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A graphic featuring the silhouettes of four men standing in front of a building with a central arched doorway and a window above it. The silhouettes are black against a light background.

# INCIDENT AT VICHY

BY **ARTHUR MILLER**  
DIRECTED BY **KELLY KITCHENS**

PRODUCED IN PARTNERSHIP WITH SEATTLE PUBLIC THEATER

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# INCIDENT AT VICHY

By Arthur Miller  
Directed by Kelly Kitchens

Vichy, France  
1942

*Incident at Vichy* runs 90 minutes with no intermission.

This production contains depictions of violence, coarse language,  
and gunshots.

*Incident at Vichy* is presented by special arrangement with  
Dramatists Play Service, Inc., New York

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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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Geoff Korf, *Professor and Associate Director*

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Catherine Cole

Valerie Curtis-Newton

Odai Johnson

Thomas Lynch

### Affiliate Professors

Thomas Postlewait

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Catherine Madden

### Senior Lecturers

Kwame Braun

Bridget Connors

Scott Hafso

L. Zane Jones

Skip Mercier

### Associate Professors

Jeffrey Fracé

Scott Magelssen

Deborah Trout

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Stefka Mihaylova

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## Cast

Lebeau.....

AJ Friday\*

Bayard.....

Adrian Tafesh\*

Marchand.....

Xavier Bleuel\*

Police Guard.....

Josh Quiring

Monceau.....

Semaj Miller\*

Gypsy.....

Dane Castleton °

Waiter.....

Ricky Spaulding °

Boy.....

Elliott Chinn °

Major.....

Dylan Smith

First Detective.....

Llywelyn Picton °

Old Jew.....

Robert Monsen

Second Detective...

Cameron Dohrman

Leduc.....

Phillip Ray Guevara\*

Police Capitan.....

Eric McIntosh °

Von Berg.....

Brandon Pascal\*

Prof. Hoffman.....

Taylor Robert Jones\*

Ferrand.....

Wyatt Hazel °

Prisoner.....

Elijah Pasco

Other Prisoners.....

Joseph Claypoole

Yueheng Weng

Brian Frederick

## Creative Team

Scenic Design.....

Em Allen\*\*

Costume Design.....

Chanté Hamann\*\*

Lighting Design.....

Trevor Cushman\*\*

Sound Design.....

Kai Scheer

Dramaturg.....

Sara Keats

Assistant Director....

Andrew R. Coopman‡

Stage Manager.....

Alyda Sorm °

\*Member of the Professional Actor Training Program

\*\*Member of the MFA in Design Program

° Undergraduate Drama Major

‡Member of the Professional Director Training Program

## Crew

Props Master.....	Andrea Bryn Bush
Technical Director.....	Alex Danilchik
Master Electrician.....	Jay McAleer
Fight Choreographer.....	Phillip Ray Guevara*
Dialect Coach.....	Bridget Connors
Asst. Dramaturg.....	Miranda Bumstead <sup>°</sup>
Asst. Fight Choreographer...	Tricia Castañeda-Gonzales*
Asst. Dialect Coach.....	Elijah Pasco
Asst. Costume Designer.....	Jenna Bellavia <sup>°</sup>
Asst. Lighting Designer.....	Joshua Legate**
Asst. Sound Designer.....	Cadey Kwon <sup>°</sup>
Asst. Stage Managers.....	Isabella Brown Alaina Moretti
Audio Engineer.....	Avril Martinez
Wardrobe Supervisor.....	Jess Moreno Caycho**
House Managers.....	Olivia Davies Katyrose Jordan
Light Board Operator.....	Stokke Xu <sup>°</sup>
Sound Board Operator.....	Lilli Glock
Run Crew.....	Joseph Claypool Brian Frederick Yueheng Weng
Costume Crew.....	Wichetney By Megan Carleton Wenjia Han Miranda White
Graduate Staff Assistants.....	Xavier Bleuel* Shin-Yi Lin** Chih-Hung Shao** Jordan Twaddle**

\*Member of the Professional Actor Training Program

\*\*Member of the MFA in Design Program

<sup>°</sup>Undergraduate Drama Major



Paris 20 August 1941, Jews arrested by the French police for interrogation. Yad Vashem

“It is not your guilt I want,” says Leduc to Von Berg. “It is your responsibility.” For this production, this moment has been the crux and call-to-action of the play. Von Berg’s guilt, horror, and disgust are immense and genuine, yet, Leduc insists, it is only action that has meaning in the face of such vulgar destruction. Miller charges the self-identified progressive audience member to act on their emotional and intellectual responses to injustices and evils.

Put in contemporary terms, the play invites us to consider how we spend our privilege. Just as oppression is multi-faceted and compounding, so is our privilege: if you are white or wealthy, or cis, or a man, or educated, or able-bodied, or neurotypical, or a citizen - you are afforded privileges that other people in our community are not. You may not have a pass that can spare someone’s life, but you have something: your vote, your day-to-day advocacy, your money, or something else. *Incident at Vichy* begs us to apply our privilege with intention.

- Sara Keats, dramaturg

Sources for this note include: Miller interview with Robert A. Martin (1969) as it appears in *Conversations with Arthur Miller*, Shayla Swift’s “Lost Lessons: American Media Depictions of the Frankfurt Auschwitz Trial”, Jere Pfister’s guide to *After the Fall* for the Alley Theatre; dramaturgy materials from Huntington Theatre Company, Yadvashem.org, Encyclopedia Britannica, the Arthur Miller Center, *New York Times* and NPR. Gratitude to Professor Susan A. Glenn, assistant dramaturg Miranda Bumstead, and director Kelly Kitchens.

from a 1960 visit to Mauthausen concentration camp with his wife, the photographer Inge Morath. Morath, who was Austrian, knew a nobleman who had faced consequences for not cooperating with the Nazi regime. This was the inspiration for the character Von Berg. Miller had another friend, a psychiatrist, who had survived the Holocaust by hiding out in Vichy. He, in part, inspired Leduc.



Arthur Miller and Inge Morath in 1962

Following the visit to Mauthausen, Miller reported on the war crimes trials of several concentration camp guards for the *New York Herald Tribune*. The impact of the influences on *Incident at Vichy* are clear, and this history is all too real.

But the play is far more than a historical piece. *Incident at Vichy* meditates on themes that were contemporary when it was first produced in 1964 — the denunciations of McCarthyism, the anti-war movement, and the civil rights movement come to mind — and shine with new relevance today.

Of course, there is the Nazism and the Nazi-collaboration on the part of the Vichy police. It is hard to hear the characters in *Incident at Vichy* invoke racial laws and swirling rumors of detainment without hearing echoes of our own country's detainment, abuse, and murder of people of color and immigrants. The scorn for refugees, panhandlers, and an otherwise assimilated religious minority that we hear from a variety of characters in the play, too, feels disquietingly modern. A resurgence—or, perhaps only an increase in volume—of antisemitism, anti-intellectualism, and white supremacy cloaked in economic anxiety, are problems as germane to the play as they are to our upcoming elections.

Additionally, Miller is up to something more complex in *Incident at Vichy* than just unpacking an indictment of Nazism. **(A discussion of the final moments of the play is ahead, so pause here if you would like to not read that now.)**

## ARTIST BIOS

### Xavier Bleuel (Marchand)

Hometown: Louisville, KY

Other degrees: BA in Drama, University of Louisville

Xavier is a second-year PATP student. Favorite previous roles include Roy Cohn in *Angels in American Part II: Perestroika* at the University of Washington School of Drama, Ferdinand in *The Tempest* and Berowne in *Love's Labour's Lost* at Notre Dame Shakespeare, Hamlet in *Hamlet* at St. Louis Shakespeare, and Citizen Barlow in *Gem of the Ocean* at the University of Louisville.

### Dane Castleton (Gypsy)

Hometown: Milton, WA

Other degrees: BA, AS, Fife High School

Dane Castleton has appeared in a couple of local productions; Eric in the staged reading of Mrinalini Kamath's *Let There Be Love*, Dr. Oxy at Room Escape Adventures Seattle, Teenager in Jonathan Holbrook's *Beloved Beast*. Dane is a U.S. Navy veteran, he volunteers at Seattle Children's Hospital and is learning Mandarin Chinese. He would like to give a special thanks to Sean.

### Elliott Chinn (Boy)

Hometown: Sammamish, WA

Other Degrees: Skyline High School

Elliott recently performed in the University of Washington's production of *Monstrosity* as Patrick and MFA Director Amanda Friou's workshop production of *How He Lied to Her Husband* by George Bernard Shaw as Henry Apjohn. Other credits include *Angels in America Part II: Perestroika* as a member of the Angel Posse (UW Drama), Ren McCormack in *Footloose*, and Arthur Roeder in *Radium Girls*. Elliott is an aspiring stuntman and would like to thank his family for their continued support.

### Cameron Dohrman (Second Detective)

Hometown: Snohomish, Washington

Other degrees: Glacier Peak High School

Cameron is making his UW School of Drama debut in *Incident at Vichy*. His previous acting credits are at his high school, Glacier Peak, where he played Romeo in *Romeo and Juliet*, and at Ludus Performing Arts. At UW, he did running crew for the School of Drama productions of *Angels in America Part II: Perestroika* and *Trojan Women: A Love Story*, and he was ASM for UTS's *Catharsis*. He would like to thank Josh, Phillip, Mitchell, and his parents for being awesome people and supporting his love of acting.

### **AJ Friday (Lebeau)**

Hometown: Saint Paul, MN

Other degrees: MFA, Screenwriting, Full Sail University; BA, Performance Theater, Florida A&M University.

AJ has performed in *King Lear* directed by Joseph Haj, originated the role of Arion in *Intersections*, is a member of the Guthrie Experience Class of 2016, and has served on Fellowship in the Education Department, all at the Guthrie Theater in Minneapolis, MN. Other notable roles include Jim (*Big River*, FL), Dece (*Force Continuum*, WA), Jean/Dudard (*The Rhinoceros*, MN), Nicky/Trekkie Monster/Bad Idea Bear/ New Kid (*Avenue Q*, VA). AJ would like to thank God for his fiancé Emily and can't wait to be joined in marriage in Summer 2019!

### **Phillip Ray Guevara (Leduc)**

Hometown: Fort Worth, TX

Other degrees: BFA from Texas State University

Phillip is a third year graduate actor in the University of Washington's Professional Actor Training Program. He has studied abroad with The Royal Shakespeare Company in Stratford-Upon-Avon and most recently completed his certification with The International Stunt School right here in Seattle. Regional credits include: *Native Gardens* (Intiman), *Radio Culture* (The Seagull Project), *The Three Musketeers* (Cincinnati Playhouse), and *Julius Caesar* (Titan Theatre Company). Much love to my family and fiancé for all that they do.

### **Wyatt Hazel (Ferrand)**

Hometown: Longview, WA

Other degrees: AA from Lower Columbia College, Robert A. Long High School

Wyatt Hazel is excited to have been given the opportunity to be in *Incident at Vichy*. Wyatt is a double major in Drama and Dance at the University of Washington. He was last seen in *Anything Goes*, directed by Kelsey Thorgalsen. This is Wyatt's last quarter at the University of Washington and he cannot wait to get more involved in Seattle's amazing theatre community. Wyatt would like to give a special thank you to his mother and boyfriend who have helped keep him sane these past few months.

### **Taylor Robert Jones (Professor)**

Hometown: Hamilton, MA

Other degrees: BA, Theatre Arts, Gordon College. National Theatre Institute at The Eugene O'Neill Theatre Center.

Taylor most recently had the opportunity to perform in one of his dream roles as Prior in *Angels In America Part II: Perestroika* (UW Drama). Taylor is currently in his third year at UW pursuing his MFA in the Professional Acting Training Program. Since moving to Seattle from Boston he has revived the role Leslie Bright from the Cafe Cino's *The Madness of Lady Bright* directed by Daniel Talbott and

## ***Incident at Vichy Then and Now***

Arthur Miller is one of the giants of American theatre. He wrote plays in the period following World War II that centered on the stories of so-called "left-out" Americans, reflecting on contemporary socio-political issues through tragedies of "the common man," often turning to history to reframe and highlight contemporary issues in a new context.

Miller was born in New York in 1915, and like many in his generation, the Great Depression shaped his upbringing and world-view. His work reflects an understanding that the comfortable status quo is surprisingly fragile and explores the ways people survive and don't survive these seismic societal shifts.

Miller worked in a warehouse after graduating high school until he could afford to attend the University of Michigan, which is where he began to write plays. His most recognized works include *All My Sons*, *Death of Salesman*, *The Crucible*, *A View from the Bridge*, and *After the Fall*. In addition to these and other plays, Miller wrote novels and short stories, and reported and reflected on world events as a journalist and essayist.

"... the question in the Frankfurt courtroom spreads out beyond the defendants and spirals around the world and into the heart of every man. It is his own capacity for murder..."

— Miller, discussing the broadly-shared culpability for the Holocaust in his coverage of the Frankfurt Auschwitz Trials in the *New York Herald Tribune* March 15, 1964.

Miller was Jewish, more so in heritage than faith, and the impact of his Jewish identity is the topic of many interviews with him and critiques of his work. In one 1969 interview, he responds to a critic who accused him of writing exclusively Jewish characters: "I don't believe and never did, because of the peculiarity of my own experiences, in the uniqueness of the Jew in terms of his relationship to society," he said. The interviewer then asks, "Anything in your plays, then, that reflects a Jewish characteristic is only incidental?" and Miller responds, "Not incidental—organic, as Jewishness is in me." Miller then provides an illustrative aside about the "Jewishness" of John Proctor and the Old Testament roots of Puritan ideology and asserts that Proctor's alleged Jewishness has nothing to do with the value of the play as a whole.

In *Incident at Vichy*, of course, the characters' Jewishness is far from incidental. Miller's depiction of a make-shift detention center in Vichy, France draws in part

He was formerly a freelance actor, and also worked for three years as Master Electrician for Book-It Repertory Theatre and Seattle Shakespeare Company. His wife Corrie, and his mother Martha make all his work possible.

**Kai Scheer (Sound Designer)**

Hometown: Vashon Island, WA

Other Degrees: Certificate in Audio Production, UW

Kai Scheer is a Cinema & Media Studies major at the University of Washington. He loves to record live music and sound design for film, but recently found interest in sound designing for theatre. Sound designing for *Incident at Vichy* has been both a challenging and learning experience for Kai. He would like to thank all of the cast, crew, and Kelly Kitchens for making this a memorable opportunity.

**Sara Keats (Dramaturg)**

Hometown: Doylestown, PA

Other degrees: BXA, Drama and English, Carnegie Mellon University

Sara Keats is a Seattle-based dramaturg. Recent projects include *O+E* at Seattle Opera, *Grounded* at Seattle Public Theatre, ARTBARN's *WE REMAIN PREPARED*, and Keiko Green's *Nadeshiko* with Sound Theatre. Keats is a co-founder and the director of dramaturgy for Umbrella Project, an organization that advocates for new plays and playwrights in the Pacific Northwest.

**Alyda Sorm (Stage Manager)**

Hometown: White Center, WA

Other degrees: Raisbeck Aviation High School

Alyda was first involved in theatre as a stage crew member for the Highline Performing Arts Center where she worked crew for the Hi-Liners production of *Chitty Chitty Bang Bang*. Her first show as a stage manager was *Goldie, Max and Milk* and she is very thrilled to be working with the School of Drama team again. Alyda is very thankful for the support of her siblings and friends.

**Andrew R. Coopman (Assistant Director)**

Hometown: Seattle, WA

Other degrees: BA, in Theatre Performance & Community Based Theatre, Whitworth University. MA, Educational Theater, NYU Steinhardt.

Previous highlight directing credits include *James & The Giant Peach* (Village Theater- KIDSTAGE), *Little Women* (Seattle Musical Theater), *Beauty & The Beast* (Edmond's Driftwood Players), and Mary Zimmerman's *The Odyssey* and *Into the Woods* (Studio East). Andrew also developed and directed the premier of *The Sunflower Sisters* at The Eclectic Theater, and was involved with *Matilda* at Village Theater and *The Hunchback of Notre Dame* at The 5th Avenue Theater. Andrew would like to thank Kelly, Val, and UW Drama for this amazing opportunity and Jamey for being by his side as he dives head first into the MFA in Directing Program.

Clarín in Jose Rivera's *Sueño* both with UW Drama. As a guitar player, Taylor has played during Austin's South by South West at the Red Eyed Fly.

**Eric McIntosh (Police Captain)**

Hometown: Seattle WA

Other degrees: AA, Shoreline Community College

Eric's favorite roles include Dracula in Bram Stoker's *Dracula*, Macduff in *Macbeth*, Bottom in *A Midsummer Night's Dream*, and Odysseus in *The Odyssey*. He's also enjoyed playing Michael in *Peter Pan* and Isaac Fingers in *Getting Near to Baby* at Seattle Children's Theatre, Sketch in *Hairspray* and the Artful Dodger in *Oliver!* at Twelfth Night Productions, *Mr. McQueen* in *Urinetown* at Shoreline Community College, and singing in *Joseph and the Amazing Technicolor Dreamcoat* at Second Story Repertory. Thank you for coming.

**Semaj Miller (Monceau)**

Hometown: Chicago, IL

Other degrees: BFA in Acting and Directing, Syracuse University

Semaj is a second-year PATP student. Last year he appeared in *12 Ophelias* as G and *Angels in America Part II: Perestroika* as Joe/The Father/The Angela Europa. Many thanks and appreciation to Kelly, cast, design team, and every hand that touched this production. Take wings.

**Robert Monsen (The Old Jew)**

Hometown: Tacoma, WA

Other degrees: Graduate Degree in Health Sciences, UW

Robert was a fisherman in a fish taco commercial for Taco Time. Before that he was a dead man in the doctor's office, in a *Northern Exposure* episode. He played the bailiff in a Gig Harbor Theater production of *Tartuffe*. Robert wishes to thank his family for all their love and support through the years especially his adult children, Anne Marie, Forest and Adam.

**Brandon Pascal (Von Berg)**

Hometown: Templeton, CA

Other degrees: BA, Theatre Performance, 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 production of *Angels in America Part II: Perestroika* (Henry/Angel), and *12 Ophelias* (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.

**Llywelyn "Willy" Picton (1st Detective)**

Hometown: Lake Chelan, Washington

Other degrees: Manson Junior-Senior High School

Llywelyn is excited to return to the stage in *Incident at Vichy*. He is pursuing his bachelors degree in Drama: Performance and Photomedia. Past credits include Thomas in *Monstrosity*, Kurt Kelly in *Heathers The Musical*, Ben in *Wolves*, as well as originating the role of Sloan in the world premiere of *Untitled Perversion No. 3* all with the Undergraduate Theater Society.

**Josh Quiring (Police Guard)**

Hometown: Snohomish, Washington

Josh has been in many community and high school theatre productions but his favorite role was as Friar Lawrence in *Romeo and Juliet*. He is currently a Sophomore majoring in Mechanical Engineering here at UW and he would like to thank his parents and his brother Alex for their love and support.

**Dylan Smith (Major)**

Hometown: Carnation, WA

Other degrees: Cedercrest High School, Guildhall School of Music and Drama

Dylan is absolutely ecstatic to be working, playing, and creating alongside this incredible ensemble, director, and crew. Past roles include Apollo in *Kayfabe: Scenes From a Squared Ring* at Ghost Light Theatricals, Paris in *Romeo and Juliet* at Seattle Immersive Theater, and Don Nordo in *Don Nordo Del Midwest* at Cafe Nordo. You can also catch Dylan providing movement work for the character Carl the robot (voiced by Doug Jones) in the web series *Automata: The Series*.

**Ricky Spaulding (Waiter)**

Hometown: Seattle, WA

Other Degrees: Ingraham High School

Ricky was most recently seen as JD in the UW Undergraduate Theater Society's production of *Heathers*. Before that, he appeared in *Pippin* and *Anything Goes* with UW's Musical Theater Program, *Punk Rock* and *This is Our Youth* with the Young Americans Theater Company, and *Spring Awakening* with UTS. Ricky is pursuing his Bachelors in Drama: Performance and English. Love and thanks to those who support and inspire him – his family, Alia, and the cast and creative team of this production.

**Adrian Tafesh (Bayard)**

Hometown: Fairfax, VA

Other degrees: BA in English, James Madison University

Adrian is a third year MFA actor in the Professional Actor Training Program. His credits at UW include Otho in *The Octavia*, Segismundo in *Sueño*, Slasvick/Brad in *By The Way Meet Vera Stark*, Aeneas in *Trojan Women: A Love Story*, and Mike in

*Goldie, Max, and Milk*. Hes very excited to be appearing as Bayard in this production of *Incident at Vichy*. He's incredibly grateful to be at the UW and for the opportunities offered to him here. He owes it all to Mom and Dad.

**Kelly Kitchens (Director)**

Hometown: Forth Worth, TX and Seattle, WA

Other degrees: MFA, University of Texas at Austin, BA, Vanderbilt University

In addition to being a professional director and actor, Kelly is the Co-Artistic Director of Seattle Public Theater, a Guest Lecturer in Directing at the University of Washington, a member of the Sandbox Artists Collective, and a member of Actor's Equity Association. Her honors include: Gregory Falls Award for Outstanding Director (three-time nominee, two-time recipient); Best Director, Seattle Weekly Readers Poll; Gypsy Rose Lee award for Outstanding Direction of a Play; Seattle Magazine's inaugural list of "Top 20 Most Talented People in Seattle". Most recent projects include: stage directing *O+E*, a new adaptation of Gluck's *Orfeo ed Euridice* (Seattle Opera); directing *Hand to God* and *Ironbound* (Seattle Public Theater). Upcoming projects include: directing the world premiere of Aurin Squire's *Fire Season* (Seattle Public Theater) and *As You Like It* (Seattle Shakespeare Company).

**Em Allen (Scenic Designer)**

Hometown: Maple Grove, MN

Other degrees: BA in Psychology and Theatre Arts, Lawrence University

Em is a 2nd year MFA Design Student, this is her first design for the University of Washington. Previous designs include *The Liar* and *First Night* at Lawrence University, Appleton, WI and *Dracula Vs. The Nazis* at In Tandem Theater, Milwaukee, WI. She'd like to thank her friends, family, and faculty for all their support and she is so grateful to be a part of an amazing design team and production.

**Chanté Hamann (Costume Designer)**

Hometown: Boise, Idaho

Other degrees: BA, Theatre Arts, Boise State University

Chanté is a 2nd year MFA Design student. most recently was the costume designer for Boise State University's *Crimes of the Heart*, the assistant costume designer for Boise Contemporary Theater's *Hedwig and the Angry Inch*, the assistant costume designer for Idaho Shakespeare Festival: *Shakespeare A Midsummer Night's Dream*, and the costume designer for the Theater Major Association's production of *LARP: The Musical*. Chanté would like to thank her husband Cyle and her sister Nichole for their continued strength and support.

**Trevor Cushman (Lighting Designer)**

Hometown: Point Reyes Station, CA

Other degrees: BA, Theatre, Whitman College

Trevor designed *The Glass Menagerie* and *The Lover* with the UW School of Drama.