

Hand to God

Written by Robert Askins
Directed by Duncan Moore

Performance dates: 26 – 30 March 2019
Venue: Barons Court Theatre



1. Auditions

When: Monday 14, Tuesday 15 and Wednesday 16 January 2019. Choose whichever date suits you best but bear in mind that auditions get busier later in the week.

Time: Registration 6.40pm. Auditions from 7pm-9.30pm.

Where: Deptford Lounge, 9 Giffin Street, London SE8 4RJ. Nearest stations: Deptford (3 minute walk), Deptford Bridge (8 minute walk) and New Cross (9 minute walk).

Transport connections:

Deptford station is 6 minutes from London Bridge on SouthEastern and ThamesLink lines.
Deptford Bridge station is on the DLR from Bank or Canary Wharf.
New Cross station is 5 minutes from London Bridge on the SouthEastern line (also goes from Cannon Street) and is on the Overground line from Canada Water.

Format: Auditions are free and open to all. You do not need to prepare anything for the initial audition. The audition will be in the form of improvisation and cold readings.

Recalls will be in the form of readings. If recalled, you may be supplied with a scene/scenario to work on in advance of the recalls (you will not need to learn the piece off by heart).

All three KDC spring shows will be auditioning in the same venue at the same time, to allow you the chance to audition for all three shows in the same evening, if you so wish. The audition slot for each show will last between 40 to 60 minutes.

On the night you audition, you will be asked to fill in an audition form so that we have your contact details. On the form you can let us know if there are any specific parts you'd like to audition for or which play you prefer, as well as if there are any rehearsal dates you can't do.

2. Recalls

You will be contacted by Thursday 17 January if the directors would like to invite you to recalls.

Time: 12 - 4pm, Saturday 19 January 2019

Venue: Theatre Deli - Deli Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest Tube(s): Liverpool Street (4 minute walk), Moorgate Station (5 minute walk).

3. Show Dates

The show will be performed from Tuesday 26 March to Saturday 30 March at Barons Court Theatre, 28a Comeragh Rd, Hammersmith, London W14 9HR. Each performance will start at 7.30pm and you will be called at least an hour beforehand to warm up. There will be a full run-through the Sunday before the opening night and a dress and tech rehearsal during the day on the Monday before the opening night. On the Monday you will need to be available from midday onwards. If this is impossible for you, it may not be vital, but you will need to flag this to the director when you audition (verbally) and note it on your audition form.

4. Rehearsals

First rehearsal (depending on cast availability) will be on Monday 21 January. Rehearsals will be mainly on Monday and Wednesday evenings and Sunday afternoons/evenings. You might not be needed for every single rehearsal. A rehearsal schedule will be created and circulated as soon as possible, once the cast's availability dates are all accounted for.

KDC rehearsals take place in central London. The most frequent venues used in past seasons are:

- Theatre Deli - Deli Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest Tube(s): Liverpool Street (4 minute walk), Moorgate Station (5 minute walk)
- Hoop and Grapes pub, 80 Farringdon St, London EC4A 4BL. Nearest Tube(s): Blackfriars (7 minute walk), St Paul's station (9 minute walk)

5. KDC Subs

Auditions are free and open to all. If you are cast, you will be required to pay a 'subs' fee of £70, which gives you membership of KDC for three seasons (one year). KDC Theatre is a charity. Your subs, along with tickets, help to cover some of the costs of putting on the show.

6. About the Play

All hell breaks loose in a small Texan town in this blood-dark comedy. Recently widowed Margery runs a Christian Puppet Ministry at the local church. Soon Jason, her son, discovers that his puppet's gone rogue and has taken on a shocking personality all of its own.

Declared “flat-out hilarious” by the *New York Times* and “*Sesame Street* meets *The Exorcist*” by the *New Yorker*, this lightning-paced comedy tackles the big themes of death, grief, depression, guilt and religious hypocrisy, with a little help from one foul-mouthed puppet.

In his author’s note, Robert Askins made the below points which are important for our production:

- Our play is big. When people feel, they feel all the way. When they cry, they scream. When they love, they hit.
- I love these people (the characters) and if the play is going to be any good you should love them too. They are trying very hard. The play will not be good if you make fun of them. Try to understand them. They are in pain. Just like you.
- Scare your audience. Try to turn them on. Make them laugh. Make them cry. Make them scream. Go for the jugular.

7. Cast Breakdown

Due to the content of the play, all actors need to be uninhibited. (But FYI there is no nudity.)

Accents: the play is set in Texas therefore all actors will need to perform with a Texan accent. However, accents will not be required in the auditions (bar one small part of the audition, where we’ll ask to hear your best attempt at a Southern American accent).

The children

NB: the children are played by actors that look young(ish) but are by no means the 15-17-year-olds that they are intended to be.

- Jason/Tyrone – Jason is the boy, Tyrone his puppet.
 - Jason is quiet, timid, shy and slightly afraid. His father died 6 months ago and his mother runs the Puppet Ministry.
 - Tyrone is Jason’s puppet. He’s loud-mouthed and rude, the opposite of Jason. Is he the Devil?

There are a few scenes with just the two of them on stage arguing, planning and talking together. This is a great role for an actor who wants to showcase his full range: comic and tragic, loud and quiet/timid.

Jason spends pretty much the whole play with Tyrone on his arm.

- Jessica
 - Jessica is bright, intelligent, introverted and maybe a little nerdy. She is trapped in a small town but thinks big. She stands up to Timmy’s bullying and learns how to control Tyrone. Her puppet is Jolene and, like Tyrone (Jason’s puppet), Jolene is, in many ways, the opposite of Jessica.

- Timmy
 - Timmy is a troubled teen. He is a bully. He believes he is the Alpha male. However, he is so much more. His mum is an alcoholic and he’s just trying to survive in the only way that he knows how. He believes he truly loves Margery, Jason’s mum, and will do whatever he can to prove his love for her.

The adults

- Margery – playing age 35-40

Margery is Jason's mother. Her husband died 6 months ago. She is trying to keep it all together, including her family. She cannot show the local community, her son or herself that she is hurting and struggling. Appearance is important, but this means she's a pressure cooker... which is about to explode.

- Pastor Greg – 38-48

Pastor Greg is described as a nice guy in slacks. He loves Margery. He is the minister of the local church and tries to tend his flock as best he can; however, his motives are not always altruistic. He is lonely and tries to help people so he can feel better about himself.

8. About the Director

Duncan has directed many shows for KDC and other theatre companies including *Equus*, *Romeo and Juliet*, *The Last Days of Judas Iscariot*, *Popcorn*, *Much Ado About Nothing*, *Den of Thieves*, *Othello*, *Bouncers* and *Sweeney Todd: The Demon Barber of Fleet Street*.

To meet the directors and find out more about the audition process, come to
KDC's Spring Season Launch
7pm on Thursday 10 January 2019
at The Hoop and Grapes, 80 Farringdon St, EC4A 4BL

9. Anything else?

Two of the actors (playing Jason and Jessica) spend a large part of the play with a puppet 'attached' to them. We will therefore dedicate some rehearsals solely to puppetry skills.

In addition, all actors cast who have to work with puppets will be required to spend additional time outside of rehearsals practising with their puppet. You will need to practise working with puppets just as you would if you were learning a musical instrument. The more time you spend interacting with your puppet, the better you will be come performance.