

The acclaimed **National Theatre** production

# THE **CURIOUS** INCIDENT OF THE **DOG** IN THE NIGHT-TIME

A NEW PLAY BY  
**SIMON STEPHENS**

BASED ON THE BEST-SELLING NOVEL BY  
**MARK HADDON**





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A NEW PLAY BY  
**SIMON STEPHENS**

BASED ON THE BEST-SELLING NOVEL BY  
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WITH

EMMA BEATTIE OLIVER BOOT CRYSTAL CONDIE EMMA-JANE GOODWIN JULIE HALE  
JOSHUA JENKINS BRUCE MCGREGOR DAVID MICHAELS DEBRA MICHAELS  
SAM NEWTON AMANDA POSENER JOE RISING KIERAN GARLAND  
MATT WILMAN DANIELLE YOUNG

**11 JAN – 25 FEB 2018**  
**ARTS CENTRE MELBOURNE, PLAYHOUSE**

**Presented by Melbourne Theatre Company and Arts Centre Melbourne**

This production runs for approximately 2 hours and 30 minutes, including a 20 minute interval.

*The Curious Incident of the Dog in the Night-Time* is presented  
with kind permission of Warner Bros. Entertainment.

World premiere: The National Theatre's Cottesloe Theatre, 2 August 2012; at the Apollo Theatre from  
1 March 2013; at the Gielgud Theatre from 24 June 2014; UK tour from 21 January 2017;  
international tour from 20 September 2017

**National  
Theatre**

**MTC** MELBOURNE  
THEATRE  
COMPANY



Melbourne Theatre Company and Arts Centre Melbourne acknowledge the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which this performance takes place, and we pay our respects to Melbourne's First Peoples, to their ancestors past and present, and to our shared future.



# DIRECTOR MARIANNE ELLIOTT

DESIGNER  
BUNNY CHRISTIE

LIGHTING DESIGNER  
PAULE CONSTABLE

VIDEO DESIGNER  
FINN ROSS

MOVEMENT DIRECTORS  
SCOTT GRAHAM AND  
STEVEN HOGGETT  
FOR FRANTIC ASSEMBLY

MUSIC  
ADRIAN SUTTON

SOUND DESIGNER  
IAN DICKINSON  
FOR AUTOGRAPH

ASSOCIATE DIRECTOR  
ELLE WHILE

RESIDENT DIRECTOR  
KIM PEARCE

COMPANY VOICE WORK  
CHARMIAN HOARE

DIALECT COACH  
JEANNETTE NELSON

CASTING  
JILL GREEN CDG

## THE CAST

|                                                                                         |                               |
|-----------------------------------------------------------------------------------------|-------------------------------|
| Christopher Boone .....                                                                 | JOSHUA JENKINS<br>SAM NEWTON* |
| Siobhan .....                                                                           | JULIE HALE                    |
| Ed .....                                                                                | DAVID MICHAELS                |
| Judy .....                                                                              | EMMA BEATTIE                  |
| Mrs Alexander/Posh Woman/Voice Six .....                                                | DEBRA MICHAELS                |
| Mrs Shears/Mrs Gascoyne/Voice One/Woman on Train .....                                  | AMANDA POSENER                |
| Roger Shears/Duty Sergeant/Voice Two/<br>Mr Wise/Man Behind Counter/Drunk One .....     | OLIVER BOOT                   |
| Policeman 1/Mr Thompson/Voice Three/<br>Drunk Two/Man with Socks/London Policeman ..... | MATT WILMAN                   |
| No 40/Voice Five/Lady in Street/Information/Punk Girl .....                             | CRYSTAL CONDIE                |
| Reverend Peters/Uncle Terry/<br>Voice Four/Station Policeman/Station Guard .....        | BRUCE MCGREGOR                |

All other parts played by members of the ensemble

\*At some performances, the part of Christopher is played by Sam Newton

## UNDERSTUDIES

Understudies never substitute for the listed players unless a specific announcement is made at the time of the performance.

For Siobhan, Judy, Mrs Alexander (1st cover), Mrs Shears (2nd cover): EMMA-JANE GOODWIN; for No 40 (2nd cover): AMANDA POSENER; for Roger Shears, Mr Thompson (1st cover): JOE RISING; for Ed, Reverend Peters (1st cover), Roger Shears (2nd cover): KIERAN GARLAND; for Reverend Peters (2nd cover): MATT WILMAN; for Mrs Shears, No 40 (1st cover): DANIELLE YOUNG; for Siobhan, Judy (2nd cover): KIM PEARCE.



# THE JOURNEY TO AUSTRALIA

**How the collaboration of two iconic Melbourne organisations brought *Curious Incident* to Australia**

After premiering at the National Theatre's Cottesloe Theatre in August 2012, *The Curious Incident of the Dog in the Night-Time* transferred to the West End in 2013. Melbourne Theatre Company Artistic Director Brett Sheehy was amongst the first to see the production in its new home.

Captivated by the production, Sheehy says it was a combination of the play's innovative set, lighting and sound design; choreographed movement; and heroic story of Christopher Boone that set this show apart.

'When I first saw *Curious Incident* I was blown away by the incredible fusion of technology and storytelling. It's truly a show for everyone – there's adventure, mystery, wonder and curiosity. It lets us in on another's perspective of the world, reminding audiences to be understanding and accepting of difference, and that it is this difference that enriches humanity. I was transfixed. I immediately knew it was a show that Melbourne had to see.'

That same year, *Curious Incident* won seven Olivier Awards including Best New Play, and would later go on to win five Tony Awards, including Best Play, for its Broadway debut.

Five years on, Melbourne has secured the exclusive Australian premiere of this acclaimed production that has enchanted audiences around the world.

'Taking any production on tour is very complex, and an international tour even more so. It has taken over four years of planning and negotiation by the team at MTC to get this unique production to Melbourne. There were so many stars that needed to align, and they finally have – in time for *Curious Incident* to open MTC's 2018 Season.'

This massive feat could only be achieved with the combined effort of MTC and Arts Centre Melbourne. Both icons of Victoria's vibrant cultural sector, the two organisations stage over 2,000 performances each year between them, attracting more than a million attendees in total.



Their long-standing partnership has led to many memorable theatrical experiences including the hugely successful National Theatre tour of *One Man, Two Guvvners* in 2013.

Claire Spencer, Chief Executive Officer, Arts Centre Melbourne, says all the planning over recent years has paid off. 'Helping to bring the best of the world's performing arts to Melbourne is central to what we do in providing the community with remarkable experiences and we are so excited about this unique opportunity to work in deep collaboration with one of our resident companies, MTC, to present this outstanding production.'

For Arts Centre Melbourne and MTC, creating opportunities for audiences to immerse themselves in the arts and inspire creativity is of great importance. To complement this season of *Curious Incident*, an Associated Program of events is running at Arts Centre Melbourne to enrich the experience of this very special production.

'The chance to deliver a great range of support programs aimed at schools, community groups and the general public was an opportunity too good to miss,' says Claire Spencer. 'And we've pulled together our most extensive Associated Program for a mainstage show to date.'

'Through workshops and talks designed to provide an even greater connection and insight into the production, we certainly look forward to the remarkable experience of *Curious Incident* going a lot further than just a show on stage.'

Since 2012 the remarkable experience that is *Curious Incident* has seen multiple tours and has captured the hearts and imaginations of audiences young and old. Now it's Melbourne's turn to experience the magic of this universal story. ■

# THE CURIOUS MR SIMON STEPHENS

**Entrusted with adapting a best-selling book, Simon Stephens set himself a rule of loyalty**



For anyone who has had the good fortune to read Simon Stephens' recently published *Working Diary*, or see any one of his (now 30+) plays, you find yourself in the company of a writer who is restless, relentless and engrossed in humans: in love, loss, dread, joy, peril and pursuit. In humans who are out of balance. Disordered. To the conflicting elements exposed.

In the early plays it is mostly young people's lives that are in turmoil. In his breakthrough *Motortown*, it is a recently returned veteran, Danny, who is utterly unsettled and moves, with increasing menace, through London and its surrounds – 'I don't blame the war. The war was all right. I miss it. It's just you come back to this' – the landscape a disturbed nervous system. Living with instability and flux, and in a state of constant, surprising oscillation describe all of his plays, and in

them we lose the normal feeling of 'wellness', of equilibrium – a disturbing sensation that offers us a chance to enter into new perceptions of our world.

And Stephens is fascinated by ways of seeing, indeed by everything: topography, history, aging vascular systems, flora and fauna, rock 'n' roll, the weather, transformation, swearing, and much more besides, always in great detail. He is also warm, diffident, a very close listener and has more than once described his writing as 'carving plays out of love'.

So when he was offered – by author Mark Haddon no less, after them having bonded months earlier over instant coffee at the National Theatre Studio working on unrelated new plays – the chance to adapt this wonder of a book for the stage, Stephens brought all ►





of his skills, his gift for language and dialect, his research and inquisitiveness, his relentless pursuit of truth, of emotion, of drama, to the tale of a boy whose life has tipped well out of balance.

But could this much-loved novel ever really be adapted to the stage?

According to Stephens it was Mark Haddon – a playwright as well as a novelist – who figured that the book was unadaptable.

'BY NOT WORRYING ABOUT CHARACTER OR DIALOGUE OR STORY I WAS ENCOURAGED TO THINK OF FORM. THE RULE RELEASED THE VITALITY.'

'He always told me it was. Which made me want to adapt it more. I think he assumed that a book based on the interior world of a boy who never interacted with strangers could never be active and so never dramatic. How do you *dramatise* that remarkable inner voice without just having him speak it?' Much harder in fact was getting from Swindon to Willesden on stage.

For Stephens the most surprising thing was how active Haddon's direct speech was. His characters speak out loud when they're trying to effect change in another so, as Stephens remarked, '[Haddon] thinks with the muscle of a dramatist'. This meant that the task of adaptation was, in fact 'surprisingly easy'.

In committing to the adaptation Stephens set himself a rule – as he does with all his adaptations – 'I am linguistically very loyal,' he

says. 'For me the exercise was as technical as I could make it. By thinking technically and giving myself a rule of loyalty to Mark's novel then the inventiveness became entirely formal and I think the *release* of that allowed me to be quite formally playful. By not worrying about character or dialogue or story I was encouraged to think of form. The rule released the vitality.'

So of course adaptation was not only possible, but has created a show in which the 80 mile journey from Swindon to Willesden by a young man and his rat to solve a probable canicide has thrilled audiences the world over.

This once small play – it opened in the National Theatre's 400-seat Cottesloe Theatre – has played seasons in the West End (the Apollo and the Gielgud) and on Broadway (the Ethel Barrymore) as well as in Canada and the Netherlands. By now it has been seen by over two and half million people.

In Stephens' opinion, is it Marianne Elliott's spectacular production, the acting wizardry or something more fundamental about the story which is the secret to the show's worldwide appeal?

'I think one of the reasons people love Christopher is because they envy his lack of empathy. Sometimes when I am burdened by empathy I wish I could think like him. He also sees with remarkable clarity the oddities that we normalise. When I see those oddities too I feel like I am seeing the world like him and that makes me very happy.' ■

Simon Stephens spoke to MTC Literary Director Chris Mead in October 2017.



Read more interviews with the *Curious Incident* team at [mtc.com.au/backstage](http://mtc.com.au/backstage)





Lon

M1

M40

M4

M3

A3

A24

don

M11

A12

A2

M25

M20

A21

M23



# UNLOCKING SECRETS OF THE UNIVERSE

## Mathematician Lily Serna on how maths feeds her sense of wonderment about the world

Memorising equations is boring. Learning the digits of pi is trivial. Calculating compound interest sends me to Snoozeville. There, I said it. No doubt you're scratching your head right now – that's not how you'd expect a mathematician to begin an opinion piece about her beloved discipline. You're probably also nodding your head in agreement. Maybe you're feeling validated because someone from the maths world has finally admitted it. Maybe you've even jumped on the couch, fist pumping the air, outraged that you were made to study this subject at school. I'm going to have to ask you to sit back down because you're going to want to hear what I have to say. It's true that some of the things you learned in maths class are not exciting, but I'd like to show you why what you know as maths isn't, in fact, maths at all.

To do that, first I'd like to explain a couple of things about myself that may shed light on why I was drawn to the discipline in the first place. I was an exuberant kid. My report cards often read 'Lily is a good student but needs to stop chatting and concentrate more'. Growing up I spent a lot of time with two of my cousins. We'd spend nearly every afternoon playing games where we'd pretend to be either explorers or investigators. We'd run through the manicured plants of the small front gardens of our townhouses (our families lived in the same complex) where we'd identify 'previously undiscovered bugs' through 'uncharted territories'. We'd launch investigations into events such as 'who vandalised the local fence?' – holding

all neighbours suspect. Like most kids, we were curious about the world around us, trying to make sense of it. Mathematicians are individuals who never lost that sense of wonderment and found a way to make a living from it.

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CONVEYED.'

Mathematics was born out of a need to make sense of our environments. In prehistoric times, for example, the need for counting must have been a great incentive to track regular occurrences like moon cycles or seasons. As civilisation developed and governments were born, the need arose for a more advanced counting system. As societies became even more sophisticated, so too did our understanding of mathematics. ►





What was once grounded in the physical world and born out of necessity later developed into the theoretical and esoteric. In some cases the development of the theoretical then informed our understanding of our physical reality. This was the case with imaginary numbers, which once made mathematicians very uneasy. Throughout history a number of different mathematicians controversially attempted to understand the consequence of taking the square root of a negative number. Today we know that there's nothing imaginary about the application of these numbers in fields like electric circuits and many others.

The most jaw dropping part is that, unlike the subjective reality that exists in your own mind that's based on your own model of experiences, mathematical theories and proofs are immutable and permanent. Mathematics is our golden key to unlocking many secrets of the universe. Our minds are wired in such a way that we can't get our head around things like dimensions greater than three, curved space, or even black holes. Mathematics takes us behind the curtains to reveal the answers to some of life's big questions.

There were many things in maths class at school that were less than exciting but in many ways numbers and equations are to maths what letters and words are to playwriting. The beauty behind both lies in the ideas conveyed. Of course you have to learn to crawl before you walk, but what awaits once you can grasp the A-B-Cs of maths is a wonderful expression of human ingenuity. ■



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#### LILY SERINA

Lily Serina is a mathematician with a passion for education, and Science, Technology, Engineering and Mathematics (STEM) Advocacy. She has sat on the Board of the Australian Mathematical Sciences Institute for four years and in 2012 was appointed Numeracy Ambassador for National Literacy and Numeracy Week. Lily is best known as the resident Numbers Expert on SBS's *Letters and Numbers* and has published a maths puzzle book called *Lily's Number Puzzles*.





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# THE COMPANY



## EMMA BEATTIE

*Judy*

Emma Beattie trained at ALRA and was winner of the 1998 Lilian Baylis Award. Her work in theatre includes *The Last of the Haussmans* at the National

Theatre; *Medea* at the Gate, London; *The Distance* and *The Ruffian on the Stair* at the Orange Tree, Richmond; *The Odyssey* at Derby Playhouse; *Death of a Cyclist* at Hotbed Festival, Soho Theatre; *Four for Jericho* at the Pleasance Courtyard; *Great Expectations* at the Watermill; *The Song of Deborah* at the Lowry; *The Potting Shed* at the Finborough; *John Gabriel Borkman* and *The Cut* at the Donmar Warehouse; *King Lear* at Pendley Shakespeare Festival; *Hysteria* on UK tour; and *Ivanov* at Wyndham's. TV includes *Doctors*, *The Wives Did It* and *Mr Selfridge*. Films include *Legacy*.



## OLIVER BOOT

*Roger Shears, Duty Sergeant, Voice Two, Mr Wise, Man Behind Counter, Drunk One*

Oliver Boot trained at RADA. His work in theatre includes *The Three Musketeers* at York

Theatre Royal; *Hay Fever* for Oxford Stage; *Hilt* at the Assembly Rooms; *Tartuffe* at the Haymarket, Basingstoke; *Jamaica Inn* at Salisbury Playhouse; *Othello* on international tour for Cheek by Jowl; *In Extremis, Antony and Cleopatra, A Midsummer's Night Dream, Timon of Athens, King Lear* and *Richard II* at Shakespeare's Globe; *The Lady from the Sea* at Birmingham Rep; *Bedroom Farce* on tour for Bill Kenwright; *Finding Neverland* for Harvey Weinstein Productions; *Piaf* and *Oliver!* at Curve, Leicester; and *Great Expectations* at West Yorkshire Playhouse. In 2006 Boot was asked to perform *Henry V* for Her Majesty The Queen and Prince Phillip at a private dinner party thrown by the American embassy. TV includes *Two Pints of Lager*

and a *Packet of Crisps, As If, The Time of Your Life, Hotel Babylon, Distant Shores, Holby City, Garrow's Law, One Night, Great Night Out, Bricks and My Family*. Films include *Blooded, Waterloo Bridge* and *John Carter*.



## CRYSTAL CONDIE

*No 40, Voice Five, Lady in Street, Information, Punk Girl*

Crystal Condie recently graduated from Bristol Old Vic Theatre School. Her work in theatre includes *Octagon* and

*Black Crows* at the Arcola; *Twelfth Night* for Filter; *Rumpelstiltskin* at Theatre Royal Bath; *Larksong, The Gift, Unearthed* and *Robin Hood and Marian* at the New Vic, Newcastle-under-Lyme.



## EMMA-JANE GOODWIN

*u/s Judy, u/s Siobhan, u/s Mrs Alexander*

Emma-Jane Goodwin trained at East 15 Acting School. Her work in theatre includes *Sandra After Birthday* and *Her Big Chance* for

Round Pebble; *Someone's Out There* for Sglodion Fawr; *Love Steals Us from Loneliness* for Chippy Lane Productions at Camden People's Theatre; and *The Matchmakers/Yolk* for Three Muses Productions. TV includes *Stella*.



## JULIE HALE

*Siobhan*

Julie Hale trained at the Samuel Beckett Centre, Trinity College, Dublin, at the HB Studio, New York and at the Impulse Studio, London. Her work in theatre includes *Whisky Galore* for the National Theatre of

Scotland; *Cured* at the Arches, Glasgow; *Old Times* and *Love in the Title* for London Classic Theatre; *Lovechild*, *Ceausescu's Ear* and *Pericles* for Gerry Stembridge; *Sunshine Boys* at the Gate Theatre, Dublin; *Exiles* at The Friends of the Italian Opera Theatre, Berlin; *Canaries* on Irish tour; *Abigail's Party* and *The Gingerman* (also Irish Arts Centre, NY) at The New Theatre, Dublin; and *Red Roses and Petrol* at Irish Arts Centre, NY. TV includes *Shetland*, *Garrow's Law*, *Crash*, *Troubles*, *Black and White*, *River City* (series regular), *Fair City* (series regular) and *Black Day* at *Blackrock*. Film includes *My Left Foot*, *Ash Wednesday*, *WC*, *When Brendan met Trudy*, *Flick*, *Bobbie's Girl* and *Bloom*.



### JOSHUA JENKINS

*Christopher Boone*

Joshua Jenkins trained at the Royal Scottish Academy of Music and Drama. His work in theatre includes *The Curious Incident of the Dog in the Night-Time* on tour for the National Theatre; *A Soldier in Every Son*, *King John*, *Richard III* and *Dunsinane* (with National Theatre of Scotland) for the RSC; *Unrestless* in the Old Vic Tunnels; and *The World Turned Upside Down* for Óran Mór. TV includes *Holby City*, *Baker Boys*, *Doctors*, *One Night in Emergency*, *Garrow's Law*, *Heartbeat*, *Belonging* and *Stopping Distance*. Film includes *Plots with a View*.



### BRUCE MCGREGOR

*Reverend Peters*, *Uncle Terry*, *Voice Four*, *Station Policeman*, *Station Guard*

Bruce McGregor began acting with the Stockport Garrick Theatre before training at RADA. His work in theatre includes *Romeo and Juliet*, *Cinderella*, *Pygmalion* and *Neville's Island* at Harrogate; *Lucky Sods* at Derby Playhouse; *Macbeth* at the Wolsey, Ipswich; *On The Razzle* and *Accrington Pals* at Chichester; *Neville's Island* for Hull Truck; *Calendar Girls* (as Rod) on UK tour; *Taking Steps* and *Cocktail Sticks* at the Old Laundry; and *Calendar Girls* (as John) on UK tour. TV includes *Coronation Street*, *The Street*, *Hillsborough*, *The Lakes*, *Moving On*, *Emmerdale*,

*EastEnders*, *Monday Monday*, *The Bill*, *Doctors*, *Casualty*, *Holby City*, *Casualty 1909*, *A Likeness In Stone*, *The Grimleys*, *The Royal*, *My Parents Are Aliens*, *Girls in Love*, *Powers*, *My Dad's the Prime Minister*, *At Home with the Braithwaites*, *Family Affairs*, *Murder in Mind*, *Tom Jones, Hope and Glory*, *Twisted Tales*, *Two Pints of Lager and a Packet of Crisps*, *Cops*, *Heartbeat*, *The Hunt*, *Peak Practice*, *City Central*, *The Chase*, *Bradford Riots*, *The Tenth Kingdom*, *Supply and Demand*, *The Romans in Britain*, *Waterloo Road*, *The Case, Hollyoaks* and *King of Fridges*. Films include *East Is East*, *The Parole Officer*, *The Illustrated Mum*, *A Drop of the Pure* and *Habit*. McGregor has written for BBC TV's *The Fast Show* and *Bruiser*. He also appeared in the music video for Bruno Langley's single 'Jump' (2016).



### DAVID MICHAELS

*Ed*

David Michaels' work in theatre includes *Fuente Ovejuna* at the National Theatre; *The Dishonoured* (Off West End Award nomination, Best

Supporting Male) at the Arcola; *I and the Village* at Theatre503; *Rough Justice* on UK tour; *A Doll's House* at the Belgrade, Coventry; *Herding Cats* at Theatre Royal Bath and Hampstead; *The Constant Wife* and *Death and the Maiden* at Salisbury Playhouse; *Tactical Questioning*, *The Hutton Inquiry*, *Called to Account* and *The War Next Door* at the Tricycle; *The 39 Steps* on UK tour; *Betrayal* for the Peter Hall Company; *Three Sisters* at Birmingham Rep; *Presence* at Plymouth Theatre Royal; *Question Time* at the Arcola; *The Changing Room* at the Duke of York's; *Holidays* at West Yorkshire Playhouse; *A Midsummer Night's Dream* and *The Winter's Tale* at Regent's Park; *A Taste of Honey* and *An Enemy of the People* at Nottingham Playhouse; *Mumbo Jumbo* at the Royal Exchange; *God Say Amen* for English Shakespeare Co; *A View from the Bridge* at the Aldwych; and *Ticking* at Trafalgar Studios. TV includes *Waterloo Road*, *New Tricks*, *Hidden*, *As Time Goes By*, *Family Affairs*, *Heartbeat*, *Coronation Street*, *Donovan*, *William and Mary*, *Missing*, *Spooks*, *Peak Practice*, *Where the Heart Is*, *Bambino Mio*, *Poirot*, *Money for Nothing* and *Inspector Morse*. Films includes *Welcome to the Punch*, *Jump* and *Nowhere in Africa*.

**DEBRA MICHAELS**

*Mrs Alexander, Posh Woman, Voice Six*

Debra Michaels trained at Webber Douglas and Arts Educational. Her work in theatre includes *Red Snapper* at Belgrade, Coventry; *Cinderella* at the Lyric, Hammersmith; *Cinderella* at Watford Palace; *Chicago* on tour; *Catwalk* at the Tricycle; *Carmen* in *Carmen Jones* at the Old Vic and on a European tour; *Porgy and Bess* at Glyndebourne and Covent Garden; and productions of *Barnum*, *Little Shop of Horrors*, *Soul Train*, *Cinderella*, *Tricksters' Payback*, *Jekyll and Hyde*, *Four Note Opera*, *Sleeping Beauty*, *A Midsummer Night's Dream* and *The Bottle Imp*. TV includes *Doctors*, *Holby City*, *The Lodge*, *The South Bank Show Special*, *The Real McCoy*, *Rites* and the *Laurence Olivier* and *Evening Standard Awards*. Debra Michaels has worked as a musical director on *The Wiz* at Riverside Studios and *Singing Bridges* for LWT, and as vocal coach on *Our Town Story* at the Millennium Dome. She also co-created and choreographed *The Wedding Dance*, which had its premiere at Bolton Octagon before going on tour.

**SAM NEWTON**

*Alternate Christopher Boone*

Sam Newton trained at Royal Central School of Speech and Drama, graduating in 2016, and at the University of Leeds. Productions while training

include *A Serious Case of the F\*ckits* and *The Heresy of Love*. *The Curious Incident of the Dog in the Night-Time* is his professional theatre debut. Comedy includes *The Leeds Tealights* at Oxford Playhouse and the Edinburgh Fringe.

**AMANDA POSENER**

*Mrs Shears, Mrs Gascoyne, Voice One, Woman on Train*

Amanda Posener trained at Mountview. Her work in theatre includes *The Curious Incident of the Dog in the Night-Time* in the West End for the National Theatre; *Caroline, or Change* at the National Theatre; *Three Little Pigs* on tour in Australia and Hong Kong; *Soho Cinders* at Soho Theatre; *The Realness* at the Young Vic; *Avenue Q* at Wyndham's and the Gielgud; *Blood Wedding* at Southwark Playhouse; *Rue Magique* at the King's Head; *Leader of the Pack* on tour; the original cast of *The Lion King* in Germany; *Ain't Misbehavin'* at Harrogate; *Bad Girls the Musical* at West Yorkshire Playhouse and the Garrick; *Dancing in the Streets* at the Playhouse; and *Rent* (original London cast) and *125th Street* at the Shaftesbury.

**JOE RISING**

*u/s Roger Shears, u/s Mr Thompson*

Joe Rising trained at Motherwell College. His work in theatre includes *Mary Queen of Scots got her Head Chopped Off*, *The*

*Resistible Rise of Arturo Ui* and *A Streetcar Named Desire* for New Clan Arts; *The Laramie Project* and *A Midsummer Night's Dream* for G Duncan; *NTS Street Theatre – Common Man* for National Theatre of Scotland; *Crushed* for CCA; and *Police State* for Theatre Uncut.

**KIERAN GARLAND**

*u/s Ed, u/s Reverend Peters*

Kieran Garland's theatre work includes *The Curious Incident of the Dog in the Night-Time* (UK tour) for the National Theatre; RIFT's *Macbeth* at Balfour Tower, Poplar; *Lysistrata* (UK tour), for Actors of Dionysus; *Macbeth* for Vienna's English Theatre, Austria; and *10,000 Several Doors (Duchess of Malfi)* for Prodigal Theatre at The Nightingale, Brighton. TV includes *Locked Up Abroad*. Kieran Garland received the first place Laurence Olivier Bursary Award, 2001.



**MATT WILMAN**

*Policeman 1, Mr Thompson, Voice Three, Drunk Two, Man with Socks, London Policeman*

Matt Wilman's work in theatre includes *The Curious Incident of the Dog in the Night-Time* in the

West End for the National Theatre; *Brief Encounter* at The Torch; *Anna Christie* at the Donmar Warehouse; *Thérèse Raquin* at the Finborough; *Candide* at the Menier Chocolate Factory; *Blood Wedding* at the Courtyard; Marc Antony in *Julius Caesar* at Iris Theatre, Covent Garden; *Finding Neverland* at Leicester Curve; *Evita* on European tour; *Calling at the King's Head*; *The Tailor-Made Man* at the Arts; *The Umbrellas of Cherbourg* at the Gielgud; and *Mamma Mia!* at the Prince of Wales. TV includes *Emmerdale*. Film includes *Alice Through the Looking Glass*.



**DANIELLE YOUNG**

*u/s No 40, u/s Mrs Shears*

Danielle Young trained at Millennium Performing Arts. Her work in theatre includes *Carousel* at the National Theatre; *Aladdin* at Hackney Empire;

*CATS* at Larnaca Festival, Cyprus; *My Fair Lady* on UK tour; *Jack and the Beanstalk* at Cambridge Arts; *The Tempest* at Nottingham Playhouse; the original European tour of *Footloose*; *On Your Toes* at Leicester Haymarket; *Bend It Like Beckham* at the Phoenix; *The Lion King* at the Lyceum; *Joseph and the Amazing Technicolor Dreamcoat* at the Adelphi; *On the Town* at London Coliseum; *The Snowman* at the Peacock; and *Anything Goes* at Theatre Royal Drury Lane. TV includes *Tonight at the Palladium*, *The Alan Titchmarsh Show*, *Children in Need*, *Show Time at the Stadium* and *Grange Hill*. She regularly does voiceovers for TV and radio.

# THE CREATIVE TEAM

## MARK HADDON

Author

Mark Haddon is a writer and artist. His best-selling novel, *The Curious Incident of the Dog in the Night-Time*, was published simultaneously by Jonathan Cape and David Fickling in 2003. It won 17 literary prizes, including the Whitbread Award. His poetry collection, *The Talking Horse and the Sad Girl and the Village Under the Sea*, was published by Picador in 2005 and his play, *Polar Bears*, was produced by the Donmar Warehouse in 2010. His last novel, *The Red House*, was published by Jonathan Cape in 2012. His latest book is *The Pier Falls*, a collection of stories.

## SIMON STEPHENS

Stage Adaptation

Simon Stephens' plays for the National Theatre include *The Threepenny Opera* (in a new adaptation), *The Curious Incident of the Dog in the Night-Time* (also West End and Broadway; Olivier Award for Best New Play, Tony Award for Best Play), *Port* (originally produced at the Royal Exchange), *Harper Regan* and *On the Shore of the Wide World* (co-production with Royal Exchange, Manchester; Olivier Award for Best New Play). His many other plays include *Song from Far Away*, *Heisenberg*, *Birdland*, *Blindsided*, *Three Kingdoms*, *Wastwater*, *Punk Rock*, *Seawall* (also at the NT), *Pornography*, *Motortown*, *Country Music*, *Christmas*, *Heron*, *Bluebird*, *A Thousand Stars Explode in the Sky* (co-written with Robert Holman and David Eldridge); he has written English language versions of Jon Fosse's *I Am the Wind*; Odon Von Horvath's *Kasimir and Karoline* (titled *The Funfair*) and Anton Chekhov's *The Cherry Orchard*. His version of Henrik Ibsen's *A Doll's House* for the Young Vic transferred to the West End and then New York in 2014. His book *A Working Diary* is published by Methuen. Simon Stephens is an Associate at the Lyric, Hammersmith and Royal Court.

## MARIANNE ELLIOTT

Director

Marianne Elliott is Artistic Director of the newly formed Elliott & Harper Productions, alongside Chris Harper which launched in the West End in autumn 2017 with a production of Simon Stephens' *Heisenberg: The Uncertainty Principle*. Future productions include a co-production of *The Lion, the Witch and the Wardrobe* with West Yorkshire Playhouse this Christmas and a new production of Stephen Sondheim's *Company* coming to the West End in 2018. Marianne Elliott was an Associate Director at the National Theatre for 10 years, where she most recently directed the critically acclaimed production of *Angels in America* featuring Andrew Garfield and Nathan Lane. Whilst at the NT, she co-directed *War Horse* (also West End and Broadway; Tony Award for Best Direction of a Play), and directed *Husbands & Sons* (also Royal Exchange Theatre), *Rules for Living*, *The Light Princess*, *The Curious Incident of the Dog in the Night-Time* (also West End and Broadway; Olivier and Tony awards for Best Director; South Bank Sky Arts Award), *Port*, *Season's Greetings*, *Women Beware Women*, *All's Well That Ends Well*, *Mrs Affleck*, *Harper Regan*, *Saint Joan* (Olivier Award for Best Revival, South Bank Show Award), *Thérèse Raquin*, and *Pillars of the Community* (Evening Standard Best Director Award). She was an Associate Director at the Royal Court, where her productions include *Stoning Mary*, *Notes on Falling Leaves*, *The Sugar Syndrome* and *Local*. Previously she was an Artistic Director of the Royal Exchange Theatre where she directed *Port*, *Design for Living*, *Les Blancs*, *As You Like It*, *A Woman of No Importance*, *Nude with Violin*, *Fast Food*, *Martin Yesterday*, *Deep Blue Sea*, *Mad for It*, *Poor Superman* and *I Have Been Here Before*. Other theatre includes *Sweet Bird of Youth* at the Old Vic; *Much Ado About Nothing* for the RSC; *The Little Foxes* at the Donmar; and *Terracotta* at Hampstead and Birmingham Rep.

## BUNNY CHRISTIE

Designer

Bunny Christie's work at the National Theatre includes *The Red Barn*, *Husbands & Sons* (also Royal Exchange Theatre), *People, Places & Things* (set; also West End), *The Curious Incident of the Dog in the Night-Time* (also West End and Broadway; Olivier and Tony awards), *Blurred Lines*, *Emil and the Detectives*, *Children of the Sun*, *The Comedy of Errors*, *The Cherry Orchard*, *Greenland*, *Men Should Weep*, *The White Guard* (Olivier Award), *Our Class*, *Mrs Affleck*, *Women of Troy*, *Philistines*, *The Life of Galileo*, *The President of an Empty Room*, *A Streetcar Named Desire* (Olivier Award), *Dealer's Choice*, *Fix Up*, *Elmina's Kitchen* (filmed by the BBC and transferred to the Garrick) and *Baby Doll* (Evening Standard Award). Other theatre work includes *Made in Dagenham* at the Adelphi; the all-women *Henry IV* and *Julius Caesar*, also *Closer*, *Moonlight*, *Dimetos*, *The Family Reunion* and *After Miss Julie* at the Donmar Warehouse; *The House of Bernarda Alba* at the Almeida; *Haunted Child* and *Kin* at the Royal Court; *Hay Fever* at the Noël Coward; *Fool for Love* at the Apollo; *The Postman Always Rings Twice* at West Yorkshire Playhouse and in the West End; *Julius Caesar* at St Ann's Warehouse New York; *Dance of Death I and II* for The Royal Dramaten Theatre Stockholm; and *As You Like It* at Shakespeare's Globe and the Tokyo Globe. Opera includes *Medée* for ENO; *Brief Encounter* and *Tosca* for Houston Grand Opera. Film work includes *Swan Song* with John Gielgud, nominated for an Academy Award for Best Short Film.

## PAULE CONSTABLE

Lighting Designer

Paule Constable is an Associate of the National Theatre. Her theatre work includes, for the National, *Follies*, *Mosquitoes*, *Angels in America*, *The Red Barn*, *The Threepenny Opera*, *wonder.land*, *Behind the Beautiful Forever*s, *The Light Princess*, *Table*, *This House*, *The Curious Incident of the Dog in the Night-Time*, *Phèdre*, *Death and the King's Horseman*, *Waves*, *Saint Joan*, and *War Horse*. Other work in theatre includes *Wolf Hall* for the RSC and in the West End and on Broadway; *How to Hold Your Breath*, *Clybourne Park* and *The Weir* at the Royal Court; *Privates on Parade*, *Peter and Alice* and *The Cripple of Inishmaan* for Michael Grandage Company; *Teddy Ferrara*, *The Chalk Garden* and

*Othello* for the Donmar Warehouse; *Happy Days*, *Feast* and *Vernon God Little* at the Young Vic; and *Seventeen*, *Hérons* and *Blasted* at the Lyric, Hammersmith. She

has designed operas throughout the world, most recently *Benvenuto Cellini*, *Medea* and *Dr Dee* for ENO; *The Cunning Little Vixen* and *Entführung aus dem Serail* for Glyndebourne; and *Roberto Devereux* and *Cav and Pag* for the Metropolitan Opera, New York. Dance includes *The Red Shoes*, *Sleeping Beauty*, *Play Without Words* and *Dorian Gray* for Matthew Bourne. She is the recipient of two Tony Awards, four Olivier Awards, a Helpmann Award, three LA Critics' Circle Awards, two Knight of Illumination awards and both New York Drama Desk and Critics' Circle Awards.

## FINN ROSS

Video Designer

Finn Ross trained at Central School of Speech and Drama and designs video for live performance. He has won two Oliviers, a Tony, two Drama Desks and an Outer Critics Circle award. Recent work in theatre includes *Harry Potter and the Cursed Child* and *Bat Out of Hell* in the West End; *The Curious Incident of the Dog in the Night-Time* (also on Broadway, in the West End and on tour), *Damned by Despair* and *Greenland* at the National Theatre; *The Tempest* at the RSC; *In the Body of the World* and *The Crossing* at American Repertory Theater; *American Psycho* (also Broadway) and *Chimerica* (also West End) and at the Almeida; *Betrayal* and *Frozen* on Broadway; *Closer* at the Donmar Warehouse; *The Master and Margarita*, *All My Sons* and *Shunkin* for Complicite; *Die Ringe des Saturn* at Schauspielhaus, Köln; *Ten Plagues* at the Traverse; *Top Girls* at Chichester and West End; and *Sunset Boulevard* at Gothenburg Opera. Opera includes *The Rise and Fall of the City of Mahagonny* at the Royal Opera House; *Missa Solemnis* for LA Phil; *Benvenuto Cellini*, *The Death of Klinghoffer*, *Death in Venice*, *Eugene Onegin*, *Simon Boccanegra*, *The Damnation of Faust* and *Don Giovanni* at ENO; *Hänsel und Gretel*, *Zauberflöte* and *A Dog's Heart* for DNO, Amsterdam; *La clemenza di Tito* and *Mr Brouček* for Opera North; *Les pêcheurs de perles*, *Béatrice et Bénédicte* and *The Turn of the Screw* at Theater an der Wien; *Imago*, *Rinaldo* and *Knight Crew* at Glyndebourne; *Lady from the Sea* at Scottish Opera; *Beethoven Symphony No 5* for Chicago Symphony Orchestra; and *Das Portrait* at Bregenz. Dance includes *Le Petit Prince* for National

Ballet of Canada; *Frankenstein* for the Royal Ballet; and *The Feeling of Going* at Skånes Dansteater and Malmö Opera.

## **SCOTT GRAHAM AND STEVEN HOGGETT FOR FRANTIC ASSEMBLY**

*Movement Directors*

Scott Graham is Artistic Director and co-founder of Frantic Assembly, for which he recently directed *Things I Know To Be True*, *No Way Back*, *Othello* and *The Believers*. He has been nominated for an Olivier and a Tony Award for Best Choreography on the multi-award-winning NT production *The Curious Incident of the Dog in the Night-Time*. For Frantic Assembly he has co-directed *Little Dogs*, *Lovesong*, *Beautiful Burnout*, *Stockholm, pool (no water)*, *Dirty Wonderland*, *Rabbit*, *Peepshow* and *Underworld*. Director/performer credits include *Hymns*, *Tiny Dynamite*, *On Blindness*, *Heavenly*, *Sell Out*, *Zero*, *Flesh*, *Klub* and *Look Back in Anger*. Other directing work includes *Man to Man* at Wales Millennium Centre and *Home* for the National Theatre of Scotland. Choreography/movement direction includes *The Merchant of Venice* for Singapore Repertory Company; *Praxis Makes Perfect* for National Theatre Wales; *The Canticles* at Brighton Festival/Aldeburgh Music; *Husbands & Sons*, *Port*, *Hothouse* and *Market Boy* at the National; *Dr Dee* for Manchester International Festival/ ENO. With Steven Hoggett and Bryony Lavery, he created *It Snows*, a National Theatre Connections play. He has, with Steven Hoggett, written *The Frantic Assembly Book of Devising Theatre*. Scott Graham is a Visiting Professor in Theatre Practice at Coventry University.

Steven Hoggett was a founder member of Frantic Assembly where his director/choreographer credits included *Little Dogs* with National Theatre Wales; *Lovesong*, *Beautiful Burnout*, *Othello* (TMA Award, Best Director), *Stockholm, pool (no water)* and *Dirty Wonderland*. He has recently provided choreography and movement direction on *Harry Potter and the Cursed Child* in the West End; *Let The Right One In* for National Theatre of Scotland/ Royal Court/West End; *The Twits* for the Royal Court; *Rigoletto* for Metropolitan Opera; *The Glass Menagerie* for the American Repertory Theatre/ Broadway; and *Dr Dee* for Manchester International Festival/ENO. On Broadway he has choreographed *The Crucible*, *The Last Ship*, *Rocky The Musical*, *Green Day's American Idiot*, *Peter & the Starcatcher*

(Lucille Lortel Award, Outstanding Choreography) and *Once* (Lucille Lortel Award, Outstanding Choreography). Recent directing work includes *What's It All About* for NYTW and in the West End. He worked as associate director/choreographer on *Black Watch* (Olivier Award, Best Choreographer), *Hunter*, *365*, *The Bacchae* and *The Wolves in the Wall* (with Improbable) for National Theatre of Scotland; *The Light Princess*, *Dido Queen of Carthage*, *The Hothouse* and *Market Boy* for the National. His film work includes *How to Train Your Dragon 2* (Dreamworks) and *Freak Show* (Maven Pictures). With Scott Graham, he wrote *The Frantic Assembly Book of Devising Theatre* (Routledge, second edition).

## **ADRIAN SUTTON**

*Music*

Adrian Sutton's scores cross orchestral, chamber and electronic genres, and have featured in a number of successful theatre productions, including Tony-nominated National Theatre production *The Curious Incident of the Dog in the Night-Time* (National Theatre, in the West End, on Broadway and on UK tour). In 2013 he received a joint Olivier Award for *Curious Incident's* Sound Design, and also produced and released *Curious Incidentals*, the soundtrack album from the play. Further successes include *Coram Boy* and *War Horse* at the National Theatre for which he also received Olivier nominations; *Coram Boy* opened on Broadway in 2007. *War Horse* transferred to the West End in 2009 and opened on Broadway and in Toronto in 2011. He produced and released the *War Horse* soundtrack album in 2008, and his *War Horse Suite*, a 25-minute symphonic orchestral work derived from the score for the show, was premiered by the Royal Philharmonic Orchestra (RPO) in June 2010 and, along with a new commission *Some See Us* from the BBC Proms, featured as the centrepiece of a *War Horse* Prom in the 2014 Proms season at the Royal Albert Hall. His score for *War Horse: The Story in Concert* had its premiere in October 2016 at the Royal Albert Hall, featuring Michael Morpurgo and Joanna Lumley reading the book on stage, accompanied by the RPO and singers. His children's concert opera *The Griffin and the Grail* was premiered by the RPO, choirs, soloist and narrator Olivia Colman at Cadogan Hall in December 2013. Other work for theatre includes *Angels in America*, *Husbands & Sons*, *Rules for Living*, *Nation* and *The Revenger's Tragedy* at the



National. His work for TV and film includes Chris Morris' *Jam*, *Blue Jam* and the BAFTA-winning short film *My Wrongs*. Concert works include a recently completed orchestral commission, *A Fist Full of Fives*, recently performed on Radio 3 by the BBC Symphony Orchestra, and various other orchestral and chamber pieces. [adriansutton.com](http://adriansutton.com)

## IAN DICKINSON FOR AUTOGRAPH

*Sound Designer*

Ian Dickinson's most recent designs for the National Theatre include *Husbands & Sons*, *Evening at the Talk House*, *The Red Lion*, *Rules for Living*, *A Taste of Honey*, *Emil and the Detectives*, *Port*, *This House* and *The Curious Incident of the Dog in the Night-Time* (Olivier Award). Other recent shows include *This House* at the Garrick; *Fracked!* at Chichester; *Elegy* at the Donmar Warehouse; *Before I Leave* for National Theatre Wales; *Uncle Vanya* at the Almeida; *Love's Sacrifice* at the RSC; *The Nether* at the Duke of York's; *The River* on Broadway; and *The Curious Incident of the Dog in the Night-Time* on Broadway and UK tour. Ian Dickinson has been with the Autograph design team since 2009, and before that was Head of Sound at the Royal Court, where he designed the sound for over 50 productions.

## ELLE WHILE

*Associate Director*

Elle While received her MFA in Theatre Directing from Birkbeck College. Directing credits include *Blindsided* at RWCMD; *Wretch* for Into The Wolf Theatre, tour of London homeless shelters; *Twelve Days of Christmas* on UK tour; *Frisky and Mannish: Just Too Much* at Udderbelly, London and Edinburgh; *Glory Dazed* at Soho Theatre, Adelaide Festival and Underbelly, Edinburgh; *Country Music* at West Yorkshire Playhouse; *Kingstonia* at the Rose, Kingston; *Knock Knock* at the Roundhouse; *That Face* at Bristol Old Vic Theatre School; *The Great Switcheroo*, *I see myself as a bit of an Indiana Jones figure* and *Making Babies* at Theatre503; and recording director for the Old Vic's production of *Cause Celebre* on Radio 4. Associate and assisting credits include *Here Lies Love* at the National; *The Winter's Tale* and *The Taming of the Shrew* at the RSC; *Cause Celebre* and *Sweet Bird of Youth* at the Old Vic; *Hamlet* at the Young Vic; and *The Sunshine Boys*, *The Importance of Being Earnest* and *Onassis*

in the West End. She was resident assistant director at West Yorkshire Playhouse in 2009–10, where she assisted on *The Caucasian Chalk Circle*, *Death of a Salesman*, *Rum and Coca-Cola* and *Cinderella*.

## KIM PEARCE

*Resident Director*

Kim Pearce studied at Warwick University and trained on the Theatre Directing MFA at Birkbeck College, University of London. She was recipient of a 2011/12 Regional Young Directors Scheme bursary and runner-up for the 2013 JMK Young Director award. Work as director includes *Love Steals Us From Loneliness* at Camden People's Theatre and Chapter Arts Centre; *Unearthed* on UK tour; *Solomon Child* at the Royal Exchange Studio; and *Cheaper Than Roses* and *The Skriker* at Warwick Arts Centre Studio. She was resident director on *The Curious Incident of the Dog in the Night-Time* UK and Ireland tour 2014/15; and staff director on *The Suicide* at the National Theatre. She was assistant director on *Moon Tiger* at Theatre Royal Bath and UK tour; *Ghosts* for ETT; *Sweeney Todd* and *The Way of the World* at Chichester; *A View from the Bridge*, *Zack* and *The Lady from the Sea* at the Royal Exchange; and *Mogadishu* at the Royal Exchange and Lyric Hammersmith. She was associate director of the pop-up Theatre On The Fly venue created with Assemble at Chichester Festival Theatre. She is Associate Director for Papergang Theatre, and is working as a dramaturg for Yellow Earth Theatre and Gaggle Productions.

## CHARMIAN HOARE

Company Voice Work

Charmian Hoare trained at Central School of Speech and Drama. Recent work in theatre includes *Mosquitoes*, *Common*, *Barber Shop Chronicles*, *Angels in America*, *Consent*, *Ugly Lies the Bone*, *The Deep Blue Sea*, *The Suicide*, *The Silver Tassie* and *Peter Pan* at the National; *Against* and *The Treatment* at the Almeida; *Road* at the Royal Court; *Travels with my Aunt*, *40 Years On*, *Educating Rita* and *Fiddler on the Roof* at Chichester; *Luna Gale* and *Rabbit Hole* at Hampstead; *The Hook* and *The Herbal Bed* at the Royal & Derngate, Northampton; *Of Mice and Men* at Birmingham Rep; *Seven Brides for Seven Brothers* at Regent's Park; *One Night in Miami* and *Welcome Home Captain Fox* at the Donmar Warehouse; *Made in Dagenham* at the Queen's, Hornchurch; *The Kitchen Sink* at the New Vic, Stoke-on-Trent; *Half Life*, *The Things We Do for Love*, *Talking Heads* and *Abigail's Party* at Theatre Royal, Bath; *Handbagged* at Theatre by the Lake, Keswick; and *Once* in the West End.

## JEANNETTE NELSON

Dialect Coach

Jeannette Nelson is Head of Voice at the National Theatre. She has worked extensively as a voice coach in theatre, film and TV. At the National Theatre from 1992 to 2001, at Shakespeare's Globe for the 1997, 1998, 1999, and 2001 seasons; and at the Royal Shakespeare Company from 2001 to 2005. In 2006 she went to Sydney Theatre Company before returning to the National as Head of Voice in 2007. Other voice and dialect coaching in London and the UK includes work with the Royal Court, Young Vic, Donmar Warehouse, Shared Experience, Out of Joint, Complicite, Sheffield Theatres, Bristol Old Vic, Birmingham Rep, Nottingham Playhouse, Liverpool Everyman, English Touring Theatre, Oxford Stage Company and the West End. Jeannette Nelson's *The Voice Exercise Book* is published by the National Theatre.

## JILL GREEN CDG

Casting

Casting Director:

Jill Green CDG

Casting Assistant:

Amy Beadel

Jill Green CDG is a full member of the Casting Directors' Guild of Great Britain and Ireland. Casting for London theatre includes Disney's *Aladdin* at the Prince Edward; *Kinky Boots* at the Adelphi; *The Curious Incident of the Dog in the Night-Time* at the Gielgud (first recast and current company); *Beautiful – The Carole King Musical* at the Aldwych; *Show Boat* and *War Horse* (final cast) at the New London; *Jersey Boys* at the Piccadilly and Prince Edward; *Lazarus* at King's Cross; *The Scottsboro Boys* (UK casting) at the Garrick and Young Vic; *The Producers* at Theatre Royal Drury Lane and UK tours; and *Fosse* at the Prince of Wales. Tours and regional theatre include *War Horse* on UK tour 2017; *Jane Eyre* on UK tour 2017; *La Strada* on UK tour 2017; *The Curious Incident of the Dog in the Night-Time* on UK tour 2017; *Show Boat* and *Anything Goes* (also UK tour) at Sheffield Crucible; *Jersey Boys* on UK tour; and *The Lion King* international touring production. Recent workshops include *The Lion*, *the Witch and the Wardrobe*, *Becoming Nancy* and Pink Floyd's *The Wall*. Feature films include casting the dancers for *Paddington 2* and co-casting the UK dancers for *Beyond the Sea*.

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Animal provided by Animal Actors

Animal handling by Christine Powell and Sally Willis

No animals are harmed in this production. They are protected from loud noises and strobe lighting throughout. Their welfare and wellbeing is paramount.



# NATIONAL THEATRE

The National Theatre, where this play had its premiere in 2012, makes world-class theatre that is entertaining, challenging and inspiring. And we make it for everyone.

We stage up to 30 productions at our South Bank home each year, ranging from reimagined classics – such as Greek tragedy and Shakespeare – to modern masterpieces and new work by contemporary writers and theatre-makers. The work we make strives to be as open, as diverse, as collaborative and as national as possible. Much of that new work is researched and developed at the New Work department: we are committed to nurturing innovative work from new writers, directors, creative artists and performers. Equally, we are committed to education, with a wide-ranging Learning programme for all ages in our Clore Learning Centre and in schools and communities across the UK.

The National's work is also seen on tour throughout the UK and internationally, and in collaborations and co-productions with regional theatres. Popular shows transfer to the West End and occasionally to Broadway. Through National Theatre Live, we broadcast live performances to cinemas around the world.

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# NATIONAL THEATRE

## For *The Curious Incident of the Dog in the Night-Time*

### Technical Staff

|                          |                                         |
|--------------------------|-----------------------------------------|
| Company Stage Manager    | Stew Stealey                            |
| Deputy Stage Manager     | David Neill                             |
| Assistant Stage Managers | Fiona Samways,<br>Laura Smith           |
| Sound No 1               | David Dalley                            |
| Sound No 2               | Adam Thomas Steer                       |
| Chief LX & Head of Video | Cairn Stewart                           |
| LX No 2                  | Jack Berry                              |
| LX No 3                  | Ross Hamilton                           |
| Technical Swings         | Joey Pocket, Dan Lee, Jayde Chamberlain |
| Wardrobe Supervisor      | Caz Offord                              |
| Wardrobe Assistant       | Sophie Cunningham                       |
| Co-Movement Captains     | Matt Wilman, Danielle Young             |

### Associate Creative & Production Team

|                                    |                                                                       |
|------------------------------------|-----------------------------------------------------------------------|
| Associate Designer                 | Ellen Nabarro                                                         |
| Associate Lighting Designer        | Rob Casey                                                             |
| Associate Lighting Designer        | Ed Locke                                                              |
| LX Programmer                      | Warren Letton                                                         |
| Video Associate & Programmer       | Jonathon Lyle                                                         |
| Video Associate                    | Ash Woodward                                                          |
| Movement Associate                 | Delphine Gaborit<br>for Frantic Assembly                              |
| Sound Associate                    | Luke Swaffield<br>for Autograph                                       |
| Casting Assistant                  | Amy Beadel for<br>Jill Green Casting                                  |
| Production Manager                 | Damian Partington                                                     |
| Costume Supervisor                 | Lydia Crimp                                                           |
| Assistant Costume Supervisor       | Jess Dixon                                                            |
| Props Supervisors                  | Sian Willis, Camilla Winter                                           |
| Production Electrician             | Chris Mence                                                           |
| Production Sound Engineer          | Rob Bettle, Alex Bryson                                               |
| Production Carpenters              | Micky Murray, Graham Wells                                            |
| Production Video Engineers         | Sam Jeffs, Dan Trenchard                                              |
| Production Draughtsman             | Emily Egleton                                                         |
| Rehearsal Photographer             | Ellie Kurtz                                                           |
| Production Photographers           | Brinkhoff/Mögenburg                                                   |
| Maths Consultant                   | Marcus du Sautoy                                                      |
| Autism Consultants                 | Cian Binchy, Robin Stewart                                            |
| Lighting Equipment supplied by     | Hawthorn                                                              |
| Specialist Lighting and Effects by | Howard Eaton Lighting Ltd                                             |
| Video Equipment by                 | Stage Sound Services                                                  |
| Sound Equipment by                 | Autograph                                                             |
| Set Construction and Painting by   | Howard Eaton Lighting Ltd;<br>Scott Fleary Ltd, MDM                   |
| Transport by                       | Henx, Paul Mathew Transport Ltd                                       |
| International Tour Booking         | Kayte Potter for Great Leap Forward<br>(kayte@greatleapforward.co.uk) |

## For National Theatre Productions

National Theatre Productions aims to maximise opportunities to extend the life of NT productions without subsidy in London's West End, throughout the UK and around the world, with the intention of bringing National Theatre productions to as wide an audience as possible. Current and recent productions include *Beginning*, *War Horse*, *Hedda Gabler*, *The Curious Incident of the Dog in the Night-Time*, *Jane Eyre*, *People, Places & Things*, and *Angels in America*.

|                                     |                     |
|-------------------------------------|---------------------|
| Producer                            | Kash Bennett        |
| Head of Production                  | Lauren King         |
| General Manager                     | James Mullan        |
| International General Manager       | Martina Thompson    |
| Associate General Manager           |                     |
| & International Coordinator         | Thea Foster         |
| Associate General Manager           | Debbie Farquhar     |
| Production Accountant               | Akosua Koranteng    |
| Technical Director                  | Damian Partington   |
| Production Manager                  | Jason Culverwell    |
| Director of Marketing               | Heather Epple       |
| Head of Marketing                   | Chris O'Quinn       |
| Senior Marketing Manager, Touring   | Milo Spence         |
| Head of Press & Communications      | Susie Newbery       |
| Groups & Inventory Manager          | Abigail Fisher      |
| Marketing & Press Officer           | Amelia Anderson     |
| Marketing Officer                   | Molly Twiselton     |
| Production Assistants               | Jack Bull, Zak Khan |
| Administrative Assistant            | Sarah Quinn         |
| Poster design                       | AKA                 |
| Front cover photo of Luke Treadaway | Hugo Glendinning    |

### Special thanks

Illusion Design & Construct (rehearsal flatage & benches), Smudge This Ltd, The Mayor's Office for Policing & Crime, Fabi Waisbort & West End Osteopathy, Des Jordan, Joan Coleman and Heather Bagley (costume makers) and the National Theatre Workshops; Almeida Theatre, Royal Court Theatre, Young Vic, Old Vic, Lyric Hammersmith, Guildhall School of Music and Drama, and Kirsty Hoyle; Giuseppe Cannas, Michael Roff, Carol Lingwood, Stephanie Arditti, Martin Barron, Marty Moore, Morwenna Johnson, Emma Pile and Ben Austin from the National Theatre for their work on the original transfer; Katrina Gilroy and Robin Hawkes from the National Theatre who took particular responsibility for the original transfer; NT Publishing.

Southlands School, Lymington (Angela Nightingale, Naomi Clarke), Spa School (Simon Eccles, Jake McNeill), Tree House School (Julie O'Sullivan, Megan Lloyd), Ambitious About Autism (Carol Detheridge, Cian Binchy, Anna Marshall, Eliza Mishcon), Riverside School (Martin Doyle, Sarah Doyle, Una Bryce, Bridgette Armstrong)

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# SOMETHING FOR EVERYONE

## Exploring the *Curious Incident* Associated Program



Photo by Sasha Bradbury

To complement the Australian premiere season of the National Theatre of Great Britain's award-winning production of *The Curious Incident of the Dog in the Night-Time*, Arts Centre Melbourne has developed its most extensive Associated Program ever for a mainstage show.

Featuring workshops and talks with creatives that include UK playwright Simon Stephens and composer Adrian Sutton, a full-day immersive experience, a presentation for secondary students led by Maths Inspiration (UK), insights into the production and a relaxed performance, the innovative program enables the public, schools and community groups to deeply engage with the show beyond the stage and explore its themes and creators.

Arts Centre Melbourne is the national leader in accessible programming and is thrilled to provide opportunities for all Victorians to engage with, learn about or respond to this remarkable production and to connect emerging talent with the world-class artists who created it.

*The Curious Incident of the Dog in the Night-Time* Associated Program includes four themes: *Insight into Curious Incident*; *Inspired by Curious Incident*; *Emerging Creative Talent*; and *Access and Inclusion*.

***Insight into Curious Incident*** gives audiences a rare glimpse into the creation of the work. Featured events include: pre-show *General*,

*Technical and Adaptation Insight* talks; Simon Stephens speaking about the process of adapting Mark Haddon's beloved novel for the stage; post-show forums with cast and creatives; drama workshops for young actors and directors; *Arts Ads* workshops; and a full-day Sunday immersion experience including a back-of-house tour.

***Inspired by Curious Incident*** takes to heart the themes of the production and explores the connections where logic and mathematics meet the arts. Maths Inspiration presents *The Curious Coincidence of Maths in the Day-Time* shows for secondary students at both Arts Centre Melbourne and in Ballarat and Warrnambool, exploring the mathematics behind the production.

***Emerging Creative Talent*** provides a unique opportunity for young Australian creatives to work with professional artists and technicians, develop performing arts skills and create their own responses to the world of *Curious Incident*. Featured events include: *Design Academy*, a four-day opportunity for emerging creatives to reimagine the show's set, video and sound design and create an engaging foyer installation; *Prime Composition*, a two-day workshop with composer Adrian Sutton to create new music inspired by mathematical patterns highlighted in the production, with compositions performed live in the foyer at select performances; *Curious Incident Movement Uncovered Workshops* with Frantic Assembly (UK); *Curious Incident Drama Workshop* with the Resident Director; and *Playwrights Incubator*, led by Simon Stephens.

The season of *The Curious Incident of the Dog in the Night-Time* progresses Arts Centre Melbourne and Melbourne Theatre Company's shared commitment to access and inclusion in the performing arts. ■



To see the full Associated Program visit [artscentremelbourne.com.au](http://artscentremelbourne.com.au)

# ARTS CENTRE MELBOURNE

## ARTS CENTRE MELBOURNE

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