

HELLO

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7507.

Thank you for coming to see the play that we made from my book that I wrote. It is a murder mystery story, like Sherlock Holmes, about who killed a dog called Wellington.

I like timetables because I like to know when everything is going to happen, especially during a play. So this is a timetable of the show. You can follow along by watching the clock at the back corner of our stage. This timetable tells you what happens in the story and when. It also tells you which scenes contain loud sounds and bright lights by using these symbols: + ▲

IF YOU DO NOT WANT TO KNOW WHAT HAPPENS IN THE PLAY STOP READING NOW!

HOW THE STORY IS TOLD

The story is told from my perspective. The stage is my 'psychological space'. It is a 'non-linear' story. That means we sometimes do 'flashbacks', which is when you jump in the story to another time from before. We also have scenes where two moments in time play out simultaneously.

My teacher, Siobhan, promised to help me with the play of my book so I made her be the narrator. I narrate some of the play in Act 2 as well. I am onstage the whole time and the ensemble is on stage with me most of the time. We will occasionally speak to you directly (but you do not have to reply). The ensemble play lots of different characters. They will make small adjustments to the costumes they are wearing to show when they are someone different.

We have a 'theatrical device' that will warn you when loud sounds or bright lights are coming. This will be explained to you at the start of the show. Oh, and we will do a lot of drawing with a lot of chalk.

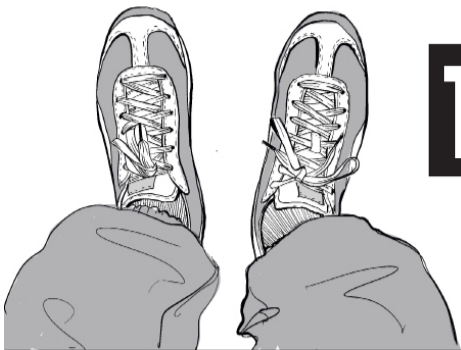
ACT 1

+ = Big Sounds ▲ = Big Lights

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

DISPLAY	DESCRIPTION
HELLO	The cast of the play of my book come onto stage and explain how the 'warning system' in the play will work.
00:07	The dog is lying dead on the grass in the middle of the lawn in front of Mrs Shears' house. Mrs Shears shouts at me and blames me for killing Wellington. But I did not kill the dog.
00:19	+ A Policeman arrives. He asks lots of questions too quickly. He touches me and that is when I hit him. I am arrested.
	In this bit, I explain that people are confusing because they do a lot of talking without using any words.
00:44	I am "processed" at the police station by a Duty Sergeant. He tries to take my watch but stops when I yell.
01:28	Father, whose real name is Ed, arrives at the police station. Duty Sergeant gives me a caution and lets me go.
	In this bit, I explain why metaphors do not make sense and are a lie.
02:07	Father and I arrive home. I want to solve the mystery of who killed Wellington and Father tells me not to.
15:49	This scene is a "flashback". I recall 2 years ago when Mother, whose real name is Judy, went into hospital.
08:51	The "flashback" is done. At school I talk to Siobhan about starting my project to solve the mystery of who killed Wellington. She suggests I write a story about it. I say ok.
16:49	Another "flashback". Father tells me that Mother has died of a heart attack in hospital.
18:47	I go to Mrs Shears' house to see if the murder weapon (a garden fork) is in her shed but she threatens to ring the police again so I leave.
15:03	Another 'flashback'. I ask Reverend Peters about where Heaven is. He doesn't have a very good answer.
12:30	I go out on my own to do some detecting. I ask the people who live on our street if they know who killed Wellington.
14:00	I meet the old lady at number 39 called Mrs Alexander. She offers me what is called a Battenberg cake. I think she might ring the police, so I walk away.
08:51	I determine that Mr Shears is my prime suspect.
15:15	Another 'flashback'. Father and Mrs Gascoyne, the headmistress, argue about whether I can do my A Level Maths exam.
20:47	Father says Mr Shears is an evil man and forbids me from investigating who killed Wellington. He makes me promise.
DREAM	This part of the play is a "form shift". It is two moments in time at the same time. I am simultaneously talking to Father about how I would make a very good astronaut while Siobhan (who is in a DIFFERENT TIMELINE) is reading my chapter about how I would make a very good astronaut. I do not like plays. Going to space would be a Dream Come True.
08:51	I tell Siobhan that the book is finished because Father told me not to investigate.
15:32	I run into Mrs Alexander on the street and we do chatting. She gives me a clue.
15:33	Mrs Alexander tells me that before she died Mother and Mr Shears were doing sex together.
	Another "form shift". I tell Siobhan my memory of Mother at the beach in Cornwall whilst Father (who is in a DIFFERENT TIMELINE) discovers my book and reads it and finds out that I know about Mr Shears and Mother doing sex.
17:54	+ Father gets very angry at me about me doing chatting with Mrs Alexander and writing it in my book. He grabs a hold of my arm so I hit him. Then father hits me. He confiscates my book.
?????	▲ I do detecting in the house to find my book. I find a letter addressed to me in handwriting that looks like Mother's.
16:49	Father comes home. I go up to my room, close the door and take out the envelope. It is a letter from Mother. It was posted 18 months after Mother had died.
NIGHT	We fast-forward through a night where I try not to leap to the wrong conclusions about Mother.
15:49	I get home from school and Father tells me he has to go out.
?????	I read all 43 letters that Mother has sent but it is a play so everything is condensed. I find out that Mother is not dead but moved to London with Mr Shears and Father lied to me about it. I have a meltdown.
23:16	Father finds me with Mother's letters, explains why he lied to me about Mother and confesses that he killed Wellington.
451 C	Father had murdered Wellington. That meant he could murder me. I had to get out of the house so by reasoning I make a decision, I will go to London by myself to find Mother.
PAUSE	A 20 minute interval where you can take a break or go get snacks like crisps or Orange Squash.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME



TIMETABLE

SENSORY ADVICE

Audio and visual warnings have been built into this production to give audience members time to prepare before intense audio or visual cues are used.

If you have audio or visual sensitivities we encourage you to look through the production's 'Resources'. Limited numbers of sound guards are available from box office on request.

PRODUCTION ADVICE

This production contains: High-level coarse and ableist language; Violent behavior including depictions of violence; References to domestic violence, self injury, meltdowns, sensory overload; (Forewarned) loud noises and moments of visual intensity to reflect parts of the autistic experience.

TECHNICAL ADVICE

This production contains: haze, dynamic sound and lights, and the use of electronic cigarettes.

ACT 2

+ = Big Sounds ▲ = Big Lights [] = Colour

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

START		The play resumes. This scene is what is called "meta-theatrical". The cast and Siobhan ask me if we can turn my book into a play, even though we are already in the middle of the play of my book.
08:02		We are now back in the story. I hide from Father who is out looking for me on the street because I have run away.
08:39		I ask Mrs Alexander to take care of Toby for me. She suggests calling Father so I run the other way.
08:46		Back at home I steal Father's credit card because I know the Personal Identification Number (it is 3558).
09:33		I ask a stranger how to get to the train station. They aren't very helpful. I find Swindon Railway Station by myself.
[RED]	+ ▲	I have sensory overload in Swindon station. The cast, lights and sound embody how it feels for me to go into the station.
12:45		A Station Policeman named Nigel helps me get cash from the cash machine and directs me to the ticket office.
12:56	+	Siobhan helps me to go through the underpass to the platform. It is like she is there but she is not really.
13:00	+	The Station Policeman finds me on the train. He tries to make me go back to Father who is looking for me. I try to run but he grabs me and I scream. Then the train starts moving with us on it.
13:10		While the train is moving, I explain how I see everything when most other people just do 'glancing'.
13:36	+ ▲	I begin wetting myself so the Station Policeman tells me to go to the toilet on the train. It is horrible inside.
14:00		I hide from the Station Policeman and other passengers. I wait until I am alone and then get off the train in London.
[RED]	+ ▲	I arrive at Paddington Station. It is louder and bigger. The cast, lights and sound embody what it is like for me to be here.
14:40		I speak to a woman at the information desk. She explains how to catch the 'Tube'.
14:41		Father appears, but he's not real he's just in my MIND. He tells me to give up but I choose to keep going.
15:00		Father reminds me how to watch for rhythm of the trains on the platform.
RAT??	+ ▲	I lose Toby but see him on the train tracks. A Man with Socks shouts at me about being on the tracks. I find Toby.
TRAIN		I get on the Tube train. I get off at Willseden Junction, which is where Mother lives.
20:18		I buy a London A to Z so I can find Mother's house.
20:45		I walk to 451C Chapter Road, London NW2 5NG and wait outside.
23:32	+	Mr Shears and Mother get home. Mother tries to hug me and I push her away. We go into the flat.
23:50	+	Mother asks me why I didn't write to her. I tell her Father said she was dead. She makes a noise I don't like.
00:15		A policeman from London asks me if I want to stay with Mother or go back with Father. I stay.
02:31	+	Father arrives. I don't want to see him because he lied. I point the knife at him. A London policeman takes him away.
DAY		The next morning, Mr Shears and Mother have an argument about how long I can stay. There is another "metatheatrical moment" where I pause the show and direct the actors because they aren't doing it correctly. Then I tell Mother that I have to go back to Swindon for my A Levels next week and that she must take me but she doesn't say yes.
NIGHT	+	I am walking in the London street at night. Siobhan appears to me as a thought and we try to look at the stars but I can't see any stars in London. Then Mother finds me and makes me promise not to leave the flat on my own again.
DAY	+	Mother takes me to a place called Hampstead Heath and tells me she has postponed my maths A Level. I scream.
NIGHT		Mr Shears brings me the radio I wanted. But he also brought me books for children so I tell him I'm not going to read them.
DAY		Mother makes me a chart to get me to eat. Mr Shears makes fun of it.
NIGHT	+	Mr Shears yells at me and grabs me. Mother stops him.
04:00		Mother wakes me up and borrows Mr Shears' car to take me back to Swindon.
16:49	+	We arrive home. Father and Mother argue but Father agrees that we can stay in the house. I ask if I can take my A Level.
11:45		Mrs Shears yells at Mother on the street. Mother tells me we are going to the school.
12:00		Siobhan and Mother meet. Mrs Gascoyne still has my A Level papers. I decide to do my A level.
2:00		I sit my A Level Maths exam. I try to explain how I solved my favourite question but Siobhan stops me and says people won't want to hear about maths in a play. We make a deal that I will explain how I solved the question AFTER THE BOWS.
17:30		Father comes home to find out how my maths exam went. I tell him and he thanks me.
08:51		I tell Siobhan about living in the flat with Mother. I ask if I can live with her instead but she says no. She is not my Mother.
17:30		Father tries again to make things better. He gives me a puppy, I call him Sandy
08:51		I get my A-level results back and I got an A* which is the best result.
	+ ▲	I explain how I solved my favourite question in my A level exam. It is very interesting and everyone was wrong.