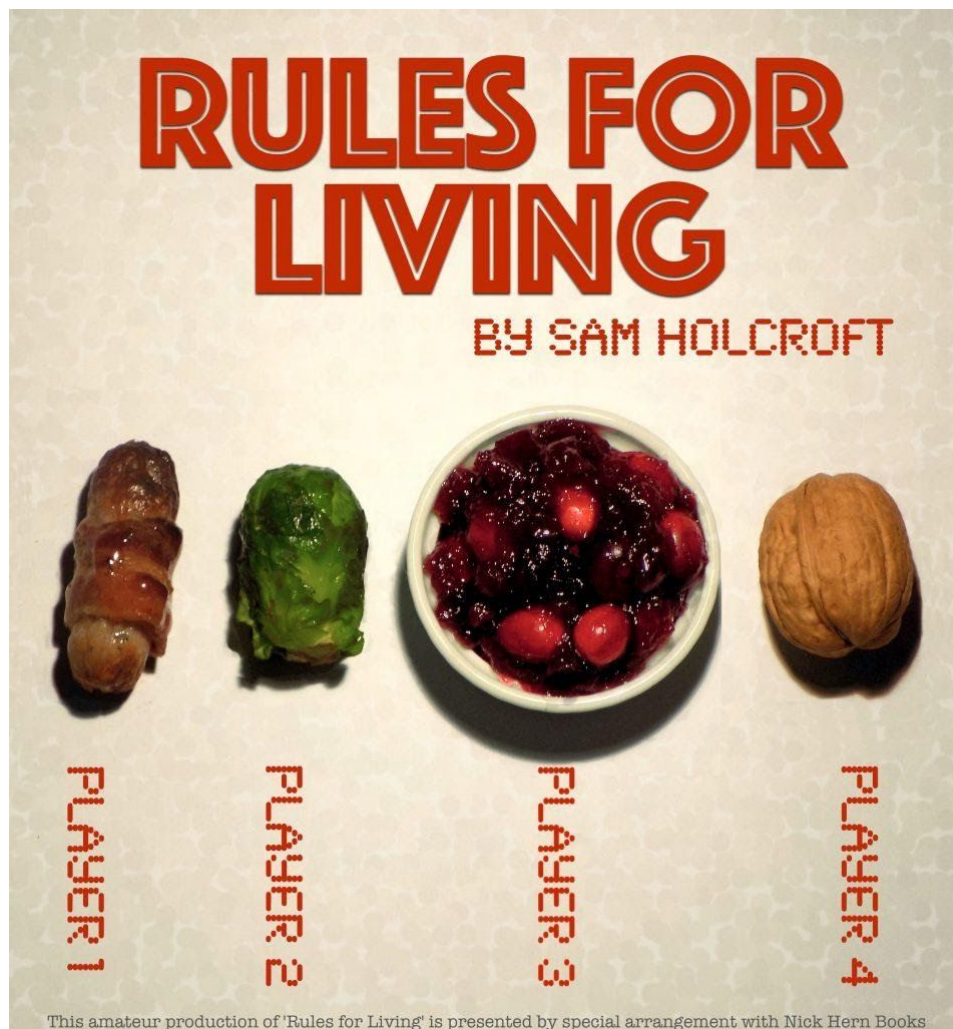


# Rules for Living

Written by Sam Holcroft  
Directed by Duncan Moore

Performance dates: 7 - 11 April 2020  
Venue: South London Theatre



## 1. Auditions

**When:** Tuesday 7, Wednesday 8, & Thursday 9 January 2020. 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-10pm.

**Where:** Theatre Deli, Broadgate Studios. 2 Finsbury Ave, London EC2M 2PF  
Nearest stations: Liverpool Street (5 minute walk) or Moorgate (5 minute walk)

**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 in groups.

All 3 KDC shows will be auditioning in the same venue at the same time, to allow you the chance to audition for two or three shows in the same evening. The audition slot for each show will last between 40 - 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 Friday 10 January if the directors would like to invite you recalls.

**Date:** Sat 11 January 2020

**Time:** Registration 1 pm. End by 5 pm

**Venue:** Clean Break Studios, 2 Patshull Road, London, NW5 2LB

**Nearest stations:** Kentish Town tube and Kentish Town West overground.

## 3. Show Dates

The show will be performed from Tuesday 7 April to Saturday 11 April at South London Theatre in West Norwood SE27 9NS (nearest station: West Norwood). 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 13 January. Rehearsals will be no more than 8 hours a week, mainly on Monday-Thursday evenings and weekend 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

It starts out simple then descends into madness...

Christmas wouldn't be Christmas without sprouts, presents, a game or two and a good old family argument. And this is what you get in Sam Holcroft's brilliantly funny comedy, *Rules for Living*.

Sibling rivalries, suppressed resentments, jealousy and secrets are just some of the things that must remain hidden as a family gets together for Christmas.

On the surface this might appear to be a traditional Christmas Day soap opera episode but it is much much more... In life, everyone creates their own rules to help them survive and in *Rules for Living* the audience are let in on what these rules are for these characters.

*How would you cope if you could only lie if you were sat down eating, or if you could only contradict someone if you were drinking?*

*Rules for Living* is a darkly comic farce with a twist where the audience knows more than the characters and where order descends into chaos.

This is a great play for actors who love real and complicated characters, as well as lots of madness and fun.

## 7. Cast Breakdown

A key thing to know is that we are at a very Marks and Spencer's/Waitrose-y Christmas family meal.

The other thing to say is that the Christmas meal is not vegetarian. Actors don't have to eat turkey, but will have to have turkey on their dinner plates.

- **Edith** – Female. Playing age: 50s-60s. Edith is Adam and Matthew's mother. She plans Christmas Day with military precision. Things have to be just right and though she is polite she has that brilliant turn of phrase where the words are complimentary but the delivery is anything but. One of her rules is she must clean to keep calm.
- **Matthew** – Male. Playing age: 30s. Boyfriend to Carrie. He is a partner in a solicitors firm. He wanted to be an actor but his father had other plans for him. He always wants to please whomever he is talking to. One of his rules is he must sit and eat to tell a lie (this role involves a fair bit of eating at every performance and at lots of rehearsals too).
- **Adam** – Male. Playing age: 40s. Husband to Sheena and father to Emma. He is a failed professional cricketer, now a lawyer, but not as successful as his younger brother. One of his rules is he must put on an accent and name call to mock.
- **Carrie** – Female. Playing age: 20s-30s. Girlfriend to Matthew. She is a wannabe actress. She is loud, fun, loves telling jokes and desperately wants to be a success in everything she does. One of her rules is she must dance around to tell a joke.

- **Sheena** – Female. Playing age: 30s-40s. Wife to Adam and mother to Emma. She is the practical member of this family. She has a drink problem. The actor playing Sheena carves the turkey. One of her rules is she must drink to contradict.
- **Francis** – Male. Playing age: 50s-60s. Father to Adam and Matthew. He is the ‘captain’ of his house. His word is law. However, he has just had a stroke and now struggles to speak and make himself understood. How does someone of previously very high status cope when he can barely speak and can barely conduct proceedings? This is a very important role in the play, even though he has fewer lines than the other parts, and is suitable for someone who has less time available to rehearse.
- **Emma** – Female. Playing age: 14. Sheena and Adam’s daughter. Emma is a small ‘cameo’ role, so it could be suitable for someone who might also like to take on a backstage role. Please let the director know if you are interested in auditioning for Emma and taking on a backstage role. If you would prefer to just play this part and not take on a backstage role, that’s also fine and please let the director know. Emma suffers from Chronic Fatigue Syndrome. She creates many rules to survive – the main one being that the best way never to fail is never to attempt something that you might not be able to do.

## 8. About the Director

Duncan has directed many shows for KDC over the past 18 years, including *A Clockwork Orange*, *Equus*, *Romeo and Juliet*, *The Last Days of Judas Iscariot*, *Popcorn*, *Much Ado About Nothing*, *Dracula*, *Othello* and *Sweeney Todd: The Demon Barber of Fleet Street*. Outside of KDC he has directed a number of shows including *Bouncers*, *Hellcab* and a number of new writing pieces both in London and Edinburgh, and he even attempted to overcome his dislike of opera by working on two one-act operas.

In the rehearsal room Duncan likes helping actors explore and discover backstories and motivations. He believes a good show stems from a good script, believable characters and actors who have a safe and fun environment in which to work.

## 9. Anything else?

This play might not be suitable for vegetarians/vegans who do not want to have a plate of meat (Christmas turkey dinner) in front of them (the food doesn’t have to be eaten).

There is also a big food fight at the end of the play so actors have to be prepared to get covered in food and drink. The theatre has limited facilities to clean up and so actors need to be understanding regarding the facilities available and also be okay with travelling home in not the cleanest of states.