



WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

The background of the poster is a collage. On the left, there is a detailed botanical illustration of a plant with large, pointed leaves and several flowers, some in bloom and some as buds. This illustration is overlaid with a semi-transparent grid of squares. To the right of the grid, there are various mathematical equations and formulas written in a cursive, handwritten style, including $\frac{1}{x} = x^{-1}$, $\frac{d}{dx} x^n = nx^{n-1}$, and $\frac{d}{dx} \ln x = \frac{1}{x}$. The overall color palette is warm, with shades of brown, tan, and green.

ARCADIA

By Tom Stoppard | Directed by Ashley Brooke Monroe

OCT. 9, 10, 11, 15, 16 at 8:00 P.M.

OCT. 11, 18 at 3:00 P.M.

Weitzenhoffer Theatre



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WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

and

HELMERICH SCHOOL OF DRAMA

present

ARCADIA

By

TOM STOPPARD

Directed by

ASHLEY BROOKE MONROE

Scenic Designer

JALISA REED

Costume Designer

EMILY POST

Lighting Designer

EMILY MORRIS

Sound Designer

FELIX JOSHI

Production Dramaturg

AVA COLLYER

Violence & Intimacy Designer

Dr. KATE BUSSELL

Movement Consultant

SARA BRIANS

Stage Manager

EMILY MATTHEWS

Associate Stage Manager

ABBIE STEARNS

8 P.M. October 9, 10, 11, 15, 16, 2026

3 P.M. October 11, 18, 2026

WEITZENHOFFER THEATRE, 563 ELM AVE., NORMAN, OK

OU FINE ARTS BOX OFFICE • (405) 325-4101 • THEATRE.OU.EDU

ARCADIA is presented by arrangement with Concord Theatricals on behalf of
Samuel Freach, Inc.

www.concordtheatricals.com

Dear Friends and Patrons:

It is my great pleasure to welcome you to the School of Drama and University Theatre production of *Arcadia*!

Arcadia by Tom Stoppard is regarded as one of the finest plays of the modern theatre. The play presents a world where past and present intertwine, romanticism mixed with scientific pursuits. As a costume designer, I am intrigued by the research and design possibilities of the early 19th century and the present day. Even though I haven't had the privilege to be part of the creative team for a production of this masterpiece, seeing University Theatre bring it to audiences today fulfilled part of my dream!

To make it extra special, we have Ashley Brooke Monroe on board as the director. Ashley graduated from School of Drama with an emphasis in Acting and has established a successful career as a director. She serves as the resident director of the national tour of *Hamilton*, which just visited OKC in August. This is a homecoming event for her and we are thrilled to have her here.

This production is the result of the extraordinary creativity and collaboration of our students, faculty, staff, and guest artists. Their work reflects the talent and rigor that define our program. Thank you for joining us and for supporting the School of Drama and our talented students! Enjoy the show!

Warm regards.

Yuanting Zhao
Director, Helmerich School of Drama
University of Oklahoma

Welcome to *Arcadia* - Tom Stoppard's remarkable, theatrical blend of science, art, and human emotion viewed through the lens of changing times and perspectives.

Having seen and been fascinated by *Arcadia* in the past, I have never found it possible to stop thinking about it. This may be the result of innate human qualities such as curiosity, empathy, and the desire to reach conclusions or solutions. In any case, I have found the script to be fascinating with every viewing, and I hope you enjoy its unresolved intimations as much as I have.

Guest director, Ashley Brooke Monroe adds wide ranging professional experience to her BFA from the Hemerich School of Drama and we appreciate the opportunity for our current student performers, designers and stage managers to collaborate with someone who has taken a BFA from OU into the professional arena. The production is rich in nuance, imagination, and humanity, and it is our hope you will enjoy every moment of it thoroughly!

With best wishes,

Professor Mary Margaret Holt
Dean, Weitzenhoffer Family College of Fine Arts
Nichols' Chair, Regents' Professor, and
Presidential Professor
University of Oklahoma



A special thank you to our current Dean's Circle members!

- Membership as of September 29, 2026 -

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100% of the funds raised through the OU Dean's Circle membership go toward providing students in the College of Fine Arts opportunities off-campus that promote artistic and intellectual development.

Questions? Contact Kimberley Worrell, Executive Director of Advancement, OU Foundation at kworrell@ou.edu or call (405) 325-7376.

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ARCADIA

A NOTE FROM THE DIRECTOR

Ashley Brooke Monroe

Chaos theory. The evolution of landscape gardening. Fractals. Romanticism vs Classicism. The second law of thermodynamics and Lord Byron. *Arcadia* combines science and history, sex and literature in a swirling pot of humor and erudition. Ultimately, I believe it to be about the desire for human knowledge. The story shifts between two time periods. In one, the characters are plotting their futures and seeking to understand the world around them through science. In the other, two academics and a historian showcase our human curiosity to know what has happened in the past and how we got here. As Hannah puts it, "It's wanting to know that makes us matter. Otherwise we're going out the way we came in." The push and pull between time periods inspires me to believe we should focus on our immediate present, because the rest remains tantalizingly out of reach.

The tension between—and intersection of—science and art is at the heart of our story. I believe Stoppard is trying to show us that we may have put up a false divide between these two fields. Science can look like art, such as the jaw-dropping fractals of a fern or a snowflake, and there's an art to scientific thinking. The cutting edge science this play depicts requires enormous creativity. Our characters are on the hunt for clues, looking for what will unlock the secret patterns of our universe or reveal true historical events. When the right detail appears a eureka moment illuminates everything. Our rehearsal process has been full of these aha! moments.

Stoppard's writing can be cerebral and overflowing, but it is also full of heart. There are illicit amorous affairs, duels at dawn, and the sweet dance of young love. Although there are many heady topics within, the playwright described *Arcadia* as "a thriller and a romantic tragedy with jokes." It is that spirit we have tried to capture, I hope you enjoy the search for meaning as much as we have.

ARCADIA

A NOTE FROM THE PRODUCTION DRAMATURG

Ava Collyer

Understanding The World of *Arcadia*

In Tom Stoppard's *Arcadia*, the audience travels through two different times, distinct from our own. We move from the 1990s, where we see Stoppard's characters piecing together the shards of the past, to the early 1800s, where characters like Thomasina are making discoveries that could change the knowledge of humankind. In both the 1990s and the early 1800s, the characters discuss topics such as chaos theory and Fermat's Last Theorem. To help make sense of these shards of history and theory, I have lain some of them out on the "table" of this note:

Lord Byron: A 19th-century English poet with an eccentric way of life, Byron kept exotic animals and traveled frequently between 1809 and 1811, evidence of which appears in his long poem *Childe Harold's Pilgrimage* (1812). Many of his works focus on the beauty of nature and love, which was also a common theme in his personal life, as he had various love affairs, the most well-known being Lady Caroline Lamb, a British novelist whose work wasn't appreciated until much later after her death.

Classicism vs. Romanticism: As an artistic movement, classicism embraced order and structure and was centered around industrialization and the scientific enlightenment at the time. It sought out balance and proportion in an idealized fashion to portray humanity and nature in a perfected lens. Romanticism was the antithesis to this movement. It aimed to capture the natural beauty and authenticity in raw emotion and the imperfections of humanity and nature.

English Landscape Gardening: In the late 18th century, classicism influenced the landscape gardening of the time: order and proportion were used to carefully shape hedges and greenery. At the turn of the 19th century, with the rise of Romanticism, landscaping began to embrace nature's unpredictable beauty. Some English landscapes even incorporated a hermitage, i.e., a solitary structure in the yard where land owners had hired someone to live just to enjoy the presence of "natural life" on their property.

Chaos Theory: Many know this theory as the butterfly effect. Scientists in the 1960s discovered patterns in irregular or unpredictable data, such as population numbers or the stock market. They noticed that by using non-linear equations, they could create a system of self-reinforced feedback that gave them the ability to run through the equation in an iterated sequence and thus find patterns within seemingly irregular data.

While these ordered fragments of research help us understand the brain of *Arcadia*, it is also important to understand the heart. Our lives are surrounded by unpredictability. We look to the past to try and make sense of our present, and we try to predict how future generations will tell our story. What fragments will we leave behind for the "table" of the future?

ARCADIA

CAST

SEPTIMUS HODGE	Taylor Stephens
HANNAH JARVIS	Ella Howard
BERNARD NIGHTINGALE	Maxine Cavallini
THOMASINA COVERLY	Melanie Jacobs
JELLABY	Luke Peterson
EZRA CHATER	Dean Baumgartner
RICHARD NOAKES	Diego Salas
LADY CROOM	Katy Kendall
VALENTINE COVERLY	Kaden Morton
CAPTAIN EDWARD BRICE, RN	Landen Guarnera
CHLOE COVERLY	Keira Hays
AUGUSTUS COVERLY/GUS COVERLY	Peyton Kargel
UNDERSTUDIES	Alyssa Mullen Cooper Smith

SETTING: 1809, a room on the garden side of a very large country house in Derbyshire, England. Later scenes are the same room in 1812 and 1993.

ARCADIA

PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Production Manager	Michael Cole
Faculty Advisor to the Scenic Designer	Jon Young
Faculty Advisor to the Costume Designer	Lloyd Cracknell
Faculty Advisor to the Lighting Designer	Renée Brode
Faculty Advisor to Stage Management	Christopher Sadler
Design and Production Area Coordinator	Renée Brode
Technical Director	Akari Harada
Production Carpenter	E. Pope
Scenic Charge Artist	Sydney Hagen
Scenic Undergraduate Assistants	Sydney Brooks, Jake Cook, Cadence Gates Aly Gregorek, Sami Hengstenberg Gillian Kelley Michael Miller, Lilly Morris, Karli Parkins, Ruby Ravsten, Jalisa Reed, JJ Toly
Properties Director & Supervisor	Margot Glaser
Run Crew	Jadelan Cartwright, Pierce Craddock Zoe Discavage, Karli Parkins, Lucy Smithey
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Kai Allen, Ashlyn Bode, Ava Booker Ericka Dodson, Micah Dooley, Lauren Foster, Mathieu Gay, Felix Joshi, Lucas Knapp Kenna Lane, Conner Lin, Emily Morris Carleigh Nickel, Malerie Pollock Edward Santiago-Contreras, Ruby Ravsten
Production Electricians	Eric Stehl
Light Board Programmer	Carleigh Nickel
Light Board Operator	Edward Santiago-Contreras
Audio Supervisor	Kenneth Ray Woods
Audio Undergraduate Assistants	Ava Booker, Felix Joshi, Conner Lin
Production Sound Engineer	Ava Booker
Sound Board Operator	Jordan Black
Costume Studio Supervisor	Christina Draper
Cutter/Draper	Christina Draper
First Hand	Emily Post
Lead Stitcher	Amy Kercher
Stitcher	Stephanie Cirar
Costume Undergraduate Assistants	Kris Campbell, Jadelan Cartwright, Sydney Coffman Taren Diaz, Paige Kasulis, Natalie Lane, Ian Lee Emily Matthews, Lila Mullins, Emily Post Tavion Smith Colbert, Taylor Stephens Sydney Tuffnell
Wardrobe Supervisor	Natalie Lane
Wardrobe Crew	Kai Allen, Dax Betzen JoJo Lorch, Elinor Nelson
Box Office	Terrye Hudson, Sherri Morgan
House Managers	Taryn Feheley
Assistant House Managers	Gwen Deiter, Andie Gioino, Madison Hoadley Ruby Peterson, Cannon Simpson
Marketing Assistant	Aleyah Smith
Production Undergraduate Assistant	JJ Toly

MEET THE CAST



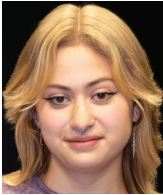
DEAN BAUMGARTNER (Ezra Chater) is a drama performance sophomore from Magnolia, TX. Credits: OU University Theatre: Understudy, *A Christmas Carol*; Lawyer et.al, *The Birds*. @ddeeaannbaum



MAXINE CAVALLINI (Bernard Nightingale) is a drama performance senior from Norman, OK. Credits: OU University Theatre: Soldier #2/ Segismundo U/S, *Life is a Dream*; Corin, *As You Like It*; Hoopoe, *The Birds*. OU Lab Theatre: Macbeth U/S, *Mac Beth*. OUMT Downtown Series: Daryl, *Bright Star*. OU Studio Theatre, Mac, *You Got Older*. @maxinecavallini



LANDEN GUARNERE (Captain Edward Brice, RN) is a drama performance sophomore from Mont Belvieu, TX. Credits: This is his OU University Theatre acting debut. @Landen.guarnere



KEIRA HAYS (Chloe Coverly) is a drama performance senior from Lakewood, CO. Credits: OU Lab Theatre, Orlando, *Orlando*; Andrea/ Emily's mother, *GO. PLEASE. GO..* OU Studio Theatre, Cowboy, *You Got Older*. @keira.hayss



ELLA HOWARD (Hannah Jarvis) is a drama performance senior from Edmond, OK. Credits: OU University Theatre: Nightingale u/s, *The Birds*; Fred, *A Christmas Carol*; Man (Saw Lefty), *Waiting for Lefty*; Rosalind u/s, *As You Like It*. Oklahoma Shakespeare in the Park: Moth, *Love's Labour's Lost*. @ellahoward5



MELANIE JACOBS (Thomasina Coverly) is a drama performance senior from Dallas, TX. Credits: OU Studio Theatre: Mae, *You Got Older*. Lab Theatre: Emily, *Go. Please. Go*. Oklahoma City Repertory Theatre: Logan/ Alcía u/s, *The Thanksgiving Play*. Brubeck Arts Center: Alice *The Legacy*.



PEYTON KARGEL (Augustus Coverly/Gus Coverly) is a drama performance sophomore. Credits: This is his University Theatre acting debut.

MEET THE CAST



KATY KENDALL (Lady Croom) is a drama performance senior from St. Louis, MO. Credits: OU University Theatre: Voice in the Crowd, *Waiting For Lefty*; Amiens, *As You Like It*. OU Studio Theatre: Female Lead u/s, *Heroes of the Fourth Turning*. Gilson Lab Theatre: Alice u/s, *The Legacy*; Ensemble, *Orlando*. CIA Production: Patty, *The Secretaries*. Prague Shakespeare Company: Celia, *As You Like It*. @katy.kendall



KADEN MORTON (Valentine Coverly) is a drama performance junior from Tulsa, OK. Credits: OU Studio Theatre: Junior, *Dearly Departed*. OU Lab Theatre: Jerry, *Zoo Story*; Love and Information. OU Student Directed Theatre: Leonard, *Seminar*; Eddie, *Fool for Love*. @kadenmortxn



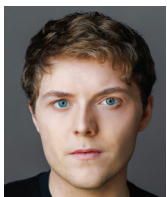
ALYSSA MULLEN (Understudy) is a drama performance sophomore from McKinney, TX. Credits: OU University Theatre: Ensemble/Musician/Lawyer u/s, *The Birds*. @a1yssa.mullen



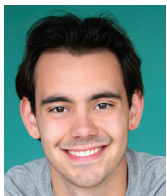
LUKE PETERSON (Jellaby) is a drama performance sophomore from Moore, OK. Credits: This is his OU University Theatre acting debut.



DIEGO SALAS (Richard Noakes) is a drama performance senior from Marietta, OK. Credits: OU University Theatre: Servant 2, *Life Is a Dream*. Lab Theatre: Coal/Hup U/S, *Inside Siberia*; Dr.Sweet/Peter, *Bug*. Studio Theatre: Jason, *Aloha Say The Pretty Girls*; Tristian Frey, *The Effect*. @diegoo_salass



COOPER SMITH (Understudy) is a drama performance senior from Prosper, TX. Credits: OU University Theatre: Astolfo, *Life is a Dream*; Raven, *The Birds*. Lab Theatre: Jerry Goss; BUG, Henry Harry, *Brilliant Traces*. Studio Theatre: Reverend Hooker, *Dearly Departed*. You can also see him in the documentary film *Crossroads of America* and *Dialing Death* heading to Amazon Prime. @itsdrewcooper



TAYLOR STEPHENS (Septimus Hodge) is a drama performance junior from Lubbock, TX. Credits: OU University Theatre: Scrooge/Various, *A Christmas Carol*; The Eagle, *The Birds*; OU Lab Theatre: Henry Harry, *Brilliant Traces*; Coal, *Inside Siberia*. @taystephens33

WHO'S WHO BEHIND THE SCENES



KASEY ALLEE-FOREMAN (Associate Producer) has designed and managed productions in the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma for over 20 years. She is currently the President of USITT and is proud to have served on the Board of Directors for 15 years in various roles: the VP for Conferences, the VP for Education and Training and as a Director. She has served USITT on the Conference Committee as chair and member, IDEAS Committee as chair and member, is the co-founder of the Gateway Program, and has been the Co-chair of the Women in Theatre Network. A short listing of her professional theatre credits include: SphinxCON, a conference promoting Diversity in the Arts; Canterbury Choral: Bernstein's Mass; Houston Grand Opera: Renée Fleming's premiere *La Traviata* (world premiere); Stages Repertory Theatre (Houston); Houston Shakespeare Festival; Shakespeare Festival at Tulane (New Orleans); Theatre West (Los Angeles). Professional film credits include: *Mystery, Alaska*, *Lost and Found*; *Austin Powers: The Spy who Shagged Me*. Kasey received her MFA in Costume Design and Technology and Lighting Design and Technology from the University of New Orleans and her BA in Theatre Arts from Furman University.



SARA BRIANS (Movement Consultant) is an award-winning and sought after director, choreographer, movement director, movement coach and educator who has worked extensively across Broadway, regional and international theatre, live events, concerts and industrials with experience directing and conceiving choreography for large scale productions and intimate venues alike. Sara choreographed *Young Frankenstein* and *Company* for University Theatre's 2026-2027 season and is honored to be making her director/choreographer

debut with *The Pajama Game*. Sara began her dance career as a Radio City Rockette, made her Broadway debut in the 2001 revival of *42nd Street*, and went on to have a marked career as a performer and associate choreographer with some of the theatre and dance industry's leading directors and choreographers across the world.

Sara's Broadway credits include *Matilda the Musical*, *Billy Elliot the Musical*, *Irving Berlin's White Christmas*, *The Hills of California*, *The Terms of My Surrender*, and *After the Night and the Music*. Sara is now thrilled to create work of her own that calls on her experience while expressing her unique voice, with the objective to craft and deliver original and innovative theatre through the magic and rigor of artistic collaboration. Her work is featured in countless productions, musicals, festivals, and live entertainment events and can be seen on Broadway HD. Visit SaraBrians.com and follow on Instagram @brianssarak

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OU University Theatre

WHO'S WHO BEHIND THE SCENES



DR. KATE BUSELLE (Intimacy/Violence Designer) is the founder of Heartland Intimacy Design & Training, an intimacy training company which offers academic, accessible, and affordable intimacy training entirely online. She has taught several workshops on staging intimacy, as well as designing intimacy for several productions. She is also one of the original co-founders of Theatrical Intimacy Education. She has written extensively on the topic of theatrical intimacy and de-roling and debriefing practices; her publications can be found in journals such as *Theatre Topics*, *The Journal of Dramatic Theory and Criticism*, *Theatre/Practice*, and *Howlround Theatre Commons*.

Kate is Assistant Professor of Movement, Intimacy, and Violence at the University of Oklahoma, where she teaches foundational and advanced movement courses, stage combat, and theatrical intimacy best practices for performers and stage managers. She also serves as the resident violence and intimacy designer for all School of Drama productions, and provides mentorship opportunities to emerging intimacy professionals within the program. Kate is an Advanced Actor Combatant with the Society of American Fight Directors (SAFD) with certifications in unarmed combat, rapier & dagger, quarterstaff, single sword, broadsword, broadsword and shield, knife, smallsword, and theatrical firearms safety.

In addition to her violence and intimacy work, Kate is a Level 1 Margolis Method Certified Educator and is currently working towards her Level 2 Certification. Margolis Method, along with Viewpoints and Laban Effort Shapes, serve as the foundation of her movement-based acting classes.

Kate's national theatre involvement includes serving as the Vice-President for the Women and Theatre Program, which aims to foster both research and production of feminist, anti-racist, and queer theatre activities and praxis. She is also a member of the Association of Movement Theatre Educators (ATME), which also falls under the umbrella of the Association for Theatre in Higher Education (ATHE).

Kate completed her Ph.D. in Theatre and Performance Studies at the University of Missouri in 2019, making her the first intimacy professional with a doctorate. Kate is also a director, primarily directing all femme productions that challenge or subvert gender performance and violence, play reading festivals, and regional semi-professional theatre.



AVA COLLYER (Dramaturg) is a dramaturgy junior from Norman, OK. Credits: OU University Theatre: Shadow Dramaturg, *The Rise and Fall of The City of Mahagonny*. Gilson Lab Theatre: Production Dramaturg, *Love and Information*. STC: Costume Designer, *Body Awareness*. CIA Productions: Costume Designer and Understudy, *The Secretaries*.

WHO'S WHO BEHIND THE SCENES



MARY MARGARET HOLT (Producer) began her early ballet training in Austin, Texas at Austin Civic Ballet, receiving a Ford Foundation scholarship for study with the San Francisco Ballet at the age of 15. Subsequently, she received a Ford Foundation scholarship for study at the School of American Ballet, also appearing with the New York City Ballet. Holt accepted a soloist contract with Houston Ballet upon completing her BFA in Ballet Performance. While a member of Houston Ballet, she danced a wide variety of solo and principal roles in the classical and contemporary repertoire by choreographers

including Stevenson, Van Manen, Van Danzig, Petipa, Balanchine, Taras, Dolin, Boris, Clouser, Franklin, Ivanov, de Mille, and O'Donnell. She also performed principal roles in Terekhov's *The Firebird*, *The Snow Maiden*, and *Don Quixote*. She has performed as a guest artist, teacher, and choreographer with ballet and opera companies across the United States.

Holt joined the dance faculty of the University of Oklahoma School of Dance as an assistant professor, following Miguel Terekhov as chair in 1991, and an appointment as director in 1998. As director of Oklahoma Festival Ballet, Holt has choreographed over forty ballets and operas and led Oklahoma Festival Ballet on tours to France (six), the Internationale Haydnstage in Austria (2), Mexico (3), Taiwan, China, and Ecuador. Holt choreography includes the music of Franck, Haydn, The Beatles, Porter, Weill, Mozart, Ginastera, Ikard, Holley, Satie, Bartok, Orff, and Debussy and her ballets have been seen across the U.S. as well as in South America, the United Kingdom, and Europe. Under Holt's leadership, Oklahoma Festival Ballet performed works from the national repertoire by Joffrey and Balanchine as well as de Mille's, *Rodeo*. Her students have performed with Miami City Ballet, Pacific Northwest Ballet, Ballet Arizona, Ballet Austin, Alvin Ailey American Dance Theater, Orlando Ballet, Oklahoma City Ballet, and Tulsa Ballet, and as finalists and semifinalists in the International Ballet Competition. At the University of Oklahoma, Holt taught every course in the ballet curriculum and her continuing studies in ballet pedagogy include studying Bournonville Technique with Tage Wendt; and Vaganova Technique at the Bolshoi Academy at Vail; and in St. Petersburg and Minsk, Russia.

Holt was an honoree at the second national RDA Festival in Pittsburgh in 2007, and she received the CORPS de Ballet International Lifetime Achievement Award in 2020. She has served on the Dance Panel of the National Endowment for the Arts and been a panelist on Women in the Academy at Oxford. She is the recipient of the Governor's Arts Award, the Presidential Professorship, and the Regents' Professorship at OU where she also holds the John and Mary Nichols' Chair in Dance.



FELIX JOSHI (Sound Designer) is a sound design sophomore from Houston, TX. Credits: OU University Theatre: Associate Sound Designer & Composer, *A Christmas Carol*. OU Drama: Sound Designer & Composer, *The Effect*; Sound Designer & Foley Artist, *Orlando*. Theatre Aspen: A2, Mainstage Season 2026. @felixjoshisound



EMILY MATTHEWS (Stage Manager) is a stage management senior from Dallas, TX. Credits: OU University Theatre: Stage Manager, *The Birds*; Stage Manager, Young Choreographers' Showcase 2026; Stage Manager, Oklahoma Festival Ballet: *A Midsummer Night's Dream*; Associate Stage Manager, RENT; Associate Stage Manager, *The Merry Widow*; Production Assistant, *Heathers*, *The Musical*. Koger New Play Lab: Associate Stage Manager. @memilygrace

WHO'S WHO BEHIND THE SCENES



ASHLEY BROOKE MONROE (Director) is a New York City and Norman, Oklahoma based theatre director whose primary focus is developing new plays and musicals. Since 2019 she has served as resident director for *Hamilton*. Other Broadway credits include *Life of Pi*, *The Glass Menagerie* featuring Sally Field, *Indecent* and *Fun Home*. Some of her Off-Broadway and regional productions include *All of Me* (The New Group and Barrington Stage), *Kafkaesque* (Out of the Box), *Fun Home* (Cape Rep), *Julius Caesar* (Classic Stage Company), *Death Cruise* (Access Theater), *The Goree All-Girl String Band* (Theater Row), *Tommy's Girls* (Primary Stages), and *Age of Extinction* (Verso). Originally from Austin, TX, Ashley holds a BFA in Dramaturgy and Acting from the University of Oklahoma.



EMILY MORRIS (Lighting Designer) is a theatrical lighting design senior from Lake Jackson, TX. Credits: OU University Theatre: Programmer, *A Christmas Carol*; Programmer, *The Rise and Fall of the City of Mahagonny*; Lighting Designer/Design Coordinator, Young Choreographers Showcase 2025; Lighting Designer/Design Coordinator, Young Choreographers Showcase 2025; Associate Stage Manager, *RENT*; Production Electrician, *Rita* and *L'Heure Espagnole*; Associate Lighting Designer, *The Merry Widow*; Lighting Designer, Young Choreographers Showcase 2024 @Emily.MorrisDesign



EMILY POST (Costume Designer) is a costume design senior from Dallas, TX. Credits: OU University Theatre: Costume Designer, *Company*; Costume Designer, OFB: *Midsummer Night's Dream*; Assistant Costume Designer, *RENT*; Costume Designer, *L'Heure Espagnole*. OU Musical Theatre Downtown Series: Costume Coordinator, *Bright Star*. Dallas Children's Theatre: Costume & Props Designer, *10 Seconds*. @post_emily



ABBIE STEARNS (Associate Stage Manager) is a stage management sophomore from Newcastle, OK. Credits: OU University Theatre: Associate Stage Manager, *La Clemenza di Tito*.



JALISA REED (Scenic Designer) is a theatre junior with an emphasis in scenic design from Houston, TX. Credits: OU University Theatre: Assistant Puppet Designer and Props Lead, *The Birds*; Scenic Designer, Contemporary Dance Oklahoma. Student Theatre Council: Scenic Designer, *Body Awareness*. CoArts: Scenic Designer, *Mr. Sandman*. @jalisa_reed_

WHO'S WHO BEHIND THE SCENES



TOM STOPPARD (1937-2025) Stoppard's most recent play, *Leopoldstadt*, opened at Wyndham's Theatre in 2020 and transferred to Broadway in 2022. It won multiple Awards, including an Olivier Award and Tony Award for Best Play. He wrote his first play, *Enter a Free Man*, whilst working as a journalist in Bristol. His plays include *Rosencrantz And Guildenstern Are Dead*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (a play for actors and orchestra written with André Previn), *Night and Day*, *The Real Thing*, *Hapgood*, *Arcadia*,

Indian Ink, *The Invention Of Love*, *The Coast Of Utopia*, *Rock'n'Roll*, *Dogg's Our Pett*, *New-Found Land*, *Dogg's Hamlet*, *Cahoot's Macbeth* and *The Hard Problem*. Adaptations include *Tango*, *Undiscovered Country*, *On The Razzle*, *Rough Crossing* and *Dalliance*. Translations include *The Seagull*, *Henry IV*, *Ivanov*, *The Cherry Orchard*, *The House Of Bernarda Alba* and *Largo Desolato*. He wrote eight Evening Standard Award-winning plays, and five of his plays won Tony Awards.

Radio plays include *Darkside* (set to Pink Floyd's album *The Dark Side of the Moon*), *On 'Dover Beach'*, *If You're Glad, I'll Be Frank*, *Albert's Bridge* (Italia Prize Winner), *My Is For Moon Among Other Things*, *The Dissolution Of Dominic Boot*, *Where Are They Now?*, *Artist Descending A Staircase*, *The Dog It Was That Died* and *In The Native State*. Television adaptations include *Parades End* (BBC/HBO), *A Walk On The Water* (from *Enter A Free Man*), *Three Men In A Boat* and *The Dog It Was That Died*. Original television screenplays include *Another Moon Called Earth*, *A Separate Peace*, *Neutral Ground*, *Teeth* and *Professional Foul*, which won awards from BAFTA, the Broadcasting Press Guild and Squaring The Circle. He adapted his television dramatisation of Jerome K Jerome's *Three Men in a Boat* for BBC Radio.

Screenplays include *Anna Karenina*, *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire Of The Sun*, *The Russia House*, *Billy Bathgate*, *Poodle Springs*, and *Shakespeare In Love* (with Marc Norman), which won him an Academy Award for Best Original Screenplay, a Golden Globe and the Broadcast Film Critics and American Guild Awards for Best Screenplay 1998. He directed and wrote the screenplay for the film of *Rosencrantz and Guildenstern are Dead*, which won the Prix d'Or at the Venice Film Festival 1990 for Best Film.

Tom Stoppard was a CBE and was knighted in 1997.

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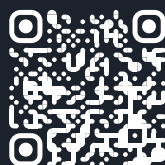
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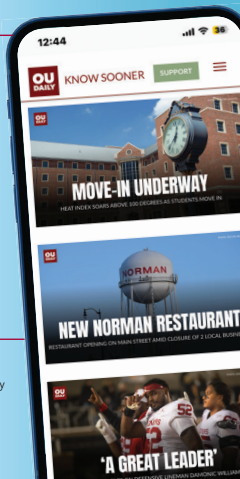


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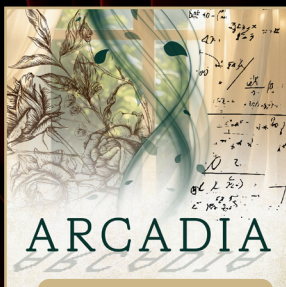
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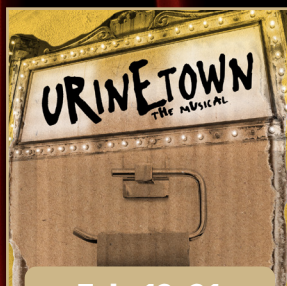
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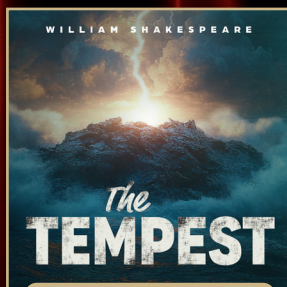
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