



Audition/Callback Information

Thank you for your interest in auditioning for The Curious Incident of the Dog in the Nighttime! **Auditions** will take place **Thursday, August 29th between 3:30pm and 7:30pm in the DDR (1422)**. They will consist of 1 monologue chosen from a set of pre-selected monologues from the show. (*Listed below*) While memorization is not necessary, please do your best to be as familiar as possible with the material.

Sign up for a 5 minute audition slot at this link:

<https://www.signupgenius.com/go/10C094AAAFAB28A2F4C16-50843194-thecurious#/>

Callbacks will be held on **Friday, August 30th between 3:30pm and 7:30pm in the DDR**. They will consist of a variety of scenes (sides) selected from the play. Callback sides will be provided prior to the callback.

Rehearsals

Rehearsals will begin on **Tuesday, September 3rd**. They will take place each weekday after school between 3:30pm and 6pm. A tentative rehearsal schedule will be released after the play is cast.

Important Dates:

- **Tuesday, September 3rd, 4:00-6:30pm** - First rehearsal (Read-through)
- **Monday, October 14th** - NO CONFLICT PERIOD BEGINS
- **Saturday, October 19th** - Tech begins
- **Wednesday, October 23rd @ 7pm** - Performance
- **Thursday, October 24th @ 7pm** - Performance
- **Friday, October 25th @ 7pm** - Performance
- **Saturday, October 26th @ 7pm** - Performance
- **Monday, October 28th** - Strike (MANDATORY)

Audition Checklist (Requirements to Audition)

- ☐ Fill out and submit the [AUDITION FORM](#) prior to auditions
- ☐ Sign up for an [AUDITION TIME](#)
- ☐ Submit a printed out, signed [CONTRACT AND CONFLICT SHEET](#) at the time of your audition (Please see this tentative schedule)
- ☐ Choose and familiarize yourself with a monologue from the pre-selected options below
- ☐ Practice and prepare for your audition
- ☐ Show up with confidence and knock it out of the park!

Frequently Asked Questions

➤ **How do I sign up to audition?**

Go to this link: to sign up for a 5 minute audition slot. You will get an email reminding you of your audition time on the day of your audition.

➤ **What is it like in the audition room?**

Mrs. Corrao and others will be sitting at a table in the DDR. You will stand and perform one monologue. Mrs. Corrao will lead you through the audition very casually, so take a breath and relax! You may be asked to make an adjustment, so be flexible, and try to take direction as best you can.

➤ **Will there be opportunities for features other than the leading roles in the show?**

There will be a number of ensemble members in the show that will take on multiple roles or “tracks.”

➤ **If I’m not on the callback list, does that mean I might still be cast?**

Yes! If you did not receive a callback, there is a possibility that you are still being considered for a role in the show. Keep an eye on the GBS Theater Website and Instagram for the cast list announcement.

➤ **How does the conflict sheet work?**

We ask that students fill out a conflict sheet stating upfront what their expected conflicts are for the given rehearsal period. We then schedule our rehearsals around conflict and/or excuse students from rehearsals based on the conflict sheet agreement. During the last two weeks of the process, we ask that all performers work their other conflicts around the show. It takes everyone’s effort and full participation to put on a great show!

➤ **I’ve heard that freshmen never make it. Is that true?**

In years past, freshmen were cast in ensemble and significant roles. If you don’t try out, you won’t make it.

A NOTE ON THE “POST-AUDITION BLUES”

Auditions can be a stressful time for all - teachers, parents, and students alike. It is important to remember that casting a show is like putting together a puzzle. It is the production team's job to find the right pieces for this particular puzzle. We want each and every one of our students to be successful! We do our very best to be objective, and ensure that each student feels seen, heard, and respected throughout the audition process.

That said, we know that disappointment is an inevitable part of any casting process. So we ask that **regardless** of the outcome of your audition, you treat each other with respect and consideration (as always). GBS has a ZERO tolerance for bullying, and any notice we receive of it occurring can and will affect participation in the show.

Our door is always open, but feel free to take a look at these [resources](#) to help process through post-audition disappointment!

SHOW DESCRIPTION

Fifteen-year-old math whiz Christopher Boone lives with his divorced dad in Swindon, a working-class town west of London. After being falsely accused of killing a neighbor’s dog, Christopher—who is brilliant but has difficulty dealing with the sounds and stresses of everyday life—decides to investigate the crime.

The secrets he unearths prompt him to leave his trusted teacher and the familiar streets of his hometown for a life-changing train trip to London. Based on Mark Haddon’s best-selling 2003 novel, *The Curious Incident of the Dog in the Night-Time* is a thrilling and heartwarming adventure story featuring an unforgettable young hero.

CASTING BREAKDOWN

A NOTE ON CASTING/CAST SIZE: There are **39 speaking roles in the show**, to be performed by **12-15 actors**. Originally written for a diverse cast, actors of all races, ethnicities and gender identities will be considered for roles in this production. Actors that identify as neurodiverse are highly encouraged to audition.

Christopher

Christopher Boone is a fifteen-year-old boy who is the narrator of the play. He is something of a math genius, and he is very interested in science too. He likes order and logic, and tries to solve any problem using logic. He can remember an astonishing amount of facts and figures. However, he has a much harder time handling feelings and emotions, which he does not understand well, so he is sometimes confused by what people mean when they talk to him. He finds it difficult to read people's facial expressions. When he is frustrated or when there is too much sensory input to deal with, or too many questions are being asked of him by someone, he reacts by shutting himself off.

Siobhan (Shuh- Vahn)

Siobhan is Christopher's teacher at school. She understands him well and knows how to communicate effectively with him. He trusts her. Siobhan shares narrator responsibilities with Christopher, often reading in his voice.

Ed

Christopher's father, he loves Christopher deeply, though he often doesn't understand him and finds it difficult to connect with him. Ed keeps several large and important secrets from Christopher that set the events of the play into motion.

Judy

Christopher's mother is more hot-tempered than his father, and she loves Christopher deeply but found raising him to be a harder task than she could handle. She and her husband got into arguments about it, and they grew apart.

Mrs. Shears (Eileen Shears) - A neighbor of the Boones's. Eileen Shears is the ex-wife of Roger Shears. Christopher remembers that she would often visit to cook meals and play scrabble in the wake of his mother's death. The murder of her dog, Wellington, provides the major dramatic impetus for the novel.

Mr. Shears (Roger Shears) - Estranged husband of Eileen Shears. Roger Shears once worked at a bank in town, but moved to London rather suddenly a couple of years ago, leaving Mrs. Shears behind. His mysterious nature leads Christopher to investigate him as a possible suspect in Wellington's murder.

Mrs. Alexander - A resident of Randolph Street. A kind lady, Mrs. Alexander lives a quiet existence filled by caring for her garden and pet dachshund, Ivor. She exhibits grandmotherly tendencies toward Christopher, owing in part to his resemblance to her own grandson. She reveals to Christopher important information about the affairs of Christopher's father and mother.

8-10 "ENSEMBLE" MEMBERS:

Each of the ensemble members will play multiple roles, including **at least one featured speaking role**. They will also assist in creating the many locations and elements of the story, remaining on stage for the majority (if not all) of the production.

Monologues:

****A NOTE ON ACCENTS:** This play takes place in the town of Swindon, England. While a British accent is not necessary for your audition, I am hoping to utilize accents in the performance. If possible, use this audition to showcase your best [British RP](#) accent! (Follow the link for a helpful pronunciation video).

CHRISTOPHER/CHRIS:

I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him. I'm going to find out who killed Wellington. I was listening to what you were saying but when someone gets murdered you have to find out who did it so that they can be punished. I think dogs are important too. I think some dogs are cleverer than some people. Nicholas, for example. And he probably couldn't even fetch a stick. I wonder if the police will find out who killed Wellington and punish the person.

CHRISTOPHER/CHRIS:

I think you would only kill a dog if (a) you hated the dog or (b) if you were a lunatic or (c) because you wanted to make Mrs. Shears sad. I don't know anybody who hated Wellington so if it was (a) it was probably a stranger. I don't know any lunatics either, so if it was (b) it was probably a stranger. But most murders are committed by someone who is known to the victim. Wellington was therefore most likely to have been killed by someone known to him. I only know one person who didn't like Mrs. Shears and that is Mr. Shears who divorced Mrs. Shears and left her to live somewhere else and who knew Wellington very well indeed. This means that Mr. Shears is my Prime Suspect.

ED:

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 to go asking Mrs. Shears who killed that bloody dog. You are not 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.

SIOBHAN (Reading From Christopher's Book):

"I think I would make a very good astronaut. To be a good astronaut you have to be intelligent and I'm intelligent. You also have to understand how machines work and I'm good at understanding how machines work. And I would know that there was no one else near me for thousands and thousands of miles which is what I sometimes pretend at night in the summer when I go and lie on the lawn and look up at the sky and I put my hands round the sides of my face so that I can't see the fence and the chimney and the clothes line and I can pretend I'm in space."

SIOBHAN:

Christopher, I want to ask you something. Mrs. Gascoyne wondered if we would like to do a play this year. She asked me to ask everybody if we'd like to make some kind of performance for the school. Everybody could join in and play a part in it. I was wondering if you'd like to make a play out of your book. I think it could be really good fun Christopher. I think a lot of people would be interested in what would happen if people took your book and started acting bits of it out. People like stories. Some people find things which are kind of true in things which are made up.

JUDY:

If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean. And he'd be, ooh, a local handyman. You know, doing painting and decorating for people, gardening, building fences. And we'd have a French bulldog. And a veranda with figs growing over it and there would be a field of sunflowers at the bottom of the garden and a little town on the hill in the distance and we'd sit outside in the evening and watch the sun go down.