

DIRECTOR'S NOTE

Our world feels awfully gray these days. As I write, we see gray skies at home and abroad. Some gray comes naturally, through the seasonal patterns of winter in the northern hemisphere. Not even Texas can escape those gray skies and the corresponding cold. Sadly, we also see the darker grays of man-made destruction, as smoke billows in the skies over Ukraine. As we endure the second full year of the global pandemic, with deaths approaching one million in the United States and six million across the world, we see yet more gray and the black of mourning. We agonize over the divisions among people and the rise of extremism, movements that attempt to paint our differences in stark shades of black and white—perhaps one area where shades of gray would be welcome.

This play could easily reflect the gray of the world around us. It is set in the south of England under the cloudy skies common to the region. Swindon and London have approximately half the hours of sunshine as San Antonio in a year. The characters reflect the working class of a small city, attempting to emerge from the shadows of industrialization. They reside in the aging brick row/terraced houses of a community built to provide economical and efficient accommodations for the labor class. They are sometimes known by their house number as a way to be distinguished in a homogenous landscape of exterior facades (#36, #39, #40...). In short, more gray.

Into all of this comes the character Christopher Boone, a 15-year-old special needs student with a condition on the autism spectrum. He's brilliant, with a gift for mathematics and a love of astronomy and video games, but with challenges that make it difficult to socialize and integrate into mainstream society. He's the kind of human that is easily pushed to the margins. Even those who love him struggle to adapt and accommodate. At least the gray of a normal life might seem manageable in comparison. But the light from a distant star, shining through a drop of English rain doesn't produce the color/colour gray. That prismatic phenomenon reveals the vibrant colors of the spectrum. And each of those colors is represented and integrated into a beautiful whole. Though you may have your own favorite, (Christopher is not a fan of yellow) imagine life without color. If you experience blindness or color blindness, you need not imagine—for you know that you are missing something. You also know the challenging realities of exclusion that come from your condition.

Though Christopher's specific story reflects a journey that is defined in part by his own individual traits, he can also serve as a representative for anyone who has been marginalized or oppressed as a result of their birth, class, condition, or identity. As we see the forces of gray swirling around us, including efforts to repress individuals or populations because of their identity, may we draw strength from a character like Christopher, and fight for all colors of the spectrum.

—David Legore

COMING SOON!

NOISES OFF

by Michael Frayn

A TheatreXpress Student Production

April 8 & 9 @ 7:30 PM • April 8 & 10 @ 2:30 PM, The Studio Theatre, Weston Center



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THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A PLAY BY SIMON STEPHENS

BASED ON THE NOVEL BY MARK HADDON



www.tludramaticmedia.com



THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME was first presented by the National Theatre, London at the Cottesloe Theatre on August 2nd 2012 and transferred to the Gielgud Theatre, West End, London on March 12th 2013. The Play opened in the USA at the Ethel Barrymore Theatre on October 5th 2014. This Play is presented by kind permission of Warner Bros. Entertainment.

CAST

Erol Morgan
 Ella McCarthy
 James Carter Montgomery
 Alysyn Rose Andrews
 Reece Fellers
 Josilin Brietzke
 Bailey Kayasa
 Mark Altenhoff
 Alyx Fletcher
 Jacori Gray
 Kay Richardson
 Abe Ascencio
 William Hicks
 Suzie Perez
 Trevor Nealeigh
 Fern Ferguson
 Aliyah Harris
 Elliott Johns
 Willy Montgomery

CHRISTOPHER
 SIOBHAN
 ED
 JUDY
 ROGER
 MRS. ALEXANDER
 MRS. SHEARS (WEEK 1)
 REVEREND PETERS
 MRS. GASCOYNE
 STATION POLICEMAN
 DUTY SERGEANT
 POLICEMAN, MR. THOMPSON, DRUNK, V.O. 3
 POLICEMAN, WISE, TICKET MAN, DRUNK, V.O. 2
 LADY IN STREET, TRAIN LADY, SHOPKEEPER, V.O. 1
 UNCLE TERRY, STATION GUARD, V.O. 4
 NO. 40, INFORMATION, PUNK GIRL, V.O. 5
 MRS. SHEARS, STREET LADY, POSH LADY, V.O. 6
 MAN WITH SOCKS, TOWNSPERSON
 SANDY

ARTISTIC STAFF

DIRECTOR
 STAGE MANAGER
 SCENOGRAPHY and MEDIA DESIGN
 TECHNICAL DIRECTOR
 SCENIC CREW HEADS

CHARGE SCENIC ARTIST
 COSTUME DESIGNER
 LIGHTING DESIGNER
 MASTER ELECTRICIAN
 SOUND DESIGNERS

PROPERTIES
 LIGHT BOARD OPERATOR
 MEDIA OPERATOR
 BOX OFFICE and ACADEMIC ASSISTANT
 HOUSE MANAGER
 ADDITIONAL CREW

David Legore
 Caitlyn Nordeen
 David Legore
 Tim Gapinski
 Nicholas Hernandez
 Tanner Lambert
 Josilin Brietzke
 Aili Williamson
 Kaiie Adkins
 Nicholas Hernandez
 Julio Cesar Navarro, Jr.
 Abe Ascencio
 Alyx Fletcher
 Caitlyn Nordeen
 Able Dominguez
 Taylor Gardner
 Abril Ramirez
 Members of DRAM 101-111

NOTES

TIME: The recent past. PLACE: Swindon, Wiltshire and London
 The play features two acts, and will be performed with one intermission of 15 minutes.
 Viewer discretion advised: contains mature subject matter and language.

WARNING:

Patrons prone to sensory overload are advised that this performance features audio, video, and lighting effects that symbolize mental activity.

SPECIAL THANKS

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 Aili Williamson and Family • Jonathan Zitelman
 Friends and families of the company

