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SATIRE

TALENTED UW STUDENT ACTORS

BRITISH FARCE

AGATHA CHRISTIE SPOOF

VISIONARY ALUMNI DIRECTOR

MURDER MYSTERY

LOVE TRIANGLE

WITTY PLAY WITHIN A PLAY

MAD MAN ON THE LOOSE

WHODUNIT

# THE REAL INSPECTOR HOUND

OCTOBER 16 - 27, 2013

WRITTEN BY

**TOM STOPPARD**

DIRECTED BY

**DESDEMONA CHIANG**

SCHOOL OF DRAMA | UNIVERSITY *of* WASHINGTON

**W**

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# THE REAL INSPECTOR HOUND

written by **TOM STOPPARD**      directed by **DESDEMONA CHIANG**

*Scenic Design*  
Julia Welch\*

*Lighting Design*  
John Bernard\*

*Technical Director*  
Alex Danilchik

*House Manager*  
Heike Rodriguez

*Costume Design*  
Melinda Hare\*

*Sound Design*  
Andy Swan

*Stage Manager*  
Jessica Stephens

\* Member of the Master of Fine Arts Program in design

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Andrea Bush

*Costume Crew*  
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Hannah Easterson

*Scenery/Props*  
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Cameron Brow  
Holly Griffith  
Grant Harmon  
Dominic Racelis

*Sound Board Operator*  
Bryce Bartl-Geller

*Assistant Stage Manager*  
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Monica Gonzalez  
Tyler Li  
Emily Pratt  
Rhoya Selden  
Arina Wu

*Light Board Operator*  
Zane Suarez

*Production Photos*  
Frank Rosenstein

*Dialect Coach*  
Judith Shahn

*Promotional Photos*  
Mike Hipple

*Special Thanks:* ACT Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, and Village Theatre.

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## CAST *in order of appearance, members of the Professional Actor Training Program (PATP)*

*Moon* . . . . . Yesenia Iglesias

*Birdboot* . . . . . Pankaj Jha

*Mrs. Drudge* . . . . . Amanda Hilson

*Simon* . . . . . Christian Telesmar

*Felicity* . . . . . Kimberly Wood

*Cynthia* . . . . . Brianne Hill

*Magnus* . . . . . Jonathan Shue

*Inspector Hound* . . . . . Darius Mousavi

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## ABOUT THE PLAY

The play is set in a theatre. The play-within-the-play is set in Muldoon Manor "one morning in early spring."

*The Real Inspector Hound* runs 1 hour 10 minutes, with no intermission.

## We want to hear from you!

We invite you to share your feedback and provide suggestions to help us shape your experience with the School of Drama.

Take our brief audience survey at: <http://bit.ly/GK8shS>

Find us on:



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## ABOUT THE DIRECTOR

Desdemona Chiang is a freelance stage director, Co-Founder of Azeotrope (Seattle) and Associate Artistic Director of Impact Theatre (Berkeley). Her directing credits include: Crowded Fire Theatre Company, Azeotrope, Impact Theatre, FringeNYC, Playwrights Foundation, Golden Thread Productions, Washington Ensemble Theatre, Unicycle Collective, SIS Productions, and Cornish College of the Arts. She's a previous Drama League Directing Fellow, TCG Young Leader of Color, 2012 Gregory Award winner for Outstanding Director, and member of the Lincoln Center Theater Directors Lab and Directors Lab West. She received her MFA in Directing from the University of Washington School of Drama in 2009.

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## ABOUT THE PLAYWRIGHT

Tom Stoppard is a prolific Czech-born British playwright known for his linguistic and philosophical work. Stoppard has written for TV, radio, film, and stage, and is well known for his stage plays *Arcadia*, *The Coast of Utopia*, *The Real Thing*, *Rosencrantz and Guildenstern Are Dead*, and many more. Stoppard wrote *The Real Inspector Hound* in the early 1960s as a parody of the stereotypical murder mysteries loved by many, including the Agathie Christie play *The Mousetrap*. *The Real Inspector Hound* explores the theme of 'play within a play,' in addition to the ideas of free will and fate, through an often absurd and satirical lens.

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## INSIGHTS

*Most playwrights who have suffered indignities at the hands of critics -- and who has not? -- lie awake at one time or another inventing clever forms of revenge and then think the better of it in the morning.*

-Tom Stoppard

*In this broad swipe at the enemy, two critics of dubious stripe, Birdboot and Moon, bumble their way through and finally into the play they are supposed to be reviewing, to find in the end that an ignominious fate awaits. Together, they cover the spectrum of critical response: the highbrow Moon looking for "the nature of identity," while the lowbrow Birdboot throws himself on a box of Black Magic chocolates and tries to guess who the murderer is. In his romp through commonplace, Mr. Stoppard -- who once worked as a critic himself -- gives Moon lines like this: "There are moments, and I would not begrudge it this, when the play, if we can call it that, and I think on balance we can, aligns itself uncompromisingly on the side of life."*

- Angeline Goreau, The New York Times

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## FURTHER READING

Check out our online resource guide where you can learn more about each play, playwright, and more:

[guides.lib.washington.edu/realinspectorhound](http://guides.lib.washington.edu/realinspectorhound)

## 2013-14 MAINSTAGE SEASON

### *Fifth of July*

by Lanford Wilson  
directed by Valerie Curtis-Newton  
November 13 - 24  
Meany Studio Theatre

### *Reading to Vegetables*

by EM Lewis  
directed by Tina Polzin  
January 29 - February 9  
Glenn Hughes Penthouse Theatre

### *Arabian Nights*

by Mary Zimmerman  
directed by Leah Adcock-Starr  
February 26 - March 9  
Floyd and Delores Jones Playhouse

### *The Beggar's Opera*

by Vaclav Havel  
directed by R. Hamilton Wright  
April 23 - May 4  
Floyd and Delores Jones Playhouse

### *The Workroom*

by Jean-Claude Grumberg  
directed by Mark Jenkins  
May 28 - June 8  
Glenn Hughes Penthouse Theatre

## AND MORE EVENTS THIS FALL! BEYOND THE MAINSTAGE

### *Love Song*

by John Kolvenbach  
directed by Rosalind Phelps  
Produced by the Undergraduate Theater Society  
October 24 - November 3  
Cabaret Theatre

### *Theatre from the Inside Out: An Evening with Valerie Curtis-Newton*

*Fifth of July* Opening Night Dinner Event  
Friday, November 15  
UW Club

### *Café Variations*

by SITI Company  
directed by Anne Bogart  
Produced by the SITI Company  
November 14 - 16  
Floyd & Delores Jones Playhouse

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## CONTACT US

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The UW School of Drama celebrates, develops and prepares for employment the 21st century artist through innovative education, practical application and connection to the world of performing art. Our award-winning, interdisciplinary faculty is dedicated to enabling each artist to reach their creative potential and our alumni are advancing the artistic conversation through innovative and diverse work across the globe.

We offer a four-year undergraduate liberal arts education, MFA degrees in acting, design, and directing, and a PhD in theatre history and criticism. Our location in Seattle, one of the great theatre cities of the world, and in a region noted for creative entrepreneurship, makes our school a unique place to learn, work, and perform.

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*Executive Director, Sarah Nash Gates*

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Judith Shahn

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