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Ticket sales account for approximately 50% of our operating budget. We need your help to continue bringing high-quality performances to our stages and educational experiences to our students. If you would like to help the show go on, please call us at (303) 492-7355 or send your donation to:

CU Foundation, Theatre & Dance
PO Box 1140, Boulder, CO 80306

THANK YOU!

Usher in the holiday season with this family classic.

A Christmas Carol by Charles Dickens
Adapted by Philip G. Snow
and The Football Theatre Company
November 27 - December 27, 2009
www.coloradoshakes.org for more information
THE REAL INSPECTOR HOUND
by Tom Stoppard
Directed by CANDACE JOICE

Cast of Characters
(in order of appearance)
Moon: Bryce Alexander
Birdboot: Joshua Greenwood
Mrs. Drudge: Genevieve Moreland
Simon: Dan Foote
Felicity: Anna Lyse Erikson
Cynthia: Chelsea Mackett
Magnus: Andrew Nelson
Inspector Hound: Charles Sims
Dead Body: Tony Dostert
Radio Voice: David Gerhardt

Production Team
Assistant Director: Erin Lucas
Stage Manager: Allyson Hussey
Costume Designer: Sophie Hall
Lighting Designer: Andrew Metzroth
Sound Designer: Cary Joice
Scenic Designer: Barah Talaba
Composer: Andrew Metzroth
Student Technical Assistant: Jess Buttrey
Fight Advisor: Rand Harmon

Special Thanks
Sarah Crockarell, Andrew Metzroth, Cary Joice, Cecilia Pang, Heath Van Dyke, Jeannie Balch, Ted Stark, Markas Henry, Steven McDonald, Kerry Crife, Kate Matthews, Keith Maier, Tim Orrino and Reagan Fair

THE UNIVERSITY OF COLORADO AT BOULDER
DEPARTMENT OF THEATRE & DANCE PRESENTS:

THE REAL INSPECTOR HOUND

Written as a parody of Agatha Christie’s play The Mousetrap, The Real Inspector Hound utilizes the conventions of suspense, plot twists, and “deus ex machina” revelations. His characters take themselves very seriously, but under Stoppard’s lens, their melodramatic airs and conveniently inconvenient circumstances become pure comedy for us. We delight in the knowledge which we possess and which the characters do not, and we enjoy solving the mysterious puzzle before the characters reveal it for themselves. We observe the fantasy of their scenario from a safe distance while they must face their circumstances as a grim reality.

However, what if one of us were to replace one of those characters? ‘What if the murderer was after us?’ Suddenly, the secluded mansion would not be a convenient joke, and the murder weapon would not be a mere stage prop. The play asks us to consider these questions: ‘When does the potency of our selfish fantasies grow strong enough to become reality?’ If those fantasies were to become realities, what would be the repercussions? Are our lives subject to their scenario from a safe distance while they must face their circumstances as a grim reality.

Or is it all just a big mystery? The clues are laid out; you can decide.


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