

# 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 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

## 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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## Faculty & Staff

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 Geoff Korf, *Professor and Associate Director*

<i>Professors</i>	<i>Affiliate Professors</i>
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Catherine Cole	
Valerie Curtis-Newton	<i>Principal Lecturers</i>
Odai Johnson	Catherine Madden
Thomas Lynch	Skip Mercier

<i>Associate Professors</i>	<i>Senior Lecturers</i>
Jeffrey Fracé	Kwame Braun
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Jane Nichols
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Sarah Bryant-Bertail
Jack Clay
Robert Dahlstrom
Bill Forrester
Mark Jenkins
Judith Shahn
Auror Valentinetti
Barry Witham
Jack Wolcott

## Cast

Chrysale, <i>a well-to-do bourgeois</i> .....	Brandon Pascal*
Philaminte, <i>Chrysale's wife</i> .....	Alyssa Franks*
Armande, <i>Daughter of Chrysale &amp; Philaminte</i> ....	Erika Vetter*
Henriette, <i>Daughter of Chrysale &amp; Philaminte</i> ....	Jessica Thorne*
Ariste, <i>Chrysale's younger brother</i> .....	Andrés Rodriguez*
Bèlise, <i>Chrysale's older sister</i> .....	Hailey Henderson*
Clitandre, <i>Henriette's suitor</i> .....	Jon Díaz*
Trissotin, <i>a wit</i> .....	Semaj Miller*
Vadius, <i>a scholar</i> .....	Jason Treviño*
Martine, <i>a kitchen maid</i> .....	Erica Matthews*
Lépine, <i>a servant</i> .....	Jason Treviño*
Lépinette, <i>a servant</i> .....	Asialani Holman*
Julienne, <i>Valet to Vadius</i> .....	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°

## Crew

Asst. Costume Designer.....	Guan Lee*
Asst. Scenic Designer.....	Elana Lessing°
Wardrobe Supervisors.....	Jess Moreno Caycho*, Chanté Hamann*
House Managers.....	Olivia Davies°, Kelty Pierce°
Photographer.....	Kyler Martin°
Light Board Operator.....	Kendra Kolasinski°
Sound Board Operator.....	Taylor Crow°
Costume Crew.....	Alex Becker°, Brady Lee°, Dhara Shah°, Elijah Pasco°, Rachel Wilson°, Wichetney By°
Graduate Student Assts.....	Emily Allen*, Joshua Legate*, Ranleigh Starling*, Jordan Twaddle*

°Undergraduate student at UW

\*Graduate student at UW

†School of Drama Faculty/Staff member

## 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 as much with the English language as 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.

ears to the wonderful world of sound.

### **Guillaume Tourniaire (Dramaturge)**

**Hometown:** New Orleans, LA

**Previous degrees:** BA, Boston College; MA, Catholic University

Guillaume is a lecturer, director, and dramaturge who has worked in Boston, San Diego, and Washington, DC. His projects have ranged from translating plays and operettas, to staging both classical and experimental works. His interests include Neoclassical French Drama and Musical Theatre History (which he will be teaching again this fall at Cornish College of the Arts). Past dramaturgy work features Jean Giraudoux's *The Madwoman of Chaillot*, Alfred Jarry's *Love Making Visits*, and Molière's *Tartuffe* (at Seattle Central College last spring). He would like to thank his family, colleagues, and faculty for their endless support, and Jane for this opportunity.

### **Elliot Schumacher (Stage Manager)**

**Hometown:** Shoreline, WA

Elliot has been involved in theatrical productions since his freshman year at Shorecrest Highschool before arriving at the UW. He was the stage manager for *In the Heart of America* last quarter. Other recent productions include *Urinetown*, *James and the Giant Peach*, and *Bring It On: The Musical*. He is a freshman at the UW and is intending to major in Computer Science but is interested in seeing where theater will take him.

**Molière, 1622 - 1673 (Playwright)** Molière was baptized Jean-Baptiste Poquelin on January 15, 1622 in Paris, France. He was a French actor and playwright, and is considered by some the greatest of all writers of French comedy. His extant works include comedies, farces, tragicomedies, comédie-ballets, and more. His plays, which include *Tartuffe ou L'Imposteur* (*Tartuffe, or the Imposter*), *Le Misanthrope ou L'Atrabilaire amoureux* (*The Misanthrope, or the Cantankerous Lover*), *La Critique de l'École des femmes* (*Critique of the School for Wives*), and *Le Malade imaginaire* (*The Imaginary Invalid*), have been translated into most major living languages and are performed at the Comédie-Française more often than those of any other playwright.

**Richard Wilbur, 1921-2017 (Translator)** One of the most lauded poets of 20th century American verse, Wilbur was the second poet laureate of the United States, succeeding Robert Penn Warren. During his lifetime, Richard Wilbur won numerous awards, including the Pulitzer Prize and National Book Award for his collection *Things of This World: Poems* (1957) and a second Pulitzer for *New and Collected Poems* (1988). His translations of French verse, especially Voltaire's *Candide* and the plays of Molière and Racine, are highly regarded by critics. Writing for the *New York Times* in 1982, Frank Rich said, "Moliere has had no better American friend than the poet Richard Wilbur, whose translations...are beautiful works of art in themselves."



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.

### **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

## **ARTIST BIOS**

### **Jon Díaz (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 to 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 Kaliopo in *She Kills*

*Monsters*. 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 Adrionna 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](http://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](http://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