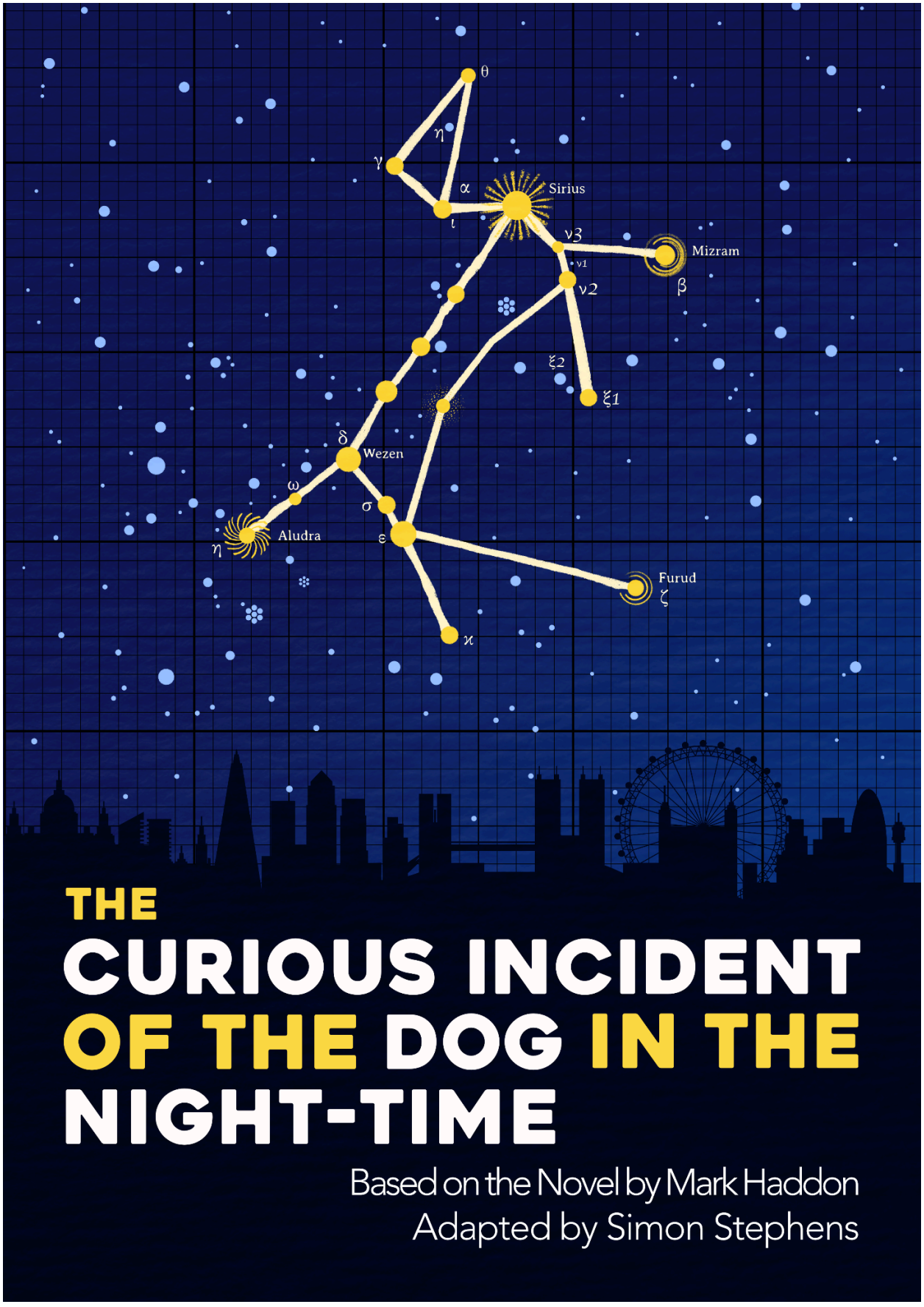


THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Based on the Novel by Mark Haddon
Adapted by Simon Stephens

sedos.co.uk



AUDITION NOTICE

KEY INFO

Dates and venues

Workshop and auditions (except on 2 April, see below) will be held at
King Square Community Centre, Blackwell House, Pankhurst Terrace EC1Y 8DY
Pre-audition workshop: 18 March 7pm and 8.30pm
First round auditions: 10am-2pm Saturday 28 March, 10am-6pm Sunday 29 March, 7-10pm Monday 30 March, 7-10pm Wednesday 1 April,
7-10pm Thursday 2 April (note: this session only is at Theatre Deli Leadenhall Studios, 107 Leadenhall Street EC3A 4AF)
Link to audition material
Recalls (by invitation): 10am-6pm Sunday 12 April

Show week

Performances 14-18 July at the Bridewell Theatre, Bride Lane EC4Y 8EQ
Compulsory rehearsals: final rehearsal room rehearsal on Saturday 11 July, tech on Sunday 12 July and dress rehearsal on evening of Monday 13 July

Sign up for workshop and auditions

Book your spaces here

Any queries? Or want to know more about Sedos?

Email curious@sedos.co.uk | Find out more about Sedos at sedos.co.uk

ABOUT THE SHOW

The neighbour's dog shows up dead in her front garden. Fifteen-year-old Christopher Boone is determined to find out what happened through logical detective-work. But Christopher's investigation uncovers more than he bargains for and leads him onto a journey outside his carefully ordered world.

Curious Incident takes us inside Christopher's unique and wonderful mind. He discovers not only who killed the dog (his father) but also that his mother, who he believed dead, is actually alive. This spurs Christopher on to take a terrifying solo journey to London to try and find her.

This production will be movement-driven and character-centred, with a stripped-back, abstract set with use of custom-made projections, designed to draw the audience directly into Christopher's mind. Most cast members will remain on stage for much of the performance, contributing to a continuous visual and atmospheric world. The play is framed as an adaptation of a book written by Christopher himself. As such, it does not follow a linear narrative: it shifts in time, and the storytelling reflects the perspective of its protagonist and how he processes the world. Movement, sound, and physical theatre will be central tools in expressing the emotions and sensory experiences that Christopher struggles to articulate.

For this production, we will be separating the "Voices" from the rest of the Multi-Role Ensemble. The six Voices are envisioned as a kind of Greek Chorus, embodying different facets of Christopher's mind through physical movement, including lifts and ensemble movement. Sound will play a major role in shaping the atmosphere and supporting the storytelling. This includes original compositions created especially for the production by our composer, Ollie Jones, which will interweave with the movement to reflect the workings of Christopher's mind. You can get a taster of Ollie's music in the movement routine we're using for auditions.



Mood board for projections

CASTING | DIVERSITY AND INCLUSION

Sedos is committed to diversity and inclusion. Our commitment is to build and sustain a membership that is reflective of the diverse communities within London. We actively encourage all performers to audition for the roles which they feel best suit their skills.



Shows from Sedos's 2025 season. Pictures by Maggie Zhu and Justine Matthew

All roles in *The Curious Incident of the Dog in the Night-Time* are open to actors of all ethnicities.

Across the entire cast there are opportunities for actors of all ages and genders to be cast.

There are some roles with specific requirements as to playing age – this is specified in the role breakdown below.

Some roles require particular gender presentation, again specified in the role breakdown below – anyone can audition for these roles, provided they are comfortable portraying that gender.

We are specifically seeking an actor for Christopher who identifies as neurodivergent. This is both an artistic and an ethical commitment: the production aims to represent Christopher's internal world with authenticity, sensitivity, and insight, and we recognise that neurodivergent performers bring invaluable understanding to this portrayal. Auditionees are not required to specify a diagnosis, and do not need to have one either, but we ask performers only to audition if they feel the description resonates with them and we will not ask any questions in the audition room. We welcome neurodivergent people of any gender to audition for Christopher (as with any role) but you must be comfortable to portray the character as male.

While only the role of Christopher specifically requires a neurodivergent identifying actor, we strongly encourage neurodivergent performers to audition for any role in this production that resonates with them.

We are committed to respecting each individual's preferred language when describing their identity or lived experience. In the audition form, you'll have the option to share the terminology you use (e.g. "neurodivergent performer", "identifies as neurodivergent", "autistic performer", "performer with autism" etc). We encourage you to use whatever language feels most authentic to you.

We encourage performers with disabilities to audition and are happy to discuss the requirements for different roles – some roles require lifting/being lifted, or lifting stage blocks, while others have no particular physical requirements.

King Square Community Centre, where most rehearsals will be held, has level access and an accessible toilet. Information about access to the Bridewell Theatre is available here. The dressing room toilets at the Bridewell are up a short flight of stairs; we'd be happy to make adjustments so a cast member could use the accessible front of house toilet.

We are committed to creating an environment where everyone can thrive. If you require support or reasonable adjustments at any stage, from the audition application and auditions through to rehearsals and the production period, we are very happy to discuss these with you.

Our team is supported by accessibility consultant Ema-Mae West (BSc Intellectual Disability Nursing, MSc Autism), a Neurodiversity Specialist with Mental Health First Aid and ASIST prevention training. With her guidance, we aim to ensure that our processes are inclusive, flexible, and responsive to individual needs.

If you'd like to talk about adjustments or support, please feel free to reach out at any point in the process (curious@sedos.co.uk).

CASTING | UNDER-18s

The official playing age for Christopher is 15.

We are open to anyone auditioning for this part who has the playing age of a teenager, provided they are over the child licensing age – this means to audition, your 16th birthday must be before the end of August 2026. We are very open-minded on the actual age of our Christopher and are happy to see older auditionees with a young playing age, too.

If you are under 18 and would feel more comfortable bringing a chaperone (parent or guardian) into the audition room, please just let co-producer Pippa know when you sign in at the auditions (Pippa will be welcoming auditionees on arrival).

The minimum age to audition for all other parts is 18.

Sedos' Safeguarding Policy

WHAT WE ARE LOOKING FOR

We are looking for a company of imaginative, collaborative performers who are excited by physical theatre and storytelling. We are particularly interested in actors who enjoy working closely with others, who can shift fluidly between different characters and energies, and who can use movement as part of the storytelling. We value curiosity and a playful approach in the rehearsal room to workshop the production. We strongly encourage neurodivergent performers to audition.

We are looking for a cast of 16 broken down as follows (see also role breakdown at the bottom of the audition notice):

4 standalone roles:

- Christopher
- Siobhan
- Ed
- Judy

6 x Multi-Role Ensemble:
The ensemble forms the backbone of the production's world-building. These six performers will take on multiple characters throughout the play including teachers, passers-by, family members and authority figures, while also shaping the physical environment around Christopher. Although these roles will not be part of the main movement chorus, there will be some opportunities to take part in this.

6 x Movement Chorus:
This group functions similarly to a Greek Chorus, representing facets of Christopher's mind. They will play a central role in the creation of scenes in the production and will be involved in lifts and abstract movement sequences that reflect Christopher's sensory experience. These roles require confidence with physicality, coordination, and collaborative movement. These performers must be able to/willing to learn how to lift people – we will of course work in the rehearsal room to ensure this is done safely and everyone is comfortable with and consents to the physical contact required.

We are considering having a real dog to play 'Sandy' in the show. Only Christopher, Ed and Judy would need to interact with the dog on stage. If this would cause any issues for you, please let us know during the audition process.

SCRIPT VERSIONS

We will be performing this version of the script sold by Concord Theatricals. All cast members will be given a copy of this script.

WORKSHOPS, AUDITIONS AND RECALLS

PRE-AUDITION WORKSHOPS

When: Wednesday 18 March, 7pm and 8.30pm – the two sessions will be the same so please sign up for one or the other, not both

Where: King Square Community Centre, Blackwell House, Pankhurst Terrace, London EC1Y 8DY

Sign up: book your slot

The workshops are an opportunity to get to know the show, the team and ask questions. You'll hear from the directors about their vision, learn the movement routine for auditions (also available by video) and workshop some scenes.

The workshops are free to attend; if you'd like to attend then please sign up in advance so we can get an idea of numbers. Workshop attendance is not mandatory, and attendance does not affect whether you are cast in the show.

AUDITIONS FIRST ROUND

When:
Saturday 28 March 10am-2pm
Sunday 29 March, 10am-6pm
Monday 30 March, 7-10pm
Wednesday 1 April, 7-10pm
Thursday 2 April, 7-10pm

Where:
King Square Community Centre, Blackwell House, Pankhurst Terrace, London EC1Y 8DY on 28, 29 and 30 March and 1 April
Theatre Deli Leadenhall Studios, 107 Leadenhall Street, London EC3A 4AF on 2 April

Sign up for a one-hour slot on any of these days and within that hour, auditionees will be seen individually on a first-come, first-served basis.

Audition form

Please complete the AUDITION FORM and (optionally) DEI MONITORING FORM when you sign up for an audition.

What to prepare

You should prepare the audition piece(s) for your first-choice character for the first-round audition – we are happy to consider you for more than one part, but will only have time to see you read one character at this stage. If you are auditioning for the Multi-Role Ensemble, please choose two out of the six pieces to perform. If your playing age is 50+ please choose Reverend Peters or Mrs Alexander for one of your ensemble audition pieces.

In addition, if you wish to be considered for the Movement Chorus (even if this is not your first choice), you should learn the movement routine (available by video as well as taught at the workshop) and you will perform that individually during your slot. If you are auditioning for the Movement Chorus only, please also choose one out of the six Multi-Role Ensemble pieces to perform.

You do not have to learn the audition pieces by heart – it's fine to hold a piece of paper/device during your audition (we will have a set of paper copies available) – but you should be familiar enough with them that you can perform them and show the panel your ability.

Who will be at auditions?

The audition panel will consist of director Alice Bennett, co-director and movement director Emma Bowker, co-producer Gabriel Cradden and a representative from the Sedos committee.

Additionally there will be someone to read the other role where relevant and you can choose whether they stand up with you in the scene or remain seated to read in the lines.

Co-producer Pippa Kyle will be welcoming people when they arrive at the auditions.

What to expect

Auditionees will be seen individually on a first-come, first-served basis within the hour session for which you have signed up.

Once you are in the audition room, you can choose which of the audition pieces you'd like to perform first and, if you are doing the movement audition, whether you'd prefer to act or do the routine first.

It is likely we will ask you to repeat at least one of the pieces, with some direction – this is not a reflection of your first reading, but about seeing if you can take direction and make changes.

This document summarises what to expect at auditions.

Audition venue info

In this folder you can find some pictures and videos of King Square community centre where most of the auditions are being held so you can know what to expect.

Note that these pictures and videos were taken during the workshop. During auditions the corridor will be used as a waiting area and Pippa will be sitting there, and the main room will not have a circle of chairs - there will instead be a table with the audition panel sitting behind it.

The auditions on Thursday 2nd April will be held in Theatre Deli - they have an accessibility guide with video walkthroughs linked here.

Sign up plus audition reservation fee

Sign up for an audition

There is a £10 reservation fee for non-members booking an audition, which is refunded if you attend the audition or give 72 hours notice of cancellation. Sedos members don't pay the reservation fee.

Link to audition pieces and movement routine video

RECALLS (BY INVITATION ONLY)

When: 10am-6pm on Sunday 12 April

Where: King Square Community Centre, Blackwell House, Pankhurst Terrace, London EC1Y 8DY

More information will be given to those who are invited to attend the recall.

Please note that if you are recalled for the role of Christopher, there will be a movement audition as part of the recall.

We may cast some parts from the first-round auditions without using recalls.

We may video parts of the auditions and recalls to help us remember auditionees. Videos will only be seen by the creative team and committee liaison (or their delegate in that role) and will not be shared outside this group. The videos will not be held any longer than is necessary for the purpose of casting the show and will then be deleted.

REHEARSALS

Rehearsals will start on 26 April with a one-off Sunday rehearsal and then will be held on Tuesdays and Thursdays (7-10pm), and Saturdays (noon-6pm).

Not everyone will be called to every rehearsal. Please be honest about your availability on the audition form so we can build the rehearsal schedule.

Most rehearsals will be held at King Square Community Centre, Blackwell House, Pankhurst Terrace, King Square, London EC1Y 8DY with a small number at other central London locations.

Show week including compulsory rehearsals
Final rehearsal room rehearsal: Saturday 11 July
Get-in and tech rehearsal: Sunday 12 July
Dress rehearsal: evening of Monday 13 July
Performances: Tuesday 14 to Friday 17 July at 7.30pm, matinee performance on Saturday 18 July at 1pm and final show on Saturday 18 July at 6pm



Shows from Sedos's 2025 season in rehearsal. Pictures by David Ovenden, Justine Matthew, Anoushka Naira and Adrian Hau

ACCESS PERFORMANCES

We are excited that we have two access performances for *The Curious Incident of the Dog in the Night-Time* and expect all cast members to help with making these possible, for example by taking part in the on-stage introductions and being flexible about the changes at the relaxed performance.

Wednesday 15 July, 7.30pm: open captioning. A captioned performance uses real-time captions to represent spoken dialogue and other important audio elements during the show. This allows audience members who are D/deaf or hard of hearing to follow the plot. Thank you to Digital4 for supporting this production.

Matinee on Saturday 18 July, 1pm: open captioning, as above, plus relaxed performance.

Changes will include:

- A modified lighting design to reduce flashing lights
- The house lights are dimmed rather than turned off
- Loud noises will be reduced and the general volume of the music turned down
- The plot and characters will be introduced on stage before the show
- Easy-read information will be available on characters, the plot and sensory warnings, with a member of the production team in the foyer before the show to give more information
- Audience members are welcome to move around and make noise during the show. You can also leave and re-enter the theatre at any time, with the bar and its overflow room available as areas to relax during the performance

SEDOS VALUES

Sedos is an ambitious, vibrant and inclusive London theatre society, striving for excellence and creativity in our productions for over 100 years. As a busy and energetic London amateur theatre group, we stage between five and ten musicals and plays each year and offer open auditions for all our shows.

The Sedos values help guide the society's decision making, how we behave and interact with each other, and how we represent ourselves to the London theatre community and beyond – both as a reflection of who Sedos are, and who we aspire to be. They are:

- We want our people to feel supported and at home, to be included and treated fairly.
- We want our people to feel empowered, giving them the platforms and the tools to be bold, take risks, and innovate.
- We want to be ambitious in our pursuit of creating high quality theatre, and our desire to continuously improve as a society.

PARTICIPATION COSTS

Please note that actors in Sedos shows are not paid and do not receive expenses.

There is a £10 reservation fee for non-members booking an audition, which is refunded if you attend the audition or give 72 hours notice of cancellation. Sedos members don't pay the reservation fee.

If you are cast in *Curious Incident of the Dog in the Night-Time*, you must become a member of Sedos (membership is currently £30 per year if paid by direct debit; £40 if paid as a one-off). There is also a participation fee of £80, which goes towards the cost of putting on the show.

FINANCIAL ASSISTANCE SCHEME

Sedos understands that taking part in a show can be a significant financial burden. In line with our values, we are committed to being as inclusive as possible – particularly as we believe socio-economic status should not be a barrier for exceptional talent.

For those who are cast in the show but would not be able to take part without financial assistance, Sedos has a Financial Assistance Scheme. Through the generosity of donors (both anonymous and known to Sedos but never known to our beneficiaries), the scheme aims to cover – either partially or in full – membership fees and participation fees for those who need it.

The scheme is a fund which relies on kind donations from members and friends of Sedos who wish to support and facilitate the opportunities to experience being in a Sedos show.

If you would like to benefit from the Financial Assistance Scheme, please either;

- Email the Sedos treasurer (Sam Ferguson) at treasurer@sedos.co.uk with 'FAS [Your Name] –Curious Incident' in the subject line and with a short message indicating that you may require financial assistance if cast in the show.
- Email Curious Incident producers (Gabriel Cradden and Pippa Kyle) at curious@sedos.co.uk with a short message indicating that you may require financial assistance if cast in the show.

Rest assured, if you have requested financial assistance, it will have no bearing on whether you are cast in the show.

ANY QUESTIONS

Please email producers Gabriel and Pippa on curious@sedos.co.uk if you have any questions.

We look forward to seeing you at auditions.

ABOUT THE TEAM



Director | Alice Bennett (she/her)

The Curious Incident of the Dog in the Night-Time is Alice's first production with Sedos. Previously, Alice was the assistant director of Quay Player's production of *The SpongeBob Musical* and directed university productions of multiple shows including *Back to The 80s* and *American Idiot*, as well as directing shows at the

Edinburgh Fringe, including assistant directing the show *Trump'd*. Alice is an autistic person with ADHD, dyslexia, and dyspraxia and is very excited to be directing this show.



Co-director and Movement Director | Emma Bowker (she/her)

The Curious Incident of the Dog in the Night-Time is Emma's latest production with Sedos, having previously choreographed *Assassins* and performed in the cast of *Dreamgirls* with the group in 2025. Emma's choreographic work centres on precise movement and intricate group formations, creating visually dynamic sequences that support the storytelling of the piece. She is excited to develop the movement language of the show in collaboration with an original score created specifically for this production, helping to bring an authentic and thoughtful telling of Christopher's story to the stage, informed by the lived experiences of the neurodivergent production team.



Producer | Pippa Kyle (she/her)

The Curious Incident of the Dog in the Night-Time is the 12th show Pippa has produced or co-produced for Sedos, following productions such as *Assassins, The Pirate Queen, Amadeus*, *Ragtime*, *Pippin*, *Frankenstein*, *Noises Off, A Man of No Importance* and *A Little Night Music*. She has been involved in more than 25 Sedos productions in various roles over the past 17 years and is chair of the Sedos marketing group, as well as a Trustee of the society.



Producer | Gabriel Cradden (he/him)

This is Gabriel's first production with Sedos, and his first time producing. He has performed in *The SpongeBob Musical* (Quay Players), *Treasure Island* (City Academy) and various Quay Players' cabarets.

Committee liaison | Emma Miller (she/her)

Every Sedos show has one or two committee liaisons, who act as a link between the production team and the management committee. Their role is to provide support and act as an independent voice, should any auditionee, cast or team member wish

to raise a query or concern. You can contact Emma at any time at emma.miller@sedos.co.uk

Find out who else is on the Curious Incident team

ROLES

Link to all audition material

Christopher Boone

Gender: Male (we are open to performers of any gender auditioning, providing you are comfortable portraying the character as male)
Ethnicity: Any
Playing Age: 15/teenage (see note on under-18s above)
Audition pieces: please prepare both pieces in the Christopher folder

Christopher is curious, intelligent, literal, and loves maths and space. He's struggling to exist in a world that wasn't made for him. The actor must be comfortable leading a movement-heavy production that expresses Christopher's inner world physically.

Christopher will be involved in the movement in the production e.g. being lifted so you must be comfortable with this – we will of course work in the rehearsal room to ensure this is done safely and everyone is comfortable with and consents to the physical contact required. You must also be comfortable with doing some stage fighting (no previous experience needed) as Christopher and his father have a "mini fight" in which his father hits him and Christopher also hits a policeman. We will of course choreograph and rehearse these fights carefully and with appropriate safety drills.

We are considering having a real dog to play 'Sandy' in the show and Christopher would need to interact with the dog on stage. If this would cause any issues for you, please let us know during the audition process.

A neurodivergent actor is required for this role (more info in the diversity and inclusion section above). Please audition with a generic southern English accent, or your own accent.

Siobhan

Gender: Female (we are open to performers of any gender auditioning, providing you are comfortable portraying the character as female)
Ethnicity: Any
Playing Age: 25–45
Audition pieces: please prepare both pieces in the Siobhan folder

Christopher's teacher and the emotional bridge between him and the audience. Calm, grounded, and perceptive.

We encourage auditionees who have an Irish accent to audition for this role. If you don't, please audition with a generic southern English accent, or your own accent, and all are welcome.

Ed Boone

Gender: Male (we are open to performers of any gender auditioning, providing you are comfortable portraying the character as male)
Ethnicity: Any
Playing Age: 30s-50s
Audition pieces: please prepare both pieces in the Ed folder

Christopher's father. Loving, but willing to manipulate and lie to Christopher if he feels it would protect Christopher and himself from facing difficult reality. Struggles with his own emotional limits but shows growth.

You must be comfortable with doing some stage fighting (no previous experience needed) for this role as Christopher and Ed have a "mini fight" in which Ed hits Christopher. We will of course choreograph and rehearse these fights carefully and with appropriate safety drills.

Please audition with a generic southern English accent, or your own accent.

We are considering having a real dog to play 'Sandy' in the show and Ed would need to interact with the dog on stage. If this would cause any issues for you, please let us know during the audition process.

Judy Boone

Gender: Female (we are open to performers of any gender auditioning, providing you are comfortable portraying the character as female)
Ethnicity: Any
Playing Age: 30s-50s
Audition pieces: please prepare both pieces in the Judy folder

Christopher's mother. Complex, flawed, warm, and exhausted.

Please audition with a generic southern English accent, or your own accent.

Judy will be involved in the movement in the production e.g. being lifted so you must be comfortable with this. We will of course work in the rehearsal room to ensure this is done safely and everyone is comfortable with and consents to the physical contact required.

We are considering having a real dog to play 'Sandy' in the show and Judy would need to interact with the dog on stage. If this would cause any issues for you, please let us know during the audition process.

The Six-Person Multi-Role Ensemble

Gender: Any
Ethnicity: Any
Playing Age: Any
Audition pieces: please choose two of the four pieces from the ensemble folder to prepare. If your playing age is 50+ please choose Reverend Peters or Mrs Alexander for one of your audition pieces

These performers form the core of the show's physical storytelling. The ensemble inhabit a wide variety of roles – teachers, commuters, strangers, police officers – while also shaping the abstract world of Christopher's mind. The ensemble is open to auditionees of all ages and would ideally include at least one male presenting and one female presenting actor with a playing age of 50-60+.

The roles are split into male and female roles in the script and we will not be changing pronouns or character names (including Mr/Mrs). We would be pleased to see non-binary performers auditioning for the Multi-Role Ensemble and would check with them at casting that we were offering them a track they were happy to perform.

Please audition with a generic southern English accent, or your own accent.

The "Voices" - the Six-Person Movement Chorus

Gender: Any
Ethnicity: Any
Playing Age: Any
Audition pieces: if you only want to be considered for the Movement Chorus or it's your first choice, please prepare the movement audition (video here) and one of the three acting pieces in the ensemble folder. If you want to be considered for the Movement Chorus but it's not your first choice, please prepare the movement audition (video here) in addition to the acting pieces for your first-choice role.

This group functions similarly to a Greek Chorus, representing facets of Christopher's mind. They will play a central role in the creation of scenes in the production and will be involved in lifts and abstract movement sequences that reflect Christopher's sensory experience. These roles require confidence with physicality, coordination, and collaborative movement. These performers must be able to/willing to learn how to lift people – we will of course work in the rehearsal room to ensure this is done safely and everyone is comfortable with and consents to the physical contact required.

We would be pleased to see non-binary performers auditioning for the Movement Chorus and don't foresee these parts presenting as any particular gender on stage.

Please audition with a generic southern English accent, or your own accent.