

Coming this Summer from The Tamaritans Theatre Company

# The Curious Incident of the Dog in the Night-time

A play by Simon Stephens. Based on the Novel by Mark Haddon

Christopher has an extraordinary brain, but he is ill-equipped to interpret everyday life. He is exceptional at maths. It is Christopher's detective work, that takes him on a journey which will turn his world upside down.



The WATERMARK , Ivybridge

Tuesday 8th July to

Saturday 12th July.

**Tickets on sale very soon**

# Introduction



*The Curious Incident of the Dog in the Night-time* is a play based on Mark Haddon's 2003 novel of the same name. The story follows Christopher Boone, a 15 year old boy with exceptional mathematical abilities and a unique way of seeing the world. When he discovers his neighbour's dog has been mysteriously killed, Christopher embarks on a journey to solve the case – leading him to uncover unexpected truths about his own life.

The novel written as Christopher's first-person account, won multiple awards for its insightful and sensitive portrayal of neurodivergence. The stage adaptation, written by Simon Stephens and first performed in 2012 at the National Theatre in London, transforms Christopher's internal perspective into a visually striking and immersive theatrical experience. The play, known for its innovative use of movement, lighting and projection has won multiple Olivier and Tony Awards captivating audiences worldwide.

# Synopsis



The play follows Christopher Boone, a 15 year old with an extraordinary mind who struggles with social interactions and everyday life. When he discovers his neighbour's dog Wellington has been stabbed with a garden fork, Christopher decides to investigate. His detective work, inspired by his love for Sherlock Holmes, leads him to uncover secrets far beyond the mystery of the dog's death – including shocking revelations about his parents. After learning that his father has been lying to him and is ultimately responsible for the death of Wellington, Christopher embarks on a journey from his home in Swindon to the chaotic streets of London in search of his mother Judy.

His journey to London is overwhelming, full of sensory overload and confusion but he navigates this with determination, relying on logic and patterns to survive. Reuniting with his mother, Christopher returns to Swindon to take a crucial A Level maths exam, proving his intelligence and resilience. By the end of the play, Christopher begins to see his own potential, believing that if he can solve these challenges, he can achieve anything.

The play uses innovative staging, movement and lighting to bring his inner world to life, immersing the audience in his unique way of seeing and understanding the world.



# Character List



**Christopher Boone:** A 15 year old boy with remarkable talent for mathematics and logic. He struggles with social interactions and sensory overload but is highly intelligent and determined. His investigation into Wellington's death leads

**Siobhan:** Christopher's teacher and mentor, who understands him better than most. She is patient, supportive and helps Christopher navigate the world by encouraging his strengths and guiding his storytelling.

**Ed Boone:** Christopher's father, a complex and often frustrated man who deeply loves his son but struggles with how to communicate with him. He is over-protective and hides the truth about Christopher's mother, later revealing that he killed Wellington in a moment of anger.

**Judy Boone:** Christopher's mother who left the family after struggling to cope with Christopher's needs and her own unhappiness. She now lives in London with her new partner Roger Shears. She loves Christopher

**Mrs. Shears:** Wellington's owner and the Boone family neighbour. After her husband left, she grew close to Ed but later distanced herself, contributing to Ed's frustrations.

**Mrs. Alexander:** An elderly neighbour who unintentionally reveals key secrets to Christopher, including the affair between Judy and Roger Shears. She is kind and tries to befriend Christopher.

**Roger Shears:** Judy's new partner who left his wife, Mrs. Shears, to start a new life in London with Judy. He is largely indifferent to Christopher and resents his presence when he arrives in London.

**Reverend Peters:** A local Vicar who supervises Christopher's A Level Maths Exam.

**Ensemble (Various Roles):** Played by a small cast of actors who take on multiple roles, including passerby, train station staff, voices in Christopher's head and other minor characters throughout, contributing to the play's dynamic and immersive staging.

# Auditions



The audition process will be divided into two parts: **A workshop** audition and **monologues/character auditions**.

## *Workshop (All Auditionees)*

The workshop audition will involve group exercises focusing on movement, ensemble work and character exploration. As this production will rely heavily on ensemble-based movement, physicality and stylized movement, the workshop assesses your ability to work collaboratively, take direction and embody the unique storytelling style of the play.

*If you are auditioning for the ensemble, you only need to take part in the workshop.*

## *Monologues / Character auditions*

If you are auditioning for one of the named characters, you will also need to prepare short monologues/duologues. You should select and prepare the monologues/ duologues provided for each character you wish to audition for. We will match you with a partner for duologues within the audition.

**Christopher Boone**

**Ed Boone**

**Judy Boone**

**Siobhan**

**Mrs Alexander**

**Mrs Shears/Mrs Gascoyne**

**Reverend Peters**

**Roger / Duty Sergeant**

# Monologues & Duologues for named characters



The following excerpts are for anyone wishing to audition for the characters named below. If the role you are auditioning for plays more than one character or you are auditioning for a principle role, there may be two pieces to prepare. For anyone with a duologue, we will match you with someone at the audition to work with for the scene.

**Christopher Boone**

**Ed Boone**

**Judy Boone**

**Siobhan**

**Mrs Alexander**

**Mrs Shears/Mrs Gascoyne**

**Reverend Peters**

**Roger / Duty Sergeant**

# Christopher Boone



**CHRISTOPHER.** 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.

You also have to be someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobia or homesick or insane. And I really like little spaces so long as there is no one else in them with me. Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me and sit there and think for hours and it makes me feel very calm.

**CHRISTOPHER.** I do not tell lies. Mother used to say that this was because I was a good person. But it is not because I am a good person. It is because I can't tell lies. People say that you always have to tell the truth. But they do not mean this because you are not allowed to tell old people that they are old and you are not allowed to tell people if they smell funny or if a grown-up has made a fart. And you are not allowed to say, "I don't like you," unless that person has been horrible to you. A white lie is not a lie at all. It is where you tell the truth but you do not tell all of the truth. It's bloody hard telling the truth all the time. Mrs. Alexander said, "Your mother, before she died, was very good friends with Mr. Shears." And I said, "I know." And she said, "No, Christopher, I'm not sure that you do. I mean that they were very good friends. Very, very good friends." I thought about this for a while and said, "Do you mean that they were doing sex?" And Mrs. Alexander said, "Yes, Christopher. That is what I mean."

# Ed Boone



**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. 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.

**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'm 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.



# Judy Boone



**JUDY.** Dear Christopher, I said that I wanted to explain to you why I went away when I had the time to do it properly. Now I have lots of time. 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. But that's just the way things turned out.

Do you remember once when we were shopping in town together? 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. I was so cross and I wanted to take you out of the shop but you wouldn't let me touch you and we just had to wait until you stopped screaming. 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.

# Siobhan



**SIOBHAN.** *(Reads more from the book.)* "Mother died 2 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 a 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 gave 3 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 6 games of Tetris and got to level 38 which is my 4th best- ever score. An hour later Father came home from work."  
"He went downstairs and started making some phone calls. I did not hear what he said. Then he came up to my room and said he had to go out for a while and he wasn't sure how long he would be. He said that if I needed anything I should call him on his mobile phone ..."

# Mrs. Shears / Mrs. Gascoyne



## Mrs Gascoyne

**Mrs Gascoyne.** Mr Boone, nobody has ever taken an A-level in the school before.

**Ed.** He can be the first then.

**Mrs Gascoyne.** I don't know if we have the facilities in the school to allow him to do that.

**Ed.** Then get the facilities.

**Mrs Gascoyne.** I can't treat Christopher differently to any other student.

**Ed.** Why not?

**Mrs Gascoyne.** Because then everybody would want to be treated differently.

**Ed.** So?

**Mrs Gascoyne.** It would set a precedent. Christopher can always do his A-levels later. When he is 18.

**Ed.** Christopher is getting a crap enough deal already don't you think, without shitting on him from a great height as well. Jesus, this the one thing he's really good at.

**Mrs Gascoyne.** We should talk about this later. Maybe on our own.

**Ed.** Are there things you are too embarrassed to say in front of Christopher?

**Mrs. Gascoyne.** No. It's not that.

**Ed.** Say them now then.

**Mrs Gascoyne.** If Christopher sits an A-level then he would have to have a member of staff looking after him on his own in a separate room.

**Ed.** I'll pay for it. They can do it after school. Here. Fifty quid. Is that enough?

**Mrs. Gascoyne.** Mr Boone.

### MRS SHEARS

**Mrs Shears.** You've got a fucking nerve. Swanning around here as though nothing ever happened.

**Judy.** Ignore her Christopher.

**Mrs Shears.** So he's finally dumped you too has he? You had it coming. Don't try and pretend that you didn't. Because you fucking did.

# Roger Shears / Duty Sergeant



## Roger Shears

**Roger.** Here we are. You wanted a radio. One hundred Number Puzzles. I's from the Library. This one is called The Origins Of the Universe. And this one is Nuclear Power.

**Christopher.** They're for children. They're not very good. I'm not going to read them.

**Roger.** Well it's nice to know my contribution is appreciated

## Duty Sergeant

**Duty Sergeant.** Christopher. Mr Boone. Could you come this way please?

**Christopher.** Are you going to interview me and record the interview?

**Duty Sergeant.** I don't think there will be any need for that. I've spoken to your father and he says you didn't mean to hit the policeman. Did you mean to hit the policeman?

**Christopher.** Yes.

**Duty Sergeant.** But you didn't mean to hurt the policeman?



**Christopher.** No. I didn't mean to hurt the policeman, I just wanted him to stop touching me.

**Duty Sergeant.** You do know it's wrong to hit a policeman, don't you?

**Christopher.** I do.

**Duty Sergeant.** Did you kill the dog, Christopher?

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

**Duty Sergeant.** You do know it's wrong to lie to a policeman and that you can get into a very great deal of trouble if you do? Do you know who killed the dog?

**Christopher.** No

**Duty Sergeant.** Are you telling the truth?

**Christopher.** Yes. I always tell the truth.

**Duty Sergeant.** Right. I'm going to give you a caution...a caution means that we are going to keep a record of what you did, that you hit a policeman but that it was an accident and that you didn't mean to hurt the policeman.

# Mrs. Alexander



**Mrs Alexander.** What happened to you the other day? I came out again and you'd gone. I had to eat all the biscuits myself. I was looking forward to our little chat.

**Christopher.** I don't do chatting.

**Mrs Alexander.** No, I don't suppose you do. Do you like computers?

**Christopher.** Yes, I like computers. I have a computer in my room.

**Mrs Alexander.** I know. I can see you sitting at your computer in your bedroom sometimes when I look across the street.

**Christopher.** And I like maths and looking after Toby. And I also like outer space and I like being on my own.

**Mrs Alexander.** I bet you're very good at maths, aren't you?

**Christopher.** I am. I'm doing A-level maths next month. And I'm going to get an A\*.

**Mrs Alexander.** Really? A-Level maths?

**Christopher.** Yes. I don't tell lies.

**Mrs Alexander.** I apologise. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes...well I'm very impressed and I hope you do get an A\*.

**Christopher.** I will.

**Mrs Alexander.** And other thing I know about you is your favourite colour is not yellow.

**Christopher.** No. and it's not brown either. My Favourite colour is red and metal colour. Do you know Mr Shears?

**Mrs Alexander.** Not really, no. I mean I know him well enough to say hello but I didn't know much about him. I think he worked in the National Westminster Bank in town.

**Christopher.** Father said he is an evil man. Do you know why he said that?

**Mrs Alexander.** Perhaps it's best not to talk about these things Christopher.

# Reverend Peters / Uncle Terry



**REV. Peters.** So this is jolly exciting, eh Christopher? Well I'm excited anyway. Now the exam is going to last for ninety minutes Christopher, ok? First thing to do is to put your name on the front. Okay young man, are you ready to roll? Turn over the paper please Christopher. And begin...Are you alright Christopher?

**Christopher.** I can't read the question.

**Rev Peters.** What do you mean?

**Christopher.** I can't read the question.

**Rev. Peters.** Can you see the question?

**Christopher.** I can see the question's but I can't read the questions because when I look at the words they all seem confused and mixed up and the wrong way to me.

**Rev. Peters.** Right

**Christopher.** What does this question say?

**Rev. Peters..** Christopher I'm afraid I can't help you like that, I'm not allowed to.

# Audition Schedule



We recommend wearing comfortable clothes for movement and preparing any monologues in advance if auditioning for a main role. There is no need to learn your monologue by heart for the audition and we are happy for you to have this in hand if needed.

## **Part 1: Workshop (all auditionees) 1 Hour**

7-7.15 – Welcome and Warm up

7.15-7.30 – Movement and Ensemble work

7.30-7.50 – Character and Physicality exploration

7.50-8pm – closing exercise and workshop wrap up

*(At this point anyone who does not wish to audition for a named role is welcome to leave or stay and watch the individual character auditions)*

## **Part 2: Monologue auditions (character roles only) 1 hour**

8.05-9pm – individual monologue auditions. Each actor will perform their prepared monologues in front of the audition panel. As with the ensemble auditionees, you are welcome to leave once your audition is complete or stay until the end of the auditions.



# Next Steps & Important information



Once we have seen all auditionees the panel will review and discuss the auditions carefully to ensure we make the best decisions for the production. We will be in touch in due course to inform you of the outcome.

Regardless of the final casting decisions, we truly appreciate your talent and enthusiasm for auditioning for this production and we hope to see as many of you involved in the production as possible in some capacity. Thank you for expressing an interest in working with us and we look forward to bringing this production to life!

**Auditions will be held at Manor Gardens on 24th, 25<sup>th</sup> and 26<sup>th</sup> March 2025 at 7pm**

**The rehearsal period will be from April-July with rehearsal days to be decided once cast. The show is w/c 7th July running from 8th to 12th at the Ivybridge Watermark.**

**If anyone has any queries or would like to get in touch to discuss anything further, please get in touch with Ami Philpott who will be directing the show - [ami.l.philpott@outlook.com](mailto:ami.l.philpott@outlook.com)**