CRITIC’S PICK!

Ben Brantley, the chief theatre critic of The New York Times, wrote of the play that it is an “extraordinary accomplishment.” He went on to say: “is that it forces you to look at the world through Christopher’s order-seeking eyes. In doing so you’re likely to reconsider the dauntless battle your own mind is always waging against the onslaught of stimuli that is life. Scary, isn’t it? Exhilarating too.”

Richard Zoglin of Time magazine described the play as “a demonstration of the power of theater to transport us to exotic places.”

Steven Suskin, drama critic for The Huffington Post, said the play “entertains, illuminates, and brings us to an exalted new place.”

Adam Green of Vogue says the play is “a testament to the singular power of theater.”

Elysa Gardner of USA Today described the experience of viewing the play as a journey “inside Christopher’s gifted, troubled mind using inventive visual and sonic effects.”

Jennifer Farrar of the Associated Press thought the show a “charming, intricately choreographed and dynamic theatrical experience.”

Deadline Hollywood’s Jeremy Gerard felt that the production combines the obsessed math prodigy element of A Beautiful Mind with the mentoring compassion of Billy Elliot.

Joe Dziemianowicz of The Daily News praised the design, lighting, music and video projections.
The Curious Incident of the Dog in the Night-Time focuses on Christopher Boone, a 15-year-old with many signs of autism spectrum disorder. Christopher lives with his father in Swindon, Great Britain. One night, Christopher discovers that his next door neighbor’s dog, Wellington, has been killed with a pitchfork. Upset by this incident, Christopher, who doesn’t like to be touched, strikes a police officer who tries to pull him away from the dog. Christopher is arrested and questioned about Wellington’s death, but eventually released into his father’s custody.

Although his father tells him to keep his nose out of other people’s business, Christopher decides to find out who killed Wellington. Christopher’s teacher, Siobhan, suggests to Christopher that he write a story about what happened to Wellington. That story, supposedly written by Christopher, is the text of the original novel by Mark Haddon. In the play by Simon Stephens, Siobhan reads Christopher’s book aloud at times, while in other scenes Christopher speaks to us directly. Some moments are narrated, but most are enacted by an ensemble, many of whom play several different roles.

We see Christopher’s father telling him about his mother’s death, and we learn about the daily life of father and son in the two years since. We hear about the special school Christopher attends, and about his plans to be the first from his school to take A-levels, college entrance exams. Through Christopher’s writing, we are able to get inside his mind, sharing his unique view of the world around him.

Although Christopher is very uncomfortable with strangers, he begins his investigation of Wellington’s death by going door to door, questioning neighbors to whom he has never spoken before. Eventually his questions lead him to a world of people he has never met and places he has never been.

The story of the play is told not only through words, but also through choreographed movement by the ensemble of actors. Those playing multiple roles often do so with the simple change of a single costume accessory. Likewise, the stage setting is very open, allowing the words and the actors’ movement to help the audience imagine a wide variety of different locations with simple, minimal scenic adjustments, along with detailed lighting, music, sound, and video projections.

**THE CHARACTERS**

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher</td>
<td>15 year-old, signs of autism spectrum disorder</td>
</tr>
<tr>
<td>Siobhan</td>
<td>Christopher's teacher</td>
</tr>
<tr>
<td>Ed</td>
<td>Christopher’s father, boiler engineer</td>
</tr>
<tr>
<td>Judy</td>
<td>Christopher’s mother</td>
</tr>
<tr>
<td>Voice One, Mrs. Shears &amp; others</td>
<td></td>
</tr>
<tr>
<td>Voice Two, Roger Shears &amp; others</td>
<td></td>
</tr>
<tr>
<td>Voice Three, Policeman &amp; others</td>
<td></td>
</tr>
<tr>
<td>Voice Four, Reverend Peters &amp; others</td>
<td></td>
</tr>
<tr>
<td>Voice Five, Mrs. Alexander &amp; others</td>
<td></td>
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</tbody>
</table>

**PLT STAFF/ADJUNCT FACULTY**

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/pltlewisu /philiplynchtheatre
Mark Haddon is a multiple award-winning poet, illustrator, and author of screenplays and books for both adults and children. He was born in England in the city of Northampton in 1962. Haddon studied at both Oxford University and Edinburgh University in literature.

He is known for his series of *Agent Z* books, one of which, *Agent Z and the Penguin from Mars*, was made into a Children's BBC sitcom. He wrote the screenplay for the BBC television adaptation of Raymond Briggs’s story *Fungus the Bogeyman*, and the BBC television drama *Coming Down the Mountain*.

His acclaimed novel *The Curious Incident of the Dog in the Night-Time* was released in 2003. Because he only read several texts on the topic and worked with autistic people at a younger age, he does not consider himself an expert on autism. It was the first book that he wrote intentionally for an adult audience, and it was successfully marketed to both adult and child audiences. Likewise, it won the Whitbread Book of the Year Award and the Commonwealth Writers Prize in adult categories, as well as the Guardian Children's Fiction Prize. His second adult novel, *A Spot of Bother*, was published in 2006. He currently teaches writing in Oxford, England.

**“I started writing books for children because I could illustrate them myself and because, in my innocence, I thought they’d be easier.”**-Mark Haddon

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**Meet the Author**

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**Meet the Playwright**


His other plays include *Port* (Pearson Award), *One Minute* (Tron Theatre Award), *On the Shore of the Wide World* (Olivier Award), *Pornography* (Scotland Critics' Award), and *Punk Rock* (nominated for the TMA Award and the Evening Standard Award). *The Curious Incident of the Dog in the Night-Time* won the 2013 Olivier Award and the 2015 Tony Award for Best Play. More recently, his play *Heisenberg* premiered Off-Broadway, and his adaptation of Brecht and Weill's *The Threepenny Opera* premiered at the National Theatre in London.

Stephens operated the Young Writers' Programme for the Royal Court Theatre at the beginning of his career. He has been the resident Dramatist for the Royal National Theatre in London as well as the Royal Court.
The Lewis University Theatre Department annually participates in the Kennedy Center American College Theater Festival (KCACTF). A page in each Philip Lynch Theatre (PLT) production playbill is devoted to this worthwhile student opportunity. The KCACTF experience offers student artists the opportunity to showcase their work and receive outside collegiate-level assessment for each production.

KCACTF festivals showcase university productions and offer a variety of activities, including workshops, symposia, and student artists' individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design. The festival was held January 7-12, 2020 in Madison, WI.

Three Lewis students, Austin Jones of Steger, Julia Egizio of Plainfield and Katie Horn of Sturgis, MI. participated in the Irene Ryan Acting Scholarship Auditions. The students competed with a partner performing a monologue and a scene in a 3-minute time period. The Lewis student acting partners were respectively John Kladis of Palos Hills, Brianna Knutsen of Plainfield and Natalia Bednarczyk of Burbank. Since 1972, the Irene Ryan Foundation of Encino, California, has awarded scholarships to the outstanding student performers at each regional festival. These scholarships are made possible by the generosity of the late Irene Ryan who is best remembered for her portrayal of the lovable and feisty “Granny Clampett” on the TV show “The Beverly Hillbillies.”

Two students advanced to the regional finals in sound design and stage management. Bradford Bingham of Chicago advanced for sound design of The Wolves and Julia Egizio for stage management of Mamma Mia! From her workshop participation at the festival, Katie Horn also received an award in Collaboration and Devised Theatre from California State University.

Twelve Lewis students in total, along with theatre professors, Andrew Nelsen and Jo Slowik both of Joliet attended the festival. Other students who also attended KCACTF were Haley Marchewka of Plainfield, Eric Redmon of Yorkville, Jacob Rodriguez of Chicago, Santos Rivera of Alsip, and Andy Wainscott of Mokena.

Pictured: (left) Stage Manager Julia Egizio; (right) Sound Designer Bradford Bingham; (below) Twelve students and faculty member Andrew Nelsen share a meal in community.
Bill Telfer ‘73 has published a new book, *The Honduran Opal*. He has been a Chicago area writer since 1971. Besides prolific newspaper features, his work has appeared in such diverse publications as the *Reader’s Digest*, and *Cricket Magazine*. His character Roderick “Bobber” Maxwell, the Chicago prizefighter turned private investigator, first broke into print in the September 1978, issue of *GEM Magazine*. Home from WWII, Bobber, the prizefighter finds himself banned from the boxing ring. He spends his days listening to ball games on the radio down at Tim’s Tap -- and fooling around with a neighbor lady. But when Erin O’Kief, a childhood friend, goes missing, something in Bobber comes alive. And he takes his boxing skills to the darkest streets of Chicago.
RECEPTION & GALLERY TALK
Feb. 20, 7-9 pm
(free, open to the public)

The spontaneous mark-making in Zanic’s work is closely tied to calligraphy, language and symbolic communication. Through the abstract form, she often investigates questions of memories, past, and origin. Zanic was born and educated in Croatia, where she earned a Master of Fine Arts Degree from the University of Zagreb, in 2002.

Image: “Migration,” mixed media on a wood panel, 12” x 12” 2019

For more information or to purchase artwork contact Gallery Coordinator Natalie Swain, swainna@lewisu.edu

Part of the Philip Lynch Theatre’s mission is to provide to our audiences and for the education of our students, a selection of plays from diverse genres, styles, and cultures. The theatre department has created a lasting legacy within the Lewis University culture. We invite you to be part of that legacy and make your mark on the Philip Lynch Theatre.

A gift of $500 allows you to name a seat in perpetuity with an engraved armrest plaque. “Reserve your seat” and become a part of the tradition that is the Philip Lynch Theatre.

Your experiences at the Philip Lynch Theatre were made possible by Alumni and Friends who care. Pay it forward and join the legacy of Alumni and Friends who help support the theater program.

All contributions will be deposited into the Chet Kondratowicz Endowed Theatre Fund to support theatre technology for the Philip Lynch Theatre. Please consider making a gift today! For more information please contact Keith White, Director of Theatre at 815-836-5408 or Colleen Ahearn, Executive Director of Alumni Relations at 815-836-5475.
Ten years ago, the PLT produced the delightful comedy, *Leaving Iowa* by Tim Clue and Spike Manton. Ten years later, Heritage Theatre Company produced the show in the Studio Theatre to kick-off the 2020 academic spring semester. Full house performances were held in the Studio Theatre on January 24 & 25 at 7:30 pm.

We got the gang back together to play the family characters. Dad was played by Christopher Hueg ’11; Sis was played by Kate (Sisto) Laurich ’11; and Don was played by Sean Barber ’11. The role of Mom was played by Carli Reinholtz ’12, previously performed in 2009 by Melissa (Young) Christman ’10. An ensemble of 22 characters were played by 4 Lewis alumni and two current Lewis students. Current students also in the cast were Lukas Roy and Ted Vermis. Alumni returning to the stage were: Katy Papineau ’16, Jen Glynn ’18, Matt Carlson ’15 and Matt Dutton ’13. Members of the production staff included: Kelsey Papineau (stage manager), Austin Jones (lighting design/operator) and Luke Murphy ’18 (sound design/operator), and Jo Slowik ’88 (director.)
SATURDAY, MARCH 21 @ 7:30 PM

24 HR. THEATRE FESTIVAL

BLACK BOX BLOWOUT
LEWIS UNIVERSITY

HTC-2020

Original student & alumni scenes created in the previous 24 hours!
FREE!!! Open to the public!