

## Audition Kit



*The Curious Incident of the Dog in the Night-time* is Mark Haddon's first novel written for adults and has been adapted for the stage by Simon Stephens. The story is told through the perspective of an intelligent fifteen-year-old boy with autism. But Haddon says the novel and play is not simply about disability: "It's about what you can do with words and what it means to communicate with someone." Haddon never actually uses the word autism in the novel. Christopher Boone narrates the story after finding his neighbour's dog, Wellington, murdered with a garden fork. The play is Christopher's account of his investigation, and as he gets closer to the truth, he begins to investigate the personal mysteries in his family, and of society. Christopher sees the world only in black and white, but through his ultra-rational and un-ironic prism, we experience the spectrum of the boy's vibrant and vital mind. The play is an enlightening peek into Christopher's mysterious world. Both the book and play have become international bestsellers, winning many awards.

To book an audition please contact Jeff Hockley OAM (Director)

Email [jeff.hockley@bigpond.com](mailto:jeff.hockley@bigpond.com) / Text or call: 0408 500 341

## WELCOME

Thank you for your interest in the Launceston Players' production of *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*, a play by Simon Stephens, based on the novel by Mark Haddon.

The details in this audition kit give you an insight into how we work and what is expected of you if you are successful at your audition.

The Launceston Players is a non-profit organisation with the majority of funds going directly back to our productions; we do not pay our performers. We strive to produce the most professional standard of theatre possible and can only do this with the support of our members and cast.

### Auditions:

Auditions will be held for all roles (no roles in this production have been pre-cast)

Auditions will run for approximately 20 minutes.

### Dates are as follows:

**Thursday 8 February 6pm – 8pm**

**Friday 9 February 6pm – 8pm**

**Sunday 11 February 1pm – 5pm**

### Venue:

**Holy Trinity Church: The Narthex (the area just inside the main doors)**

**34 Cameron and George Streets - Launceston**

(Holy Trinity Church – opposite the Grand Chancellor – entry by stairs at the front door)

*Please arrive five minutes before your audition time and wait outside the entrance. A member of the panel will come to greet you when the panel is ready for your audition.*

### Audition requirements:

- Please come prepared with a short (2 minute maximum) dramatic monologue about a curious incident (does not need to be memorised).
- Prepare a reading of the prepared text within this Audition Kit
- Be prepared to sight read a number of short scenes with members of the panel
- Complete the audition form (included in this audition pack)

### Audition Panel:

The Audition Panel will include the following individuals:

- Jeff Hockley OAM– Director
- Christopher Bryg – Theatre practitioner
- Janice Molineux – Designer & Committee Member, Launceston Players



## Characters:

**Christopher Boone**, aged 15

The Launceston Players welcome anybody from any background who identifies as neurodivergent and who would like to be a part of this ground-breaking project. Neurodivergence is often culturally limited to those with autistic spectrum disorder and/or attention-deficit/hyperactivity disorder. We consider neurodivergence broadly, such as having a brain that functions in ways that diverge significantly from the dominant societal standards of 'normal'. For instance, having developmental, intellectual, psychiatric, or learning disabilities. The main character is 15-year-old Christopher. He says he goes to a "special school" and has "behavioural problems". His reported behavioural problems include groaning, refusing to speak for days at a time and aversion to physical touch, all of which are associated with autism and Asperger syndrome. Note that the author, Mark Haddon, avoids using Christopher as a symbol for autism, a point he takes pains to make by not medicalising Christopher and not even mentioning the term "autism".

**Siobhan**, Christopher's teacher, and narrator. *Probably twenties*

**Ed**, Christopher's father. *Probably forties*

**Judy**, Christopher's mother. *Probably forties*

Mrs Alexander / Posh Woman / Voice Six. *An older woman*

Mrs Shears / Mrs Gascoyne / Voice One / Woman on Train / Woman on Heath / Shopkeeper

Roger (Mr Shears) / Duty Sergeant / Voice Two / Mr Wise / Man Behind Counter. / Drunk One

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

No. 40 / Voice Five / Lady in Street / Information / Pink Girl

Reverend Peters / Uncle Terry / Voice Four / Station Policeman / Station Guard

*As you can see many roles will be multi-cast with one actor taking on many roles. It is anticipated the show will be performed by a cast of 9-14 actors.*

## Rehearsals:

There will be a read through for all cast members to attend prior to the commencement of rehearsals on **Sunday 12 May 2024 from 3 – 6pm, and on Sunday 19 May from 2 – 6 pm.**

Regular Rehearsals will commence on **Sunday 30 June 2024.**

Rehearsals will be held on:

- **Mondays from 6:30 – 9:30pm**
- **Thursdays from 6:30 – 9:30pm**
- **Sundays from 2:00 – 6:00pm**

Not all cast members will be called to each rehearsal. The schedule will endeavour to work around existing prior commitments of successful actors.

Some adjustments to these days/times may be made once the cast has been announced.

### Key Dates:

- |                               |  |
|-------------------------------|--|
| - by mid February 2024        | Cast announcement and advisements  |
| - 12 and 19 May 2024          | Read-through and preliminary rehearsal   |
| - 30 June 2024                | Rehearsals begin <ul style="list-style-type: none"> <li>▪ Mondays 6.30-9.30pm</li> <li>▪ Thursdays 6.30-9.30pm</li> <li>▪ Sundays 2-6pm</li> </ul> |
| - 12 August 2024 (TBC)        | Production Launch and Trivia Night (all cast required)   |
| - 30 August 2024              | Bump in commences (Cast not required)  |
| - Sunday 1 September 2024     | Safety briefing and Technical Rehearsal  |
| - Monday 2 September 2024     | Media Call and Dress Rehearsal   |
| - Tuesday 3 September 2024    | <b>7.30 pm Preview Performance</b>   |
| - Wednesday 4 September 2024  | <b>7.30 pm Opening Night</b>   |
| - Thursday 5 September 2024   | <b>7.30 pm Performance 2</b>   |
| - Friday 6 September 2024     | <b>7.30 pm Performance 3</b>   |
| - Saturday 7 September 2024   | <b>Matinee and evening performance</b>   |
| - Sunday 8 September 2024     | <b>11.00 am Special low-sensory performance</b>  |
| - Wednesday 11 September 2024 | <b>7.30 pm Performance</b>   |
| - Thursday 12 September 2024  | <b>7.30 pm Performance</b>   |
| - Friday 13 September 2024    | <b>7.30 pm Performance</b>   |
| - Saturday 14 September 2024  | <b>Matinee and evening Performance</b>   |
| - Sunday 15 September 2024    | Bump Out   |

### Membership of the Launceston Players:

All those participating in the production are required to be members of the Launceston Players.

The Players have made membership fees discretionary for cast members, so there is no membership cost to performers, however if you're cast and would like/are able to make a small contribution to the organisation that would be welcome and appreciated.

Membership ensures that you are covered by our insurance policy.

Membership forms are available [here](#) and will be available at the read-through rehearsal.

# AUDITION FORM

Please complete and bring with you to your Audition

NAME: \_\_\_\_\_ DOB: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

\_\_\_\_\_ POSTCODE \_\_\_\_\_

PHONE: HOME: \_\_\_\_\_ WORK: \_\_\_\_\_ MOBILE: \_\_\_\_\_

E-MAIL: \_\_\_\_\_

ARE YOU INTERESTED IN A PARTICULAR ROLE OR ROLES?

ROLE: \_\_\_\_\_

SECOND CHOICE: \_\_\_\_\_ any other role? Yes  No

TRAINING/SKILLS:

\_\_\_\_\_  
\_\_\_\_\_

THEATRICAL EXPERIENCE:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DO YOU HAVE ANY MEDICAL/FIRST AID QUALIFICATIONS? \_\_\_\_\_

For future reference, if you are not cast, are you interested in being contacted for assisting in any of the below:

Please tick:

Stage Crew  Costume  Hair/Make-up  Lighting  Sound   
Box Office/Usher  Marketing  Set Construction  Props  Other

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# AUDITION FORM

**Do you have any commitments that may interfere with the Rehearsal or Performance period?**

Eg: weddings/other productions/holidays etc:

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I have read and fully understand the attached production information, and by signing below I undertake to fulfil and comply to the above completely.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

If under 18, parent/guardian signature required

ALL AUDITIONEES will be contacted by either phone, text or email regarding their audition and informed if they were successful in securing a place in our production.

Prepared Reading – All Auditionees to prepare:

Mother died two years ago. I came home from school one day and no one answered the door, so I went and found the secret key that we keep under the flowerpot outside the kitchen window. I let myself into the house and wiped my feet on the mat. I put the key in the bowl on the table. I took my coat off and hung it by the side of the fridge so it would be ready for school the next day and gave three pellets of rat food to Toby who is my pet rat. I made myself a raspberry milkshake and heated it up in the microwave. Then I went up to my bedroom and turned on my bedroom light and played six games of Tetris and got to level thirty-eight which is my fourth best ever score. An hour later Father came home from work.

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CHARACTER AUDITION PIECES

POLICEMAN 1 AUDITION

**POLICEMAN 1** Would you like to tell me what's going on here, young man?

*Christopher lifts his head from the ground. There is some time. Christopher looks at the policeman. There is some time.*

**CHRISTOPHER** The dog is dead.

**POLICEMAN 1** I'd got that far.

**CHRISTOPHER** I think someone killed the dog.

**POLICEMAN 1** How old are you?

**CHRISTOPHER** I'm fifteen years and three months and two days.

**POLICEMAN 1** And what precisely are you doing in the garden?

**CHRISTOPHER** I'm talking to you.

**POLICEMAN 1** Okay, why were you in the garden in the first place?

**CHRISTOPHER** I was holding the dog.

**POLICEMAN 1** Why were you holding the dog?

**CHRISTOPHER** I like dogs.

**POLICEMAN 1** Did you kill the dog?

**CHRISTOPHER** I did not kill the dog.

**POLICEMAN 1** You seem very upset about this. I'm going to ask you once again.

*Christopher starts groaning.*

**POLICEMAN 1** Terrific.

*Christopher carries on groaning.*

Young man, I'm going to ask you to stop making that noise and to stand up please calmly and quietly.

*Christopher carries on groaning.*

Marvellous. Great. Just flipping –

*The Policeman tries to lift him up by his arm. Christopher screams. He hits the Policeman. The Policeman stares at Christopher. For a while the two look at one another, neither entirely sure what to say or quite believing what has just happened.*

I'm arresting you for assaulting a police officer. I strongly advise you to get into the back of the police car because if you try any of that monkey business again you little shit I am going to seriously lose my rag. Is that understood?

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**CHRISTOPHER**

**CHRISTOPHER** There isn't anything outside our universe Reverend Peters. There isn't another kind of place altogether. Except there might be if you go through a Black Hole. But a Black Hole is what is called a Singularity which means it's impossible to find out what's on the other side because the gravity of a Black Hole is so big that even electromagnetic waves like light can't get out of it, and electromagnetic waves are how we get information about things which are far away. And if heaven is on the other side of a Black Hole then dead people would have to be fired into space on a rocket to get there and they aren't or people would notice.

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**MRS ALEXANDER** audition piece

**MRS ALEXANDER** We haven't talked before, have we?

**CHRISTOPHER** No. I don't talk to strangers. But I'm doing detective work.

**MRS ALEXANDER** I see you every day, going to school on your school bus. It's very nice of you to come and say hello.

**CHRISTOPHER** Thank you.

**MRS ALEXANDER** I have a grandson your age.

**CHRISTOPHER** My age is fifteen years and three months and three days.

**MRS ALEXANDER** Well, almost your age. You don't have a dog, do you?



**CHRISTOPHER** No.

**MRS ALEXANDER** You'd probably like a dog, wouldn't you?

**CHRISTOPHER** I have a rat.

**MRS ALEXANDER** A rat?

**CHRISTOPHER** He's called Toby.

**MRS ALEXANDER** Oh.

**CHRISTOPHER** Most people don't like rats because they think they carry diseases like bubonic plague.

**MRS ALEXANDER** Do you want to come in for tea?

**CHRISTOPHER** I don't go into other people's houses.

**MRS ALEXANDER** Well maybe I could bring some tea out here. Do you like lemon squash?

**CHRISTOPHER** I only like orange squash.

**MRS ALEXANDER** Luckily I have some of that as well. And what about Battenberg?

**CHRISTOPHER** I don't know because I don't know what Battenberg is.

**MRS ALEXANDER** It's a kind of cake. It has marzipan icing round the edge.

**CHRISTOPHER** Is it a long cake with a square cross section that can be divided into equally sized, alternately coloured squares?

**MRS ALEXANDER** Yes, I think you could probably describe it like that.

**CHRISTOPHER** I think I'd like the pink squares but not the yellow squares because I don't like yellow.

**MRS ALEXANDER** I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?

**CHRISTOPHER** Yes. Some sorts of biscuits.

**MRS ALEXANDER** I'll get a selection.

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ED audition piece

**ED** Where have you been?

**CHRISTOPHER** I have been out.

**ED** I have just had a phone call from Mrs Shears. What the hell were you doing poking round her garden?

**CHRISTOPHER** I was doing detective work.

**ED** How many times do I have to tell you Christopher? I told you to keep your nose out of other people's business.

**CHRISTOPHER** I think Mr Shears probably killed Wellington.

**ED** (*shouts*) I will not have that man's name mentioned in my house.

**CHRISTOPHER** Why not?

**ED** That man is evil.

**CHRISTOPHER** Does that mean he might have killed Wellington?

**ED** Jesus wept. OK Christopher. I am going to say this for the last and final time. I will not tell you again. Look at me when I'm talking to you for God's sake. Look at me. You are not going to go asking Mrs Shears who killed that bloody dog. You are not going to go asking anyone who killed that bloody dog. You are not to go trespassing on other people's gardens. You are to stop this ridiculous bloody detective game right now. I am going to make you promise me Christopher. And you know what it means when I make you promise.

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**ED**

**ED**

Christopher, look ... Things can't go on like this. I don't know about you, but this ... this just hurts too much. You being in the house but refusing to talk to me. You have to learn to trust me ... And I don't care how long it takes ... if it's a minute one day and two minutes the next and three minutes the next and it takes years I don't care. Because this is important. This is more important than anything else. Let's call it ... let's call it a project. A project we have to do together. You have to spend more time with me. And I ... I have to show you that you can trust me. And it will be difficult at first because ... because it's a difficult project. But it will get better, I promise. You don't have to say anything, not right now. You have to think about it., And ... And I've got you a present. To show you that I really mean what I say. And to say sorry. And because ... you'll see what I mean.

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**JUDY**

I was not a very good mother Christopher. Maybe if things had been different, maybe if you'd been different, I might have been better at it.

I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show. But that's not the way I am and there's nothing I can do to change it.

Do you remember once when we were shopping in town together? And we went into Bentalls and it was really crowded and we had to get a Christmas present for Grandma? And you were frightened because of all the people in the shop. And you crouched down on the floor and put your

hands over your ears and you were in the way of everyone so I got cross because I don't like shopping at Christmas either, and I told you to behave and I tried to pick you up and move you. But you shouted and you knocked those mixers off the shelf and there was a big crash. And everyone turned round to see what was going on and there were boxes and bits of string and bits of broken bowl on the floor and everyone was staring and I saw that you had wet yourself and I was so cross and I wanted to take you out of the shop but you wouldn't let me touch you and you just lay on the floor and screamed and banged your hands and feet on the floor and the manager came and asked me what the problem was and I had to pay for two broken mixers and we just had to wait until you stopped screaming. And then I had to walk you all the way home, which took hours because I knew you wouldn't go on the bus again.

And I remember that night I just cried and cried and cried and your father was really nice about it at first and he made you supper and put you to bed and he said these things happen and it would be OK. But I said I couldn't take it anymore and eventually he got really cross and he told me I was being stupid and said I should pull myself together and I hit him, which was wrong, but I was so upset.

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ED

**ED.** Look, maybe I shouldn't say this, but ... I want you to know that you can trust me. Life is difficult you know. It's bloody hard telling the truth all the time. But I want you to know that I'm trying. You have to know that I am going to tell you the truth from now on. About everything. Because ... if you don't tell the truth now, then later on it hurts even more. So ... I killed Wellington Christopher. Just ... let me explain. When your mum left ... Eileen ... Mrs Shears ... she was very good to me. She helped me through a very difficult time. And I'm not sure I would have made it without her. Well, you know how she was round here most days. Popping over to see if I were OK. If we needed anything ... I thought ... Well ... Shit Christopher, I'm trying to keep this simple ... I thought we were friends. And I guess I thought wrong. We argued, Christopher, and. ... She said some things I'm not going to say to you because they're not nice, but they hurt, but ... I think she cared more for that bloody dog than for us. And maybe that's not so stupid looking back. Maybe it's easier living on your own looking after some stupid mutt, than sharing your life with other actual human beings. I mean, shit, buddy we're not exactly low maintenance, are we?

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**CHRISTOPHER.** Thank you very much for clapping and thank you very much for staying behind to listen to how I answered the question on my maths A-Level. Siobhan said it wouldn't be interesting but I said it was.

She didn't tell me what I should use, so I decided to use all the machines and computers in the theatre including VL3500 Arc lights, which are moving lights, Light Emitting Diodes, Meyer MSL-2 speakers, a DPA boom mic and Sennheiser radio transmitter, four PT-DS20K2 Panasonic overhead projectors, and our DMS called (*name*) who will operate these.

I had ninety minutes to answer nineteen questions, but I spent fourteen minutes doing moaning and groaning which meant I only had four minutes to answer this question:

Show that, a triangle with sides that can be written in the form  $n^2 + 1$ ,  $n^2 - 1$ , and  $2n$  (where  $n$  is bigger than one) is right angled.

And this is what I wrote.

Start the clock (*this can be a timer, on on-screen and counts down from 4 minutes.*)

If a triangle is right angled, one of its angles will be ninety degrees and will therefore follow Pythagoras' theorem.

Pythagoras said that  $a^2 + b^2 = c^2$ .

To put it simply, if you draw squares outside the three sides of a right angled triangle then add up all the area of the two smaller squares, this will be equal to the area of the larger square. This is only true if the triangle is right-angled.

The A-Level question is an algebraic formula for making right angled triangles. Algebra is like a computer program that works for whatever numbers you put into it.

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#### **SIOBHAN**

**SIOBHAN.** (*reading*) "It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left."

**SIOBHAN** " My name is Christopher John Francis Boone. I live at 36 Randolph Street, Swindon, Wiltshire. I know all the countries of the world and the capital cities. And every prime number up to seven thousand five hundred and seven."

**SIOBHAN** "After twelve and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from one side. "

This is good Christopher. It's quite exciting. I like the details. They make it more realistic.

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#### **SIOBHAN AND JUDY**

**SIOBHAN.** And that was when I started spending lots of time with Roger.

**JUDY.** And that was when I started spending lots of time with Roger. And I know you might not understand any of this, but I wanted to try to explain so that you knew.

**SIOBHAN.** We had a lot in common. And then we realised that we were in love with ano-

**JUDY.** I said that I couldn't leave you and he was sad about that but he understood that you were really important to me.

**SIOBHAN.** And you started to shout and I got cross and I threw the food across the room, which I know I shouldn't have done.

**JUDY.** You grabbed my chopping board and you threw it and it hit my foot and broke my toes.

**SIOBHAN.** And afterwards at home your father and I had a huge argument.

**JUDY.** And I couldn't walk properly for a month, do you remember and your father had to look after you.

**SIOBHAN.** And I remember looking at the two of you and seeing you together and thinking how you were really different with him. Much calmer.

**JUDY.** And it made me so sad because it was like you didn't need me at all.

**SIOBHAN.** And I think then I realised you and your father were probably better off if I wasn't living in the house.

**JUDY.** And Roger asked me if I wanted to come with him.

**SIOBHAN.** And it broke my heart but eventually I decided it would be better for all of us if I went.

**JUDY.** And so I said yes.

**SIOBHAN.** And I meant to say goodbye.

**JUDY.** But when I rang your father he said I couldn't –

**SIOBHAN.** He said I couldn't talk to you.

**JUDY.** And I didn't know what to do.

**SIOBHAN.** He said I was being selfish and that I was never to set foot inside the house again.

**JUDY.** And so I haven't.

**SIOBHAN.** I wonder if you can understand any of this. I know it will be difficult for you.

**JUDY.** I thought what I was doing was the best for all of us. I hope it is.

**SIOBHAN.** Christopher I never meant to hurt you.