cody Holliday Haefner; and The Glass Menagerie, directed by Amanda Friou, all with the University of Washington School of Drama.

Garth Ball (Sound Designer)
Hometown: Seattle, WA
Previous degrees: BA, Theatre and English, Seattle University; MA, Teaching, Seattle Pacific University
Garth is a Seattle-based theatre artist and educator, and he’s ecstatic to make his UW debut with the incredibly funny cast and crew of The Learned Ladies. Previous sound/music credits run the gamut from dignified to base, including: learning to play accordion for Mother Courage and Her Children, composing an original score for Women of Troy, and playing keyboard and assembling fart noises for Shrek the Musical. Special thanks go to Jane for the opportunity and Dominic for opening his

Shakespeare Co. Former students can be seen performing at Cirque du Soleil, Blue Man Group, Oregon Shakespeare Festival, and are featured in leading roles in film and TV.
Midsummer Night's Dream. She has also originated the roles of Josephine in Flapper’s Last Chance and Astrid in #ethnocentricCRAP. Asialani would like to thank her family and loved ones for their continued support and encouragement.

**Erica Matthews (Martine)**
**Hometown:** Riverdale, Georgia

Erica has not always embraced her creative seed. As she began to mature in age as well as artistically, she realized the impact she had on so many people. Realizing this gift helped her to find her calling and now Erica Matthews has decided to continue practicing theatre at the University of Washington’s Professional Acting Training Program (PATP). She has appeared in Adrianna Williams’ production of In-Laws from Hell and Evan Louissant’s production of Where’s My Godly Man. Living out her purpose is her passion. She aspires to inspire.

**Semaj Miller (Trissotin)**
**Hometown:** Chicago, IL

**Previous degrees:** BFA, Acting and Directing, Syracuse University

Semaj is a 2nd Year Actor in the PATP last seen in Rutherford and Son and Incident at Vichy. Many thanks and appreciation to Jane and every hand that touched this production.

**Brandon Pascal (Chrysale)**
**Hometown:** Templeton, CA

**Other degrees:** BA, Theatre Arts: Performance - Acting, California State University, Long Beach

Brandon is a 2nd year actor in the Professional Actor Training Program. He most recently appeared in the University Washington’s productions of Incident at Vichy (Von Berg) Angels in America Part II: Perestroika (Henry/Angel), and 12 Ophelias (a play with broken songs) (H). Other credits include California Repertory Company’s production of A View from the Bridge (Rodolpho), Macbeth (Duncan/Porter), and Nora (Krogstad). Brandon is a musician and writer, and would like to express his immense gratitude to the director, cast, crew, designers, and his loving friends and family for their endless support.

**Andrés Rodriguez (Ariste)**
**Hometown:** Ossining, NY

**Previous degrees:** BA, Theatre Arts: Performance, State University of New York at New Paltz.

Past roles include Elliot Ortiz in Water by the Spoonful, Oberon/Theseus in A Midsummer Night’s Dream, Seamus Shields in The Shadow of a Gunman, Bogdan in Mad Forest: A Play from Romania, and Eddie Carbone in A View from the Bridge, all at the State University of New York at New Paltz. Drés would like to thank his family back home in NY for their ongoing encouragement to shoot for the stars, and his cohort for their unconditional love and support.

**Jessica Thorne (Henriette)**
**Hometown:** Roswell, GA

**Previous degrees:** Bachelor of Music, Musical Theatre, Catholic University

UW credits include: Fefu and Her Friends (Cindy), Goldie, Max and Milk (Goldie), and Trojan Women: A Love Story (Eisa). Regional credits include: Shakespeare Theatre Company: The Tempest, and A Midsummer Night’s Dream; Signature Theatre: Threepenny Opera, and Cabaret; The John F. Kennedy Center: My Fair Lady Gala and Defiant Requiem; Studio Theatre: The Rocky Horror Show. Jessica is a proud member of Actor’s Equity Association. jessicathorne.org

**Jason Treviño (Lépine/Vadius)**
**Hometown:** Houston, TX

**Previous degrees:** BFA, Directing, Stephen F. Austin State University

Jason has appeared in Sound Theatre Company’s ASL Midsummer Night’s Dream as the voice of Puck and Lysander, as a guest artist in Cornish College of the Arts’ production of Sins of Sor Juana as Padre Nuñez and the Viceroy, and Morning Star Pictures’ SAG film production, Hooked, as Shawn. Jason is a proud graduate of the Foster Care System and would like to use this opportunity to thank every person who has been kind and generous enough to offer a helping hand on his journey to graduate school.

**Erika Vetter (Armande)**
**Hometown:** Monument, CO

**Previous degrees:** BA, Acting, University of Northern Colorado

Regional Credits: Rose in The Flick (Mendocino Theatre Company) and Hermia in A Midsummer Night’s Dream (Merely Players). NYC Credits: Sweet Bird of Youth (Gallery Players), As You Like It and Merchant of Venice (Classics On The Rocks), A Month In The Country (Parnassus Theatre Company) and North (Dixon Place). Big thanks and love to the cast, crew, and Adam. www.erika-vetter.com

**Jane Nichols (Director)**

Jane Nichols is a teacher, director, and actor who has been teaching Clown for 30 years. Her work brings together skills and techniques of Improvisation, Mask, Le Jeu, Physical Comedy, Clown, and Fool. She has studied with Philippe Gaulier and Keith Johnstone, and has taught at Yale School of Drama, Juilliard, Harvard University, Brown University, ART, ACT, Stella Adler Conservatory, The Actors Center of NYC, and Shakespeare & Co in Lenox, MA. She is currently Adjunct Faculty at University of Washington. Since moving to Seattle she has directed shows at WET, the Intiman, Cornish School of the Arts, Seattle University, and Seattle