



AUDITION INFORMATION

A stylized constellation graphic in the background of the title, consisting of white dots connected by dashed lines, forming a shape reminiscent of a dog's head and neck.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A play by SIMON STEPHENS
Based on the Novel by
MARK HADDON

MAINSTAGE PLAY
NOV 5-22, 2026

AUDITION DATES
Aug 30 & 31, 2026

DIRECTORS
Michelle R. Nickens
Lindsey Harper

WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for over 75 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!



ABOUT OUR AUDITIONS

Theatre Tallahassee auditions are open, and we want to encourage diversity — we try our best to discourage directors from pre-casting roles. And unless specified in the character list, most roles are open to all races and ethnicities.

Know what you're auditioning for. Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

Audition requirements and formats may vary from show to show. Some directors prefer “closed” auditions where actors wait in a separate room until called. Some like to have every actor in the room. Some prefer monologues, or cold readings, or need you to sing. This audition packet should give you an idea of what you can expect.

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!



THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

THE PLAY

The story follows Christopher Boone, a brilliant 15-year-old boy who has exceptional mathematical abilities and a remarkable memory. Although he is never labeled with a specific diagnosis, Christopher exhibits many traits associated with autism spectrum disorder. He struggles with social interactions, dislikes being touched, and finds comfort in routines and logic. The play begins when Christopher discovers that his neighbor's dog, Wellington, has been killed with a garden fork. Wrongly suspected of the crime, Christopher decides to investigate the dog's death.

As Christopher interviews neighbors and gathers clues, he uncovers far more than the identity of the dog's killer. He learns that his father has lied to him about several life-changing events, including the truth about his mother. These revelations shatter Christopher's trust and force him to navigate an unfamiliar world on his own.

Determined to reunite with his mother, Christopher undertakes a frightening solo journey from his hometown of Swindon to London. The trip is overwhelming because of his sensory sensitivities and anxiety, yet he perseveres through careful planning, logic, and courage.

The play is written from Christopher's point of view and immerses audience members in Christopher's way of thinking, making use of projections, sound, lighting, and movement, enabling the audience to experience his challenges and achievements especially vividly.

MAINSTAGE SEASON



This production is part of our Mainstage Season of shows. Theatre Tallahassee's Mainstage auditorium seats up to 271 audience members a night. Shows run for three weekends, with opening night on a Thursday, and the following weekends running Friday through Sunday. The second Saturday is a double show day, with both a matinee and evening performance. Additional shows may be added depending on ticket sales, or benefit performances.

THE
CURIOUS INCIDENT
OF THE DOG IN THE
NIGHT-TIME

ABOUT THE DIRECTOR

MICHELLE R. NICKENS

Michelle has been part of Tallahassee's theatre community for more than 25 years. She directed Theatre Tallahassee's *Always a Bridesmaid* (Most Enjoyed Studio Show), *Plaza Suite*, and *Barefoot in the Park* (Mainstage Play Most Enjoyed). She also directed Bev DeMello's award-winning play, *12 Steps to Somewhere* and has directed multiple staged readings. Michelle is a founding member of Friends with the Write Stuff and helps coordinate an annual playwriting festival, along with other related programs. In April, her original play, *Broken*, was performed as a staged reading. In July, her play *Beauty & the Bully* was also performed as a staged reading.

At Theater Tallahassee, Michelle was last seen in *Silent Sky*. Other acting credits include *Rocking Chair Horse* (Wanda), *The Mystery of Edwin Drood* (Ensemble), *Honey Lady Sugar Doll: Women in Bodacious Shorts* (World Premier), *Love, Lose & What I Wore* (on the Mainstage), *Savannah Sipping Society* (Jinx), *Prisoners of Hope* (Sister Sunny), *Steel Magnolias* (Truvy-Most Enjoyed Performance by a Lead Actor), *9 to 5, And Then There Were None* (Dr. Armstrong), *Calendar Girls* (Brenda/Cravenshire), *Clybourne Park* (Bev/Kathy), *Love, Loss & What I Wore* (in the Studio), *Dirty Rotten Scoundrels*, *Orpheus Descending* (Vee), *The Secret Garden* (Ms. Medlock), *Trip to Bountiful* (Jessie Mae Watts - Best Supporting Actress), *Boy Gets Girl* (Theresa), *The Laramie Project*, *Charlie's Aunt* (Donna Lucia), *Talking With...*, *Twilight, L.A.*, *The Heiress* (Mrs. Montgomery), *Pal Joey*, *Inherit the Wind*, *Sister Mary Ignatius...*, *My Fair Lady*, and *Move Over Mrs. Markham* (Ms. Wilmington).

Michelle has a bachelor of science degree from Florida State University in business (marketing/management) and a master's degree from Nova Southeastern University in public administration. Michelle is currently pursuing her doctorate from Euclid University in conflict resolution. Michelle is a published author, freelance writer, artist, and entrepreneur. She owns and operates Idi's Oddities and Akadien Insights.

ABOUT THE ASSISTANT DIRECTOR

LINDSEY HARPER

Lindsey Harper, a native Kentuckian, is very proud to be joining Theatre Tallahassee this season as the Assistant Director for *A Curious Incident of the Dog in the Night-Time*! Lindsey received her BA in Theatre and Communications Studies from Northern Kentucky University where she worked on numerous productions, including *Dr. Jekyll and Mr. Hyde* (Assistant Director) and *The Good Doctor* (Director). She also has experience in costuming including Costume Design (for *Rocky Horror Picture Show*, *25th Annual Putnam County Spelling Bee*) and Head of Wardrobe (for *Peter and the Starcatcher*). Currently, she works as an Academic Advisor for FSU, supporting her students as they meet their goals.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

IMPORTANT DATES

Actors must be able to commit to attending all dress rehearsals and performances.

Please be honest when listing your conflicts on your audition form. Include planned vacations, trips, work conflicts, school conflicts, housing conflicts, etc. We will do what we can to accommodate, but we need to know all potential conflict dates to make a rehearsal schedule that works for everyone.

AUDITIONS

Sun, Aug 30 at 7pm

Mon, Aug 31 at 7pm

Tues, Sept 1 at 7pm

Call backs, by director invitation only.

REHEARSAL PERIOD

Rehearsals are currently scheduled Mon-Thurs (6:30pm-9:30pm) and some Sundays (late afternoon/early evening). Final schedule and times may vary depending on schedules and cast availability.

TECH WEEK/DRESS OCT 26-NOV 4

Tech runs & dress rehearsals.

PERFORMANCES

NOV 5-8

NOV 13-15

NOV 20-22

Thurs, Fri, Sat shows at 8pm. Sun matinees at 2pm. The second weekend Saturday is a double show day with performances at 2pm and 8pm. Call times are usually 1.5 hours before curtain.

POTENTIAL PICK-UP REHEARSALS

NOV 12 & 19

*Note: If you are cast, you will need to keep these days free as potential added performances, or pick up rehearsals.

AUGUST

S	M	T	W	T	F	S
23	24	25	26	27	28	29
30	31					

SEPTEMBER

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

OCTOBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

NOVEMBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					



CHARACTERS

4-6m/3-5w plus ensemble

All roles are open to any race or ethnicity.

Concerning Accents: All roles require a British accent. The action of the play takes place in the south of England/Swindon area. If you feel comfortable using a British accent, please do so, but focus should be on acting and grounded performances. Do not force the accent if you are not 100% comfortable.

CHRISTOPHER BOONE (*male, 15*) The protagonist. Exceptionally intelligent, honest, and logical. Requires an actor with extraordinary emotional control, physical stamina, and movement ability. Present in nearly every scene.

ED BOONE (*male, 40s-50s*) Christopher's father. Loving but flawed, emotionally volatile, working-class. Strong dramatic role.

JUDY BOONE (*female, late 30s-40s*) Christopher's mother. Warm, emotional, struggles with parenting and guilt. Significant supporting role.

SIOBHAN (pronounced Shiv-ahn) (*female, 30s-50s*) Christopher's teacher and mentor. She serves as narrator, guide, and emotional anchor.

MRS. ALEXANDER (*female, 60s-70s*) Elderly neighbor who provides Christopher with crucial information. Gentle and compassionate.

ROGER SHEARS (*male, 40s-50s*) Judy's partner after leaving Ed. Limited stage time but important dramatically.

MRS. SHEARS (*female, 40s-50s*) Neighbor whose dog, Wellington, is killed. Former family friend.

ENSEMBLE

The ensemble portrays numerous characters while also creating Christopher's sensory experience through movement and physical theatre.

Roles include: Various policemen and/or police women, the Reverend Peters, Commuters, Neighbors, Clerk, Voices, etc. Ensemble ages range from 20s-70s, and can be any race or gender.



AUDITION INSTRUCTIONS

Auditions will consist of readings of selected sides from the script published with this audition package.

Be prepared for movement exercises (not a dance audition). Wear comfortable clothes; no special clothing or shoes are required. This show requires stamina, quick movements, fluidity, ensemble cohesiveness, and spatial awareness.

Note any special skills on your audition form, such as dance, gymnastics, juggling, accents, etc.

If you need special accommodations for auditions, such as for disabilities or you have a conflict with the audition dates, please contact the director at Michelle@nickens.net

Download and fill out an Audition Form ahead of time:

[Audition Form \(Word Format\)](#)

[Audition Form \(PDF Format\)](#)

Forms can also be accessed by visiting TheatreTallahassee.org/Auditions

Do I need to bring a headshot or resume?

No. You may bring them if you have them, but they are not required.

VIDEO SUBMISSIONS - DEADLINE AUGUST 31

If you are unable to attend in-person auditions, you may submit a video audition. Please include:

- A brief introduction to let us know who you are (Name, age, etc.), and which roles you're interested in.
- Select a side from this packet to perform. You may have a friend read the other lines from off screen.

Video auditions should be emailed to Michelle@nickens.net with the subject line: AUDITION - CURIOUS INCIDENT.

Please also attach a filled out Audition Form from the links above.

**SIDE 1****CHRISTOPHER
SHIOBHAN****SHIOBHAN.** How are you today Christopher?**CHRISTOPHER.** I'm very well thank you.**SHIOBHAN.** That's good.**CHRISTOPHER.** In the bus on the way to school we passed 4 red cars in a row.**SHIOBHAN.** 4?**CHRISTOPHER.** So today is a Good Day.**SHIOBHAN.** Great. I am glad.**CHRISTOPHER.** I've decided I am going to try and find out who killed Wellington because a Good Day is a day for projects and planning things.**SHIOBHAN.** Who's Wellington?**CHRISTOPHER.** Wellington is a dog that used to belong to my neighbour Mrs. Shears who is our friend, but he is dead now because somebody killed him by putting a garden fork through him. And I found him and then a policeman thought I'd killed him but I hadn't and then he tried to touch me so I hit him and then I had to go to the police station.**SHIOBHAN.** Gosh.**CHRISTOPHER.** And I am going to find out who really killed Wellington and make it a project. Even though Father told me not to.**SHIOBHAN.** Did he?**CHRISTOPHER.** Yes.**SHIOBHAN.** I see.**CHRISTOPHER.** I don't always do what I'm told.**SHIOBHAN.** Why?**CHRISTOPHER.** Because when people tell you what to do it is usually confusing and does not make sense. For example people often say "Be quiet" but they don't tell you how long to be quiet for.**SHIOBHAN.** No. Why did your father tell you not to try to find out who killed Wellington?**CHRISTOPHER.** I don't know.**SHIOBHAN.** If your father's told you not to do something maybe you shouldn't do it.**CHRISTOPHER.** Mmm.**SHIOBHAN.** Well, we're meant to be writing stories today, so why don't you write about what happened to Wellington?**CHRISTOPHER.** OK, I will.



SIDE 2

CHRISTOPHER
MRS. ALEXANDER

CHRISTOPHER. Do you know anything about Wellington getting killed?

MRS. ALEXANDER. I heard about it yesterday. Dreadful. Dreadful.

CHRISTOPHER. Do you know who killed him?

MRS. ALEXANDER. No, I don't.

CHRISTOPHER. Somebody must know because the person who killed Wellington knows that they killed Wellington. Unless they were a loony person and didn't know what they were doing. Or unless they had amnesia.

MRS. ALEXANDER. You're Christopher aren't you?

CHRISTOPHER. Yes. I live at number 36.

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, when I'm walking my dog. It's very nice of you to come and say hello. Even if it's only because you're doing detective work.

CHRISTOPHER. Thank you.

MRS. ALEXANDER. I have a grandson your age.

CHRISTOPHER. My age is 15 years and 3 months and 3 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. But that's only because they lived in sewers and stowed away on ships coming from foreign countries where there were strange diseases. But rats are very clean.

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 lemonade?

CHRISTOPHER. I only like orangeade.

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.

Continues on next page



MRS. ALEXANDER. It's a type 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. And I don't know what marzipan is so I don't know whether I'll like that.

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

CHRISTOPHER. Yes. Some sorts of cookies.

MRS. ALEXANDER. I'll get a selection.



SIDE 3

CHRISTOPHER
ED

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 trying to figure out who killed Wellington.

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.

Beat.

Everybody onstage pauses to look at Ed and Christopher.

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 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 peoples 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.



SIDE 4

JUDY

JUDY. 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 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.

We had a lot of arguments like that.

And after a while we stopped talking to each other very much because we knew it would always end up in an argument. And I felt really lonely.

SIDE 5

CHRISTOPHER

CHRISTOPHER: When you look at the sky at night you know you are looking at stars, which are hundreds and thousands of light-years away from you. And some of the stars don't exist anymore because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs. And that makes you seem very small, and if you have difficult things in your life it is nice to think that they are what is called negligible which means they are so small you don't have to take them into account when you are calculating something. I can't see any stars here.



SIDE 6

ED
JUDY
ROGER

ED. I'm talking to her whether you like it or not.

JUDY. Roger. Don't. Just ...

ROGER. I'm not going to be spoken to like that in my own home.

ED. Ill talk to you how I damn well like.

JUDY. You have no right to be here.

ED. He's my son in case you've forgotten.

JUDY. What in God's name did you think you were playing ar saying those things to him?

ED. You were the one that bloody left.

JUDY. So, you decided to just wipe me out of his life altogether?

ROGER. Now let's just all calm down here, shall we?

ED. Well, isn't that what you wanted?

JUDY. I wrote to him every week.

ED. What the fuck use is writing to him?

ROGER. Whoa. Whoa. Whoa.

ED. I cooked his meals. I cleaned his clothes. I looked after him every weekend; I looked after him when he was ill. I took him to the doctor. I worried myself sick every time he wandered off somewhere at night. I went to school every time he got into a fight. And you? What? You wrote him some fucking letters.

Christopher gets up out of the sleeping bag

JUDY. So you thought it was OK to tell him his mother was dead?

ROGER. Now is not the time.

Christopher finds his Swiss Army knife.

ED. I'm going to see him. And if you try to stop me...

Ed gets into Christopher's room. Christopher points his knife at him.

Judy comes in.

JUDY. It's OK Christopher, I won't let him do anything. You're all right.

ED. Christopher?

Ed squats down, completely exhausted Christopher still points the knife at him.

Christopher, I'm really, really sorry. About — About - About the letters. I never meant ... I promise I will never do anything like that again.

Ed spreads his fingers and tries to get Christopher to touch him.

Christopher ignores him. He still holds his knife out. He groans.

Shit. Christopher, please.



SIDE 7

LONDON POLICEMAN

CHRISTOPHER

JUDY

ROGER

LONDON POLICEMAN. I need to speak to him.

JUDY. He's been through enough today already.

LONDON POLICEMAN. I know. But I still need to speak to him. Christopher Boone. Please can you open the door.

ROGER. Come on Christopher.

JUDY. Christopher love. It's all right. Just open the door will you sweetheart?

CHRISTOPHER. Is he going to take me away?

JUDY. No Christopher he isn't.

CHRISTOPHER. Will you let him take me away?

JUDY. No. I won't.

LONDON POLICEMAN. Your father says you've run away, is that right?

CHRISTOPHER. Yes.

LONDON POLICEMAN. Is this your mother?

CHRISTOPHER. Yes.

LONDON POLICEMAN. Why did you run away?

CHRISTOPHER. Because Father killed Wellington who is a dog and so that meant that he could kill me.

LONDON POLICEMAN. So I've been told. Do you want to go back to Swindon to your father or do you want to stay here?

CHRISTOPHER. I want to stay here.

LONDON POLICEMAN. And how do you feel about that?

CHRISTOPHER. I want to stay here.

LONDON POLICEMAN. Hang on, I'm asking your mother.

JUDY. He told Christopher I was dead.

LONDON POLICEMAN. OK. Let's ... let's not get into an argument about who said what here. I just want to know whether ...

JUDY. Of course he can stay.

LONDON POLICEMAN. Well I think that probably settles it as far as I'm concerned.

CHRISTOPHER. Are you going to take me back to Swindon?

LONDON POLICEMAN. No. If your husband turns up and causes any trouble, just give us a ring. Otherwise you're going to have to sort this out amongst yourselves.

CREDITS

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A play by Simon Stephens

Based on the Novel by Mark Haddon

Director: Michelle R. Nickens

Assistant Director: Lindsey Harper

Stage Manager: Jenna Ryan

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME is presented by
arrangement with Concord Theatricals on behalf of Dramatists Play Service
www.concordtheatricals.com

THE THEATRE

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