

AUDITION NOTICE



READ THROUGH

Tuesday 9 June 2026, 7.45pm in the Studio

AUDITIONS

Friday 19 June 2026, 7.45pm in the Theatre
Sunday 28 June, 2pm in the Theatre

FIRST REHEARSALS

Begin Wednesday 30 September 2026 (tbc)
Rehearsals are at 7.45pm, Mondays, Wednesdays & Thursdays,
with Sunday afternoons at 2pm from 8 November 2026

PERFORMANCES

26 November – 5 December 2026 at 7.45pm
Matinée: Saturday 28 November at 2.30pm

DIRECTOR

Niall Monaghan niallmonaghan@mac.com 07850 639112

PA

Lucinda Banton lsabanton16@gmail.com 07788 241336

Scripts available from Lucinda.

Rules for Living is a sharp, fast-paced dark comedy that follows a family Christmas Day that spirals into chaos. Each character operates under a personal “rule” they must obey—revealed to the audience like a set of behavioural game instructions. As tensions rise, these rules collide in hilarious and increasingly disastrous ways.

CHARACTERS AND AUDITION PIECES

MATTHEW – male, late 20s to late 30s

Partner of Carrie. Brother of Adam. Son of Edith and Francis. Amiable, accommodating, but neurotic, he feels in his brother’s shadow and disregarded by his father. His “Rule” is that he must sit and eat to tell a lie.

Audition Pieces:

Pages 13-14 From top of page, to “They really are.”

Pages 43-45 From top of page, to “Oh so that’s why.....”

CARRIE – female, late 20s to mid-30s

Girlfriend of Matthew. A trained actress, she is nonetheless hugely self-conscious in day-to-day life. Her “Rule” is that she must stand and dance (to varying degrees of success) to tell a joke.

Audition Pieces:

Pages 13-14 From top of page, to “They really are.”

Pages 46-50 From entrance to “Oh star of wonder...”

SHEENA – female, mid-30s to mid-40s

Married to Adam. Outwardly calm and organised, she is increasingly unsure of her marriage. Mother to Emma. Her rule is that she must drink to criticise.

Audition Pieces:

Pages 43-45 From top of page, to “Oh so that’s why.....”

Pages 53-55 From start of scene, to “You never see anything through”

ADAM – male, 40s

Married, not entirely happily, to Sheena. Father to Emma. Son of Edith and Francis. Outwardly professionally successful, he is secretly envious of his brother and cowed by his previously domineering father. His rule is that he must put on various exaggerated accents to mock his family.

Audition Pieces:

Pages 53-55 From start of scene, to “You never see anything through”

Pages 60-62 From “Come on then...” to “Are you trying to support Sheena or seduce her?”

EDITH – female, 60s/70s

Married to wheelchair-bound Francis, mother of Adam and Matthew, grandmother to Emma. She is desperate for this family Christmas to be a success and struggles to cope with any deviations to the routine. Her “Rule” is that she must clean the room and self-medicate to keep calm.

Audition Pieces:

Pages 63-64 From top of page, to “Coming”

Pages 119-120 From start of scene, to “I love you too, darling.”

FRANCIS – male, 70s

Married to Edith, father to Adam and Matthew, grandfather to Emma. Post-stroke, he has no coherent lines as he is almost mute and confined to a wheelchair, a far cry from the domineering presence the others are used to. His lack of verbal ability is made up for by his facial expressions and stage presence.

Audition Piece:

Pages 101-102 (bottom of the page)

EMMA – female, scripted as 14, but we will be working with a playing age of a reasonably convincing 16 year old.

Daughter of Adam and Sheena, granddaughter of Edith and Francis. She has depression and anxiety, and the state of her mental health preoccupies the others, to varying degrees.

Audition Piece:

Pages 118-119 to end of scene

Please note that we may be asking all auditionees to read in a group piece centred around the carving of the turkey. This will be using the text on pages P101-102 (to the bottom of the page).