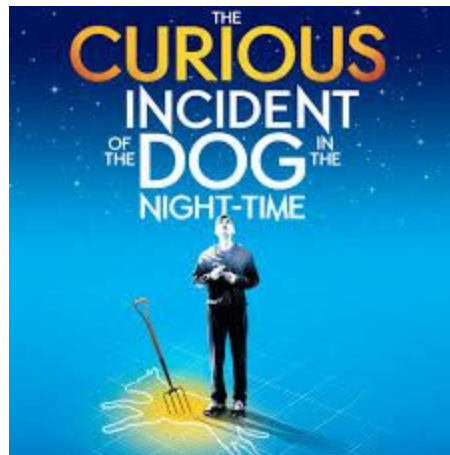


# MHS Theatre

## *The Curious Incident of the Dog in the Night-Time*

### Audition Packet

This audition packet may seem long. It will involve some reading. Being part of a production is a commitment. It involves a lot of work. If you want to be in the show, the first step is to read through this packet and see if you can commit yourself to this process.



#### **ABOUT *Curious Incident***

*The Curious Incident of the Dog in the Night-Time* follows the story of Christopher Boone, a 15 year old, who is exceptional at Maths but finds people confusing. The play opens with Christopher discovering a dead dog in his neighbour, Mrs Shears', garden. Despite his father, Ed, warning Christopher not to get involved, Christopher decides to investigate the death of the dog. In doing so he discovers that his mother is not dead as his father had told him, but alive and well, living in London. He also discovers that it was his father who killed the dog.

Christopher feels that his father is a murderer, who he cannot trust. He can no longer live with him and so he bravely travels to London to find his mother. Christopher has difficulty settling into his new life in London and returns to Swindon to take his A-level Maths exam. The play ends with him passing the exam and the realisation that he can do anything he puts his mind to.

## CAST BREAKDOWN

**This show has a cast of 10 actors. None of the roles are defined by gender, so our casting options are unlimited. Most of the cast will be playing multiple roles. The entire cast is onstage for nearly every minute of the play; there are no scene breaks, so this show is an arduous undertaking for any actor.**

Christopher John Francis Boone: Fifteen years old, mathematically gifted and struggles for social acceptance and understanding as a result of his apparent autism.

Ed Boone: Christopher's father and single parent.

Judy Boone: Christopher's mother whom he believes to be dead, but who has left her husband and son due to her perceived inability to parent Christopher.

Mrs. Eileen Shears/ and 5 other roles: A neighbor of the Boones's. Eileen Shears is the ex-wife of Roger Shears. The murder of her dog, Wellington, inspires Christopher to investigate.

Mr. Roger Shear/ and 5 other roles: Estranged husband of Eileen Shears.

Siobhan: Christopher's primary teacher at school. An even-handed mentor, she works to expand Christopher's horizons socially as well as academically.

Mrs. Alexander/ and 2 other roles: An elderly resident of Randolph Street. A kind lady, she exhibits grandmotherly tendencies toward Christopher.

Reverend Peters/ and 5 other roles: A vicar, he agrees to be the invigilator (proctor) for Christopher's A-level math exam, and so plays a key role in determining Christopher's future.

Mr. Thompson/and 7 other roles: Resident of Randolph Street. Mr. Thompson is one of the many neighbors whom Christopher interviews during the course of his investigation.

Number 40/and 4 other roles: A resident of Christopher's block.

## A NOTE ABOUT ROLES:

Please read the casting policy (in this packet) carefully for information about how the shows at MHS are cast. On the audition form, there is an opportunity for you to select which roles you will accept. If you check “ensemble” as a role you would accept, then you will be auditioning for either an ensemble or leading role. Students interested in performance (especially freshmen and sophomores) are strongly encouraged to accept any role, as parts of all sizes are an opportunity to learn and grow as a performer. However, students who indicate a preference for leading roles *only* will not be penalized during the casting process. If you are not cast in the show, you may submit a tech application and will be guaranteed a spot on the crew for the show.

## AUDITION SCHEDULE

### AUDITIONS - in the choir room

Monday, September 21st. 2:45-4:30 blue cohort

Tuesday, September 22nd 2:45-4:30 gold cohort

**During auditions you will be asked to read parts in selected scenes. Auditions may end before 4:30, if they do you are expected to wait in the music wing or outside of the school for pick-up.**

### CALLBACKS

Wednesday and Thursday 9/23-24: 2:45 pm -until done – Choir Room

Only those actors we need to see more of in order to make casting decisions will be called back. Actors who are not called back may still be considered for roles.

**Those chosen for roles will be sent an email asking if they accept the role. Please reply to Mrs. Moore as soon as possible so that the cast list can be made available to all.**

## PRODUCTION CALENDAR

Below are the rehearsal and performance dates for this show. On your audition form you will need to list all conflicts. All actors will be called to all rehearsals. Everyone’s attendance at rehearsal, regardless of role, is vital. We ask that you have no more than 3 full rehearsal conflicts. **All actors MUST attend all of the mandatory rehearsals: no conflicts except in case of illness/emergency!**

September and October - Curious Incident Calendar				
Monday	Tuesday	Wednesday	Thursday	Friday
21*Auditions 2:40-4:30	22*Auditions 2:40-4:30	23Possible Call-Backs 2:40-4:30	24Cast List Posted Pick up Scripts in Mrs. Moore’s room 1310	25Google Meet Read-Through 2:30-4:00

28 Blocking Part 1	29 Blocking Part 1	30 Part 1	1 October Part 1	2 No In-Person Practice Practice MEMORIZE
5 No In-Person Practice  MEMORIZE all of PART I	6 No In-Person Practice  MEMORIZE all of PART I	7 No In-Person Practice  MEMORIZE all of PART I	8 No In-Person Practice  MEMORIZE all of PART I	9 No In-Person Practice  MEMORIZE all of PART I
No Scripts allowed for PART I . . .				
12 Part 1 full run-through	13 Blocking Part 2	14 Blocking Part 2	15 No In-Person Practice MEMORIZE all of PART 2	16 No In-Person Practice MEMORIZE all of PART 2
19 No In-Person Practice MEMORIZE all of PART 2	20 Part 2 full run-through	21 PART 2	22 PART 1	23 No In-Person Practice Memorize
26 PART 1	27 PART 1	28 PART 2	29 PART 2	30 No In-Person Practice
No scripts allowed onstage from this point forward . . .				
November - Curious Incident Calendar				
Monday	Tuesday	Wednesday	Thursday	Friday
2 On-stage PART TBA	3 On-stage PART 2 (Tech)	4 On-stage PART 1 (Tech)	5 On-stage Full run-through PART 1 & 2(Tech & Crew)	6 No In-Person Practice
9 TBD - small group practices	10 On-stage Part 1 & 2(Tech & Crew)	11 FULL TECHNICAL PART 1 Dress - No Makeup 2:40-6:00 pm	12 FULL TECHNICAL PART 2 Dress - No Makeup 2:40-6:00 pm	13 No In-Person Practice
16 FULL TECHNICAL RUN Dress & Makeup 5-10 pm	17 FULL TECHNICAL RUN Dress & Makeup 5-10 pm	18 FULL TECHNICAL RUN Dress & Makeup 5-10 pm	19 Actors Call time 5:00 Show time 7:00	20 Actors Call time 5:00 Show time 7:00
Show Times: Thursday 19th 7:00 pm, Friday 20th 7:00 pm, Saturday 21st 7:00pm, possible show Sunday 22nd				

## CASTING POLICY

Participating in a theatrical production is an educational experience, and an important part of many students' time at MHS. The audition process is designed to be transparent, fair, educational and enjoyable for students. At the same time, auditions can be stressful and the outcomes occasionally disappointing. Regardless of the outcome, auditions are a learning opportunity. Students who audition for multiple productions in their time at MHS will gain valuable experience, skills and confidence, which translates to future theatrical endeavors and other artistic, academic and athletic pursuits.

How roles are cast can be a difficult process to understand, especially from the outside. Assembling a cast is like assembling a jigsaw puzzle: directors must consider the parts available in the show, the unique artistic vision of the production, individual audition performance of actors in the casting pool as well as the overall cohesiveness of casting.

In auditions, students are evaluated on their acting ability, attitude and demeanor. Directors will be looking to see whether an individual student has the skills necessary to perform specific roles and consider how all students fit into a cohesive vision for the show. Preference in casting is not given based on grade level/seniority or to students who have participated in past MHS productions. While there is never any guarantee for a student, individuals who consistently demonstrate a positive attitude and work ethic in auditions and rehearsals are most likely to be in good standing at future auditions.

On the audition form, students are asked to indicate whether they would accept principal, supporting or ensemble roles. Students interested in performance (especially freshmen and sophomores) are strongly encouraged to accept any role, as parts of all sizes are an opportunity to learn and grow as a performer. However, students who indicate a preference for a principal or supporting roles only will not be penalized during the casting process. There are many opportunities at MHS and outside school to pursue a variety of interests, and students are encouraged to carefully consider what kind of commitment they are willing to make when filling out this portion of the form.

Students who have questions about the casting process are encouraged to contact the director and schedule an appointment to discuss their audition/casting in person. Because this is an educational process, students should be prepared to receive constructive feedback about their audition.

## **PRODUCTION CONTRACT**

MHS productions are designed to be an educational and positive experience for all involved. In order to meet these goals, students participating in the show are expected to meet the following guidelines for participation:

### **Citizenship in a collaborative artistic endeavor**

- Everyone involved in the show is part of an ensemble. All members of the ensemble are expected to approach the process prepared to work collaboratively and with all members of the production team.
- Members of the ensemble should come every day with a positive attitude and productive mindset. Speaking in a negative manner to or about another member of the production team (student or adult) is never acceptable.

### **School expectations for participation in extracurricular productions**

- Students must be in good academic standing in order to participate in the production. This includes a passing grade in academic classes and no outstanding discipline issues.
- The student handbook attendance policies require students to be in school to participate in after school activities. This includes performances.
- If an academic or disciplinary issue arises during a production, a student may be removed from the production or suspended for a period of rehearsal in consultation with school administrators.

### **Rehearsal attendance and conflict policy**

- Actors and crew are expected to attend all rehearsals to which they are called. Rehearsal schedules will be posted online and e-mailed at least a week in advance of rehearsal.
- Students who have indicated conflicts on their audition form will be excused from those rehearsals. Once detailed rehearsal schedules are posted, please avoid scheduling new commitments (doctor appointments, music lessons, work, etc) on days when you have rehearsal. New conflicts should be for sudden or unavoidable circumstances.
- If new conflicts arise, students must email the director as soon as possible. This includes inability to attend rehearsal because of school attendance or discipline issues.
- If an actor misses a rehearsal for which no conflict was given, this will count as an unexcused absence. If an actor has three unexcused absences, they may be removed from the production and that actor's role will be reassigned.

### **Rehearsal preparedness**

- Actors should attend rehearsals prepared with script (in a binder) and a pencil.
- Actors and crew should come to rehearsal in appropriate clothing. Clothes should not restrict movement or be too revealing. Appropriate footwear is also required—for actors no sandals, boots or bare feet! For crew, safety appropriate clothing is required – no open toed shoes!
- There is no food or drink (except water) allowed in the auditorium. Snacks should be eaten in the hallway or foyer during break! Actors are encouraged to bring water bottles.
- The auditorium, green room, and choir room are shared spaces. Everyone is responsible for maintaining these spaces, including cleaning up any food as well as furniture moved for rehearsal.

### **Rehearsal expectations**

- Rehearsals are intended to be enjoyable, but fun should come from the rehearsal process. Actors and crew members' primary responsibility in rehearsal is working on the show, not socializing.
- Shows are ensemble endeavors, and actors must be prepared to work as part of a team, including being respectful of all ensemble members, willing to work well with every member of the ensemble and aware of their own responsibilities to the show.
- Acting in a show requires taking risks and committing to the difficult work of perfecting a performance. Actors are expected to engage in all rehearsal activities with an open-mind and maximum possible effort.
- If an actor has a concern about their ability to perform the requirements of a role, they must communicate this to the director in an appropriate manner as soon as possible.
- Actors are expected to spend time outside of rehearsal memorizing lines, learning music and practicing blocking and choreography. Actors should make practice part of their regular routine.
- Students will have some down-time during rehearsal. This time can be spent observing rehearsal, memorizing lines, reviewing scenes, doing homework, reading or socializing quietly. Students should never wander from the rehearsal area without first getting permission from the director.
- Electronics are not to be used during rehearsal time: cell phones must be turned off or silenced (no vibrate mode) whenever an actor is in the rehearsal hall. If an actor/crew member has down time during rehearsal they may use electronics in an appropriate/non-disruptive manner. If a director or staff member asks a student to put away an electronic device at any point during rehearsal, they must comply.
- Students are **not allowed** to take pictures or video during rehearsals, backstage or performances, either for personal use or to post online unless given explicit permission by a director. This is to ensure that rehearsals are safe spaces where students feel free to take risks and engage fully in the process.

### Helpful tools for this audition:

During your audition, you will be asked to read scenes selected by the directors. One of the things we are looking at is your ability to bring a strong personality to any character. Christopher is an especially challenging character and one we know you may need a little time to think about in order to plan your portrayal. Please read the following in-depth explanation of who Christopher is and practice your interpretation using the lines from the play that follow. (from the [bbc.co.uk](http://bbc.co.uk))

Christopher Boone is a **very talented 15 year old**. He knows a lot about space and mathematics - he also **finds people confusing** and notices the tiniest details about the world around him that most people would ignore. He and his father Ed are very similar in that they are both quite stubborn and **determined**. The unique behaviours he presents could suggest that he is on the autistic spectrum. It is important to realise, however, that this is never mentioned directly in the play.

How is Christopher like this?	Evidence	Analysis	
<b>Finds people confusing</b>	In some of his interactions with other characters, Christopher shows that he can find people difficult to understand. For example, when the police officer is asking him lots of questions and he responds by groaning. He is aware of this issue and writes it in his journal.	<i>"I find people confusing. This is for two main reasons. The first main reason is that people do a lot of talking without using any words"... "The second main reason is that people often talk using metaphors."</i>	This shows that Christopher <b>struggles to understand facial expressions</b> which can impact how he interacts with people. It also shows that <b>he cannot understand metaphors or abstract ideas</b> like 'I am going to seriously lose my rag' because he takes things very literally.
<b>Talented</b>	Christopher continuously shows that he <b>has a great understanding of very complicated astrological and mathematical ideas</b> . For example he explains why the sky is dark at night to a confused Ed.	<i>"The stars were all rushing away from one another after the Big Bang and the further the stars were moving away from us the faster they were moving, some of them nearly as fast as the speed of light, which was why their light never reached us."</i>	Christopher shows that he has a very clear understanding of complicated ideas about the universe. This is especially impressive considering he is only 15 years old.
<b>Determined</b>	Christopher's continued determination helps him get to London by himself and <b>helps him to take and pass his Maths A-level</b> , even though he is only 15.	<i>"I am going to get an A* grade. And that is why I have to go back to Swindon. Except I can't see father. So I have to go back to Swindon with you."</i>	<b>The language Christopher uses indicates clearly how determined he can be</b> . He states with confidence that he will get an 'A* grade' and that he 'has' to go back to Swindon with his mother. Despite her initial reservations his mother cannot refuse his request.

Practice your portrayal:

**CHRISTOPHER:** I see everything. Most other people are lazy. They never look at everything. They do what is called glancing, which is the same word for bumping off something and carrying on in almost the same direction. And the information in their head is really simple...But if I am sitting looking out of the window of a train into the countryside I notice everything. Like...  
*(As he talks he raps out a nervous rhythm with his hand.)*

1. There are nineteen cows in the field. Fifteen of which are black and white and four of which are brown and white
2. There is a village in the distance, which has 31 visible houses
3. There are ridges in the field
4. There is a plastic bag from Asda
5. There is Coca Cola
6. There is the snail



# AUDITION FORM

Bring this to your audition with a copy of the Production Agreement signed by a parent/guardian

**Actor Name:** \_\_\_\_\_ **Grade:** \_\_\_\_\_

**Preferred Pronoun:** \_\_\_\_\_

**Please indicate below what roles you would like to be considered for:**

Only check off roles you are prepared to accept. Do not check that you will accept a role in the ensemble unless you are willing to take those roles. Likewise, do not check that you will accept a principal role if you are not prepared to commit to the workload.

- Lead roles, Specific role(s): \_\_\_\_\_
- Ensemble

**Dance Experience** (list styles and years studied):

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**Theater Experience** (give a brief summary of previous performance experience)

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**Special Skills** (juggling, acrobatics, gymnastics, jump roping, unicycle riding, etc)

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**Other Activities** (list all other after school activities you will be participating in between now and November 22nd, including musical ensembles, clubs, and athletics)

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Please list all known conflicts from September 21st - November 22nd Please look at the production calendar to see potential rehearsal dates.

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**Student email:** \_\_\_\_\_

**Parent email:** \_\_\_\_\_

# STUDENT PRODUCTION AGREEMENT

**Bring this form with you to auditions**

Sign below to indicate acceptance of the following:

- I have read through this entire packet fully and understand the requirements for participation in the show.
- I have listed all conflicts as accurately as possible.
- I have read the casting policy and indicated honestly on my audition form which roles I am willing to accept.
- I agree to abide by the requirements set out in the production contract, including following expectations for academic standing, school attendance, rehearsal attendance, behavior and commitment.
- I want to be part of the cast for this production!

**Student name (printed) :** \_\_\_\_\_

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_