

Bucknell

Department

of

TH^èâtre & Dⁿc^e



P^ReS^EN^Ts

An Evening
OF
Tom Stoppard

The real inspect^O_R Hound

^aN_d

artist des^Cending a staircase



8:00

February 25-28 P.^{M.}



Harvey M. Powers Theatre - Coleman Hall

DEPARTMENT OF THEATRE AND DANCE
PRESENTS

AN EVENING of TOM STOPPARD

THE REAL INSPECTOR HOUND

Direction: David E. Carpenter
Scene Design: F. Elaine Williams and Carolyn Jamison
Lighting & Sound Design: Heath Hansum
Costume Designer: Paula Davis-Larson
Dialect Coach: Laurie McCants
Stage Manager: Meg Sommerfield
Assistant Director: Renee Brody

CAST:

(in order of appearance)

MOON Ian McNaugher
BIRDBOOT Jay Klaitz
MRS. DRUDGE Elizabeth Asti
SIMON GASCOYNE Daniel Spink
FELICITY CUNNINGHAM Amy Gilday
CYNTHIA MULDOON Cassandra J. Pisieczko
MAGNUS MULDOON Matthew A. Griffin
INSPECTOR HOUND Benjamin Wellington
RADIO ANNOUNCER Theodore Burnes

Smoking, the taking of photographs, or the use of recording devices is strictly prohibited.

DIRECTOR'S NOTES for *The Real Inspector Hound*

Birdboot: Has it started yet?
Moon: Yes.
Birdboot: Are you sure?
Moon: It's a pause.
Birdboot: You can't start with a pause! If you want my opinion there's a total panic back there...

There are boundaries in theatre. Western theatre has grown and changed over the millennia and we have lost the efficacy between the ritual of those who watch and those who perform. As audiences we come to the theatre, are placed in our seats and view in a voyeuristic fashion the actors on stage. Audience and actors are separated by an invisible line commonly called, the fourth wall. Many times I go to the theatre and see a play performed which the actor 'breaks the fourth wall,' and communicates with the audience. That's usually where it remains, one speaking and one listening. Yet, I have always been curious to see what might happen if a member of the audience suddenly speaks back. What would happen if a dialogue would occur between the audience and the actor? Of course, where do our perceptions of stage and audience, fiction and reality exist?

Tonight you will see one such play. Stoppard has described it as, 'The dangers of wish fulfillment.' Luckily, my wishes have been granted. I have had the opportunity to work with an incredibly dedicated and talented cast. They have brought the life out of this script and onto the stage. Thank you for participating fully in such a strong collaboration and believing in the play.

PRODUCTION STAFF

Technical Director Heath Hansum
Stage Managers Meg Sommerfield, Renee Awad
Assistant Stage Manager Gbenga Akinngbe
Assistant Director Renee Brody
Soundboard Operator Rod Young
Lightboard Operator Tom Wheeler
Sound and Electrics TA Rod Young
Props TAs Cassandra Pisieczko, Carolyn Jamison,
Rachel Ziegler
Costumer Pam Miller
Costume Intern Amy Rinker
Technical Direction Intern Melissa Dunbar
Scene Shop TAs . . . Eric Charles, Charles Crosby, George Gibbons,
David Williams, Eric Loveland, Fred Stillman
Assistant Costume Designer Reiko Kamiyama
Costume TAs Mary Kokie, Kelly Lybolt,
Stephenie Metz, Patricia McGrath
Dresser Misty Trezona
Running Crew Chaz Crosby, Eric Hart,
Melanie Novak, Sonia Mullens
Publicity & Box Office TAs Krista McCabe, Eileen Kennedy,
Megan Murphy
House Managers Allison Bagby, Joey Zanghi
Ushers Provided by Cap & Dagger
Poster Design and Program Cover Justine Berger

At the time that this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.

UPCOMING EVENTS

someone once said by Jennifer Schmermund
A DANCE/THEATRE SHOWCASE
Harvey Powers Theatre - March 24 & 25
8 p.m.

Choreographer's Showcase
Harvey Powers Theatre - March 30 & 31
8 p.m.

The Baltimore Waltz by Paula Vogel
Tustin Studio Theatre - April 7, 8, 9 & 10
8 p.m.

Bucknell Dance Company Spring Concert
Weis Center, April 28 & 29
8:30 p.m.

Special Thanks: Dennis Baumwoll and Meenakshi Ponnuswami for re-introducing me to Stoppard and providing a valuable insight, Renee Brody for her help and insights, Laurie McCants for being brilliant dialect coach, Elaine, Heath, Paula, Bob, Gary, Danna, Er-Dong and Chris Fry for being such inspiring people to work with over the last three and a half years. My family for putting up with me for the last twenty-two. Ben, Dan, Matt, Sandie, Meg, Liz, Ted and of course Jay, thanks for the ride and late night phone calls. Amy for putting up with a lot, Ian for putting up with the most. I owe you both.

- David E. Carpenter

One 15-MINUTE INTERMISSION

ARTIST DESCENDING A STAIRCASE

Direction: Jeremy Walker
Set Design: F. Elaine Williams and Carolyn Jamison
Lighting and Sound Design: Heath Hansum
Sound Engineer: Rod Young
Costume Design: Paula Davis-Larson
Dialect Coach: Laurie McCants
Stage Manager: Renee Awad

CAST:

(in order of appearance)

BEAUCHAMP David Green
MARTELLO John Mitchell
DONNER Joshua D. Eisinger
SOPHIE Jennifer Schmermund

NOTE: There are eleven scenes. The play begins in the here and now (1972); the next five scenes are a flashback from the previous scenes; the seventh, eighth, ninth, tenth and eleventh scenes are, respectively, continuations of the fifth, fourth, third, second and first. So the play is set temporally in six parts, in the sequence ABCDEFEDCBA.

A = here and now (1972).
B = a couple of hours ago (1972)
C = Last week (1972)
D = 1922
E = 1920
F = 1914

DIRECTORS' NOTES for *Artist Descending A Staircase*

What is the definition of an Artist? What distinguishes Modern Art? How is the artist responsible to his/her public? *Artist Descending a Staircase* is a radio play that was commissioned by BBC Radio 3 and first broadcast on November 14, 1972. Stoppard's goal for his "comic tragedy" was to try and do something that was "unstageable." "I set out consciously to try and write one which had to be a radio play," he noted in a radio interview about the work. However, he was quick to admit, "I don't know that I've succeeded... I quite expect to be invited to some university theatre in the future where the First World War will indeed be

seen to start around these people." We've accepted Stoppard's challenge and have staged our own version of his "unstageable" play. Although we're not expecting Mr. Stoppard to attend, we hope that the genius of this work will translate clearly to physical performance. It is a work that questions the elusive nature of truth and the fallibility of perception. A play, as Paul Ferris noted, "like a poem whose first and last lines rhyme until the rhymes meet in the middle."

- Jeremy Walker

DADA

stands on
the side of the revolutionary
Proletariat
Open up at last
your head
Leave it free
for the
demands of our age
Down with art
Down with
bourgeois intellectualism
Art is dead
Long live
the machine art
of Tatlin
DADA
is the
voluntary deconstruction
of the
bourgeoisie world of ideas

- Dada Slogans, Berlin, 1919

Special Thanks: John and Deborah Walker, Lee Idleman, Betsy Powers, Bob Gainer, Gary Grant, Elaine Williams, Carolyn Jamison, Heath Hansum, Paula Davis-Larson, Pam Miller, Reiko Kamiyama, Laurie McCants, Bloomsburg Theatre Ensemble, Nick Troisi, Chris Kleckner, Jim Clark, Neil Anderson, Rosalyn Richards, Xiaozhe Xie, Janice Mann, Karen Fedorowicz, Anna Arthur, Dept. of Art and Art History, Laurel Evans, Music Department, Lon Jamison, Rob Cook, Eileen Spade, Tucker Smith, Mariette von Tilburg, Dee Casteel, Gary Parks, Mark Willis, Tom Carl, Richard Pauling, Mary Beth James, Nancy Haupt, and Brushstrokes Gallery Art Supplies and Framing.

A special note of appreciation to ***The Bucknell Association for the Arts***, for their generous support for the residency of Laurie McCants, dialect coach for ***An Evening of Tom Stoppard***.

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Robert Gainer, director of theatre	acting and directing
Gary Grant, chair	theatre history, theory, directing
Heath Hansum	technical direction, lighting
Er-Dong Hu, associate professor	dance technique and theory
Laurie McCants, adjunct instructor.	theatre
F. Elaine Williams, director of design	scene design
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