



# ARCADIA

*by* Tom Stoppard

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LAFAYETTE COLLEGE  
DEPARTMENT OF THEATER  
*presents*

# Arcadia

By Tom Stoppard

*Directed by*  
Suzanne Westfall

*Set Design*  
Kyle Dixon

*Lighting Design*  
Kia Rogers

*Technical Director*  
Alexander Owens

*Prop Design*  
Katrina Miller

*Costume, Hair & Makeup Design*   *Videography & Projection Design*  
Erin Hopwood   James Kolditz

"Arcadia" is presented by by arrangement with Concord Theatricals on behalf of  
Samuel French, Inc.

# THE CAST

Thomasina Coverly.....Ani Brutus '26

Septimus Hodge, her tutor.....Peter Canevari '23\*

Jellaby, the butler.....Nathan Hansford '25

Ezra Chater, a poet.....Matthew White '23\*

Richard Noakes, landscape architect..... Liam Thompson '24

Lady Croom.....Ronnie Ward '25

Captain Brice, Royal Navy..... Luke Wolkso '25

Bernard Nightingale.....Timothy Mayrose '23\*

Chloe Coverly.....Carly Johnson '24

Valentine Coverly.....Cormac Hurley '24

Hannah Jarvis.....Kate Bettez '23\*

Augustus/Gus Coverly.....Andi Schubert

Swing/Mrs. Jellaby..... Catherine Gardner '25

# PRODUCTION STAFF

Director.....Suzanne Westfall

Technical Director & Production Stage Manager...Alexander Owens

Stage Manager.....Sebs Riverso '24

Assistant Stage Managers.....Gabby Piccolo '24 &  
Alex Thurtle '24\*

Lighting Design.....Kia Rogers

Lighting Board Operator.....Laura Coffey '26

Set Design.....Kyle Dixon

Assistant Director..... Kate Bettez '23\*

Costume Design.....Erin Hopwood

Costume Lead..... Ceci Montufar '23

Costume Assistant, Hair and Makeup.....Thania Hernandez '24

Producing Artistic Director.....Mary Jo Lodge

Sound Board Operator.....Marisa Carroll '25

Stage Crew.....Tiago Brousset '26 &  
Lauren Kaye '25 & Iman Osman '25

Properties Master.....Katrina Miller

Videography & Projection Design.....James Kolditz

Shop Assistants.....Kate Bettez '23, Laura Coffey '26,  
Owen Eltz '26, James Hixenbaugh '25, Aven Lancaster '26,  
Lavender Layre '26, Timothy Mayrose '23, Calum McConnell '25,  
Seamus McGee '26, Thalia Newman '23, Zoe Ohl '25,  
Madaleine Perry '24, Areanna Pumayugra '25, Zane Pysher,  
Sebastiano Riverso '24, Téó Rodriguez '24, Anthony Wanta '26,  
Rebecca Wilts '23\*

Choreographer.....Christie Chahwan '23

Dance Captain.....Timothy Mayrose '23\*

Program Design.....Matthew White '23\*

Box Office Manager.....Allison Quensen Blatt

***Please note: food, drink, and the use of photographic and other recording devices are strictly prohibited in the theater.***

***PLEASE REMEMBER TO SILENCE ALL ELECTRONIC DEVICES.***

*\* denotes a member of Alpha Psi Omega National Theatre Honor Society*

The play takes place in a room on the garden front  
of a large country house in Derbyshire, England

Scene 1: April 1809.

Scene 2: the present

Scene 3: April 1809, the following morning

Scene 4: The present

Interval

Scene 5: The present

Scene 6: April 1809, the following morning

Scene 7: The present and the past

### SPECIAL THANKS TO:

Drew Maciula

Allison Quensen-Blatt

Jake Salgado

Dave Schwartz-Smith

Stephen Wilson

### THANKS TO MY AMAZING COLLEAGUES IN THE THEATER DEPARTMENT FOR YEARS OF FRIENDSHIP AND SUPPORT:

Mary Jo Lodge, Michael O'Neill, Alex Owens, Cindy  
Notaroberto and Erin Hopwood

Thanks to my husband and son, Steven and Dylan Putzel,  
for years of patience and love

# THE COMPANY

**Kate Bettez\*** (Hannah Jarvis/Assistant Director): Kate is a senior psychology/theater major. She is thrilled to be working on this show as her senior project (but she's even more excited to be fulfilling her childhood dream of having a British accent). Over the past three years, she has participated in many College Theater productions, most recently acting in *The Wolves*. Outside of College Theater, she is a member of AGD, APO, Psi Chi, Arts Society, WJRH, and will be directing the Marquis Players musical this spring! She sends love to everyone who made this show happen and all those who supported her through her time at Lafayette.

**Tiago Bousett** (Stage/Properties Crew): Santiago (Tiago) Brousset is a freshman and has never worked on a crew before but acted in productions in high school.

**Anne Brutus** (Thomasina Coverly): Anne is ecstatic to perform in her first production with College Theatre. Anne is a first-year student pursuing a psychology major. When she is not in 1800s Derbyshire, Anne enjoys painting and writing spoken word poetry. She thanks the company for new beginnings and this wonderful experience!

**Peter Canevari\*** (Septimus Hodge): Though he wishes he could actually become a sentient lawn gnome, in reality, Peter is a senior civil engineering major at Lafayette. He cannot think of a better way to start his final year on campus and would like to thank everyone who made this show possible!

**Marisa Carroll** (Sound Board Operator): Marisa Carroll, a sophomore, is extremely excited to be part of the Arcadia crew. Previously seen in *The Wolves*, *The Legend of Sleepy Hollow*, and *Legally Blonde*, Marisa is excited to be backstage for a change! Marisa would like to give a big thanks to everyone involved in this show.

**Christie Chahwan** (Choreography) Christie is a senior studying Neuroscience and is excited to be assisting with choreography for her first College Theater production! On campus, she is on the Leadership team and an Office Worker for Admissions, a Biology TA, LEO, in AGD and Marquis Players. She sends love to the cast and crew!

**Laura Coffey** (Lighting Board Operator) Laura is a first year student from Indiana.

**Catherine Gardner** (Swing): Catherine is a sophomore international affairs major. She is excited to be back at it again memorizing more lines than her brain can handle after being the understudy in *The Wolves*. She wants to thank the entire cast and crew for their talent and constant dedication!

**Nathan Hansford** (Jellaby): Nathan is a sophomore Integrative Engineering major. This is his first play with College Theatre, however, Nathan is also a Marquis Players member and performed in *Legally Blonde* last semester. He is extremely excited to be a part of this performance and is incredibly grateful for this experience.

**Thania Hernandez** (Costume, Hair & Makeup): Thania is a sophomore majoring in English and theater. This will be Thania's second year assisting Erin Hopwood in the Costume Shop as well as a production makeup artist. She is so excited to help the actors channel their character and looking forward to hearing all the English accents on stage.

**Erin Hopwood** (Costume Designer): Erin is in her 11th year designing for Lafayette. Besides designing costumes, hair and makeup for productions that include *Rent*, *The Penelopiad*, *Metamorphosis*, and *Vanity Fair*, she has also had the opportunity to guest lecture in several department classes as well as consult in a semester long interdepartmental production class for the immersive *Frankenstein 2029*.

**Cormac Hurley** (Valentine Coverly): Cormac is a Junior and a Theatre and Philosophy double major. He doesn't actually have a British accent... Not Yet. "Shout out to Billy!"

**Carly Johnson** (Chloe Coverly) This is Carly's first play for College Theater! Having been born and raised in London, Carly is beyond ecstatic to be putting her British citizenship to good use and dusting off her 'posh' accent for the role of Chloe. Thank you to the entire cast and crew for all their hard work and dedication!

**Lauren Kaye** (Stage/Properties Crew) This is Lauren's first time doing theater at Lafayette, but she really enjoyed doing crew all through high school. She would like to thank everyone for the experience and is looking forward to helping out again. with his friends on *Black Comedy*, and hopes you do as well.

**James Kolditz** (Videography and Projection Design): James (he/him) is a New York based lighting and projection designer originally from Austin, Texas. James primarily designs lighting and video for theatre, dance and concerts. He is a regular lighting programmer for the Metropolitan Opera in Lincoln Center. In 2018, he received a Jeff award for best lighting design for his work on *Sweeney Todd: The Demon Barber of Fleet Street* at Theo Ubuque Cabaret Theatre. Notable productions include *Orpheus in the Underworld* (NYU, Steinhardt), *Sons of the Prophet*, *Grey Gardens*, *Young Frankenstein*, and *The Bridges of Madison County*.

**Mary Jo Lodge** (Producing Artistic Director) Professor Lodge is a Professor of Theater at Lafayette, and a theater performer, director, choreographer and scholar. She has published numerous articles and book chapters on the musical, and has directed and choreographed a wide range of professional, college and summer stock productions. At Lafayette, these include *The Secret Garden*, *She Kills Monsters*, *The Drowsy Chaperone*, and this November, *Head Over Heels*. Her edited collection *Dueling Grounds: Revolution and Revelation in the Musical "Hamilton,"* was published by Oxford University Press in May of 2021. Her next edited collection, *Milestones in Musical Theater*, will be released by Routledge in 2023.

**Timothy Mayrose\*** (Bernard & Dance Captain): Timmy is a senior Engineering Studies and Theater double major. His college theater credits include: *Ten-Minute Play Festival* (Director), *Everyman* (Fellowship), *The Man Who Came to Dinner* (Dr. Bradley). He is also the president of Alpha Psi Omega and Marquis Players. He thanks the company for an incredible experience!

**Katrina Miller** (Properties Designer): Katrina (she/her) is a scenic designer, scenic artist and prop artist. She holds an MFA in Scenic Design from Purdue University and a BFA in Theatre Design and Production from Northern Illinois University. Previously her work has been seen at Boston Children's Theatre, Music Theatre Wichita, Orlando Shakespeare Theatre, Texas Shakespeare Festival, Kalamazoo Civic Theatre, Muhlenberg College, Lehigh University, and NBC's production of *Peter Pan Live!* International Students Association, Refugee Action and PASA.

**Ceci Montufar** (Costume Lead) Ceci is a Government & Law and English double major. She has worked on costumes for several Lafayette productions. She is also involved in the Forensics Team and the Yleana Leadership Foundation.

**Iman Osman** (Stage/Properties Crew): Iman Osman is a sophomore Film and Media Studies major, and she is very excited to participate in her first Lafayette College production.

**Alexander Owens** (Technical Director and Production Stage Manager): Professor Owens is honored to be collaborating with Suzanne Westfall on her final production at Lafayette College. Of his accomplishments at Lafayette, he is most proud of the Immersive Arts Lab, Engineering & Theater Fellowship program, opening William C Buck Hall, and working on shows such as *Metamorphoses*, *Heddatron*, *She Kills Monsters*, *Vanity Fair* and *Everyman*.

**Gabby Piccolo** (Assistant Stage Manager): Gabriella is a junior mechanical engineering major with a theater minor from Staten Island, New York. This is her third year working with College Theater, and she has been involved in stage productions since elementary school. She has enjoyed working with the cast and crew, and is thrilled to see all the hard work come together.

**Sebastiano Rivero** (Stage Manager): Sebs is a junior computer science and theatre major and is excited to be working as the stage manager for this production. He would like to thank the other members of the crew, the entire design team, and of course all of the members of the cast for a wonderful production! your panties time watching the show.

**Kia Rogers** (Lighting Designer) Kia is a New York City based lighting designer and a member of LAByrinth Theater Company and a Creative Partner with Flux Theatre Ensemble, both based in NYC and the Yleana Leadership Foundation.

Film credits: *Georgia & Me*, *Happy Days*, *Way Down* and *Hot Angry Mom* web series.

Awards: Outstanding Lighting Design for *Real*, 2019 and *Jane The Plain*, 2014 by the New York Innovative Theatre Awards, Outstanding Lighting Design for Mr. Toole, 2016 by the Midtown International Theatre Festival.

**Andi Schubert** (Gus/Augustus): Andi is a freshman at the Lehigh Valley Charter High School for the Arts. They are thrilled to be in a production with Lafayette and are very grateful for this opportunity. When they aren't on stage, you can find them producing music in their home music studio.

**Kate Stadter** (Digital Media Operator): Kate is a History and Computer Science major, and this is her first show at Lafayette. She has previously enjoyed tech in High School and community theater and is grateful for the opportunity to continue doing it at Lafayette.

**Liam Thompson** (Richard Noakes): Liam is an Integrative Engineering major with an Environment and Energy Focus. This is his first show at Lafayette College and hopes it will be the first of many. He is excited to put on a show with such talented cast and crew!

**Alex Thurtle\*** (Assistant Stage Manager): Alex is an English and Theater double major. She is the president of the Lafayette Mar-Keys and the Operations Manager of Marquis Players! She performed in *Emma! A Pop Musical*, *The Legend of Sleepy Hollow*, *The Wedding Singer*, *Legally Blonde*, and soon *Head Over Heels*. Alex would like to thank the crew, the cast, family, friends, and her cat Katara!



## DIRECTOR'S NOTE

**Ronnie Ward** (Lady Croom): Ronnie is a Government and Law major and Theater minor, this is her second Lafayette Theater show and she looks forward to being in more. When she's not practicing her British accent, Ronnie likes to prepare for her radio show The Bleach and Battery Show, Fridays on WJRH.org. many performances here.

**Suzanne Westfall** (Director): Professor Westfall is Professor of English and Theater at Lafayette College, and holds a Ph.D. from the University of Toronto's Centre for Drama, Theatre & Performances Studies. Since coming to Lafayette College in 1981, she has directed over 50 productions for the College Theater and has written widely about theatre history and performance, ranging from ancient Greek tragedy to the performance art of Ping Chong. She is the author of *Patrons and Performance: Early Tudor Household Revels* and the co-editor of *Shakespeare and Theatrical Patronage in Early Modern England*. At present, she is working on an internet edition of Shakespeare's *A Midsummer Night's Dream* on the Northumberland volume of Records of Early English Drama. This production is her swan song.

**Matthew White\*** (Ezra Chater & Program Designer): Matthew is a senior Gov/Law and Theater double major. He has been involved with College Theater throughout all four years at Lafayette. He is very grateful for the opportunity to portray the foolish Mr. Chater and incredibly thankful for all the cast and crew.

**Luke Wolsko** (Brice): Luke is an English and film double major. This is his first play at Lafayette. Despite how well he plays his character, he's actually not a military man from the 1800's. Thanks everyone! member of SGN, Theater Underground, and Arts Society.

Recently in *The New York Times*, Maureen Dowd explored the career of "the august Sir Tom Stoppard, hailed by some as the greatest British playwright since Shakespeare." His Tony- and Olivier-Award winning masterpiece *Arcadia* has been applauded by many audiences and admired by many critics as his finest work. As icing on the theatrical cake, in 2006, the Royal Institution of Great Britain named it one of the top four best science-related works ever written, the only play in the prestigious company of Primo Levi's *The Periodic Table*, Richard Dworkin's *The Selfish Gene*, and Konrad Lorenz's *King Solomon's Ring*. Could there be a better production to stage at a Liberal Arts institution with deep roots in STEM? What better way to create STEAM?

Stoppard's plays are tough going, both for actors and for audiences. Shakespeare meets Beckett to explore existentialism in *Rosencrantz and Guildenstern are Dead*. *The Real Inspector Hound* (staged many years ago here at Lafayette by Michael O'Neill) targets fate, free will, and Agatha Christie. Socialism dances to the tune of 60's music in *Rock 'n' Roll*; *The Real Thing* meta-theatrically probes the nature of love, *The Hard Problem* explores human consciousness, *Jumpers* concretizes philosophical debate as gymnastics, and *Travesties* imagines Zurich in 1917, with James Joyce, Tristan Tzara, and Lenin in residence. In Stoppard's lighter moments, *On The Razzle* (from the same source as *Hello Dolly!*) satirizes the news media with slapstick. In *Hapgood* a woman juggles motherhood, espionage, and Heisenberg's uncertainty principle. Poet A.E. Houseman's gay passion for his classmate forms the philosophical heart of *The Invention of Love* (also often called Stoppard's best). And right now on Broadway, Sir Tom finally explores his own Jewish heritage and his losses during the holocaust in *Leopoldstadt*. His plays are NOT for the faint of heart or the faint of mind as both parties is essential.

But Stoppard is also overflowing with humor. As I often tell my students, the more you know, the more jokes you get. Word play, paradox, irony, slapstick. Sometimes his humor is quite dark (what's funny about entropy, adultery, death, or revolution?). Romantic comedy, high comedy, parody, surreality, farce – all are ingredients in one play or another, sometimes commingling in one script, sometimes even in one moment or even in one line. *Arcadia* is perhaps my favorite play in the modern repertoire, and consequently I have chosen it as my “swan song” after 40 years of teaching and directing at Lafayette College.

*Arcadia* first opened at the National Theater in London in 1993, last revived in 2017. The title refers to the pastoral ideal concretized in the image of the ever-changing garden design at Sidley Park. Stoppard originally entitled the play *Et in Arcadia Ego* (“and in Arcadia I am”) referring to Virgil *Eclogues*, and evoking *memento mori* since the phrase is spoken by Death: “I, too, am in Arcadia” Eventually producers convinced him that audiences would not be excited to buy a ticket to a play with an enigmatic Latin title, so Stoppard, being Stoppard, dropped the Latin and left the enigma.

I have seen the play twice and directed it here at Lafayette in 1996, with students who have gone on to become lawyers, actors, professors, directors, producers, and even poet laureate of Philadelphia. This cast, drawn from every division of study at the college, has amazed me with their hard work (British Received Pronunciation learned over Zoom all summer, for example) long rehearsals of complex scenes, grappling with sophisticated concepts of mathematics, physics, love, research, landscape gardening, literature, love, chaos theory, fractals, determinism, lust, Romantic poetry, feminism, love, botany, history and time – and did I mention LOVE?). Trying to be emotional and funny at the same time as contemplating the nature of sex, (“the attraction that Newton left out”) is certainly not an easy task for undergraduate actors, most of whom knew nothing about Stoppard, or even Lord Byron when we began.

*Arcadia* has, I conclude, offered many of us a crash course in all the aforementioned topics, for this play brilliantly brings together Byron’s “all that’s best of dark and light,” to show that order can be found in chaos, which will invariably lead once more to chaos. As Hannah says in my favorite line in my favorite play: “It’s wanting to know that makes us matter. Otherwise we’re going out the way we came in.”

This orderly disorder is part of the reason I choose this play to end my revels here. After a lifetime of teaching and learning from the fabulous people with whom it has been my honor to spend my time, *Arcadia* summarizes for me all of life and all of what a life of the mind has been for me and my students over the years. A theory of everything, as the physicists would have it. An epiphany, as the poets would have it. A catharsis, as the audiences would have it. The grotesque and the sublime, as the Romantics would have it. We burn. We burning our candles at both ends, burning letters, burning time, burning bridges until, as Septimus notes “When we have found all the mysteries and lost all the meaning, we will be alone, on an empty shore.” So what do we do? Thomasina, the voice of hope and love and youth answers: “Then we shall dance.” And we shall retire.

-- Suzanne Westfall





# A seat in the Weiss Theater is waiting for you, and you can give that seat a name.

Our campaign is well underway, but there are still more seats to be named! What will we engrave on YOUR seat?

The Department of Theater at Lafayette College invites you to HAVE A SEAT and join in a legacy that will benefit students, faculty, alumni, and audiences well into the future. With a tax-deductible gift of \$500, you can name a seat in the newly opened Weiss Theater. An inscribed plate will be attached to the seat, etching your name in Lafayette's theater history and creating a lasting memory in your name, in the name of a loved one or a friend, or as a representative of an organization, corporation, fraternity, sorority, theater production, or community group.

Your generous HAVE A SEAT contribution will help build our Theater Legacy Endowment Fund for the exclusive use of the Theater Department to:

- Maintain the flexible interior of the Weiss Theater
- Upgrade and repair equipment for theater productions and classes that guarantee our students train and learn with state-of-the-art technology
- Support our goal of sustainable and eco-friendly practices that will distinguish Lafayette's Department of Theater as the first entirely green educational theater on the planet.

Additional information, including opportunities to contribute online, can be found at [www.theater.lafayette.edu/have-a-seat](http://www.theater.lafayette.edu/have-a-seat).

For future visitors to the Weiss Theater, your named seat will serve as a reminder of your commitment to enhancing Lafayette's strong theater tradition and to supporting the Theater Department's mission to teach and develop theater artists, technological practitioners, and collaborative thinkers for dozens of careers in the 21st century.

Take a stand for theater and HAVE A SEAT. Generations of theatergoers to come will thank you and applaud your generosity!

Kathleen Dunne

Professor Michael O'Neill  
Department of Theater

Thanks for Introducing Me, Mike "Promises, Promises"

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Department of Theater

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