

Kill Local

Written by: Mat Smart
Directed by: Saskia van 't Hoff

Performance dates: 02 - 06 December 2022
Venue: Barons Court Theatre



Sheila and Abigail work for their mother's small family business. Sheila's job used to be a source of joy and exhilaration and fulfilment for her, but a chance encounter with an old classmate has her questioning everything. But when you're an assassin for hire, being distracted by an existential crisis means getting sloppy, and getting sloppy means getting killed.

Kill Local is a pitch-black comedy about blood ties, revenge, and trying to get unstuck – especially when your life is dedicated to ending others'. Think Tarantino meets Lost in Translation.

Read on for all the information!

KDC AUTUMN SEASON LAUNCH

Tuesday 02 September from 7pm

Trinity Bell pub, 18-22 Creechurch Lane, London, EC3A 5AY (please note change in venue!)

Hear the directors speak about their productions and answer your questions at the Season Launch. You can also talk to them about getting involved in other backstage ways.

1. Auditions

When: Tuesday 09 & Thursday 11 September 2025. Choose whichever one date suits you best, but bear in mind that auditions get busier later in the week. You only have to come to one evening in this first round.

Time: Welcome and registration at 6.45pm. Auditions run till ~10pm.

Where: The Cockpit Theatre, Gateforth St, London NW8 8EH

Format: Auditions are free and open to all. The first round will be in a group audition setting, involving some improvisation and exercises. All you need to do is bring a playful attitude, be willing to cooperate, and most importantly, be yourself!

You can audition for both shows on the same night, but the format for each might be different so please make sure you have read both audition notices.

Before you audition, please [fill in the online audition form](#) so that we have your contact details, as well as note down any rehearsal dates you can't do (see below for when rehearsals take place).

2. Recalls

Recalls are more script-based, with actors split into pairs or groups to work with scenes from the play. You'll be given a short amount of time to familiarise yourselves with the script, and then you'll perform to the director.

You will be contacted by Friday 12th September if the director would like to invite you to recalls. Make sure to check your spam folder so you don't miss the invitation! Please confirm by replying to the email that you will attend recalls.

You may be called at certain times during the recalls window, or for the whole of the recalls window. Please check the recalls invitation email for details, but plan to be available for the full window.

Date: Saturday 13th September 2025

Time: 2pm - 6pm

Where: The Cockpit Theatre, Gateforth St, London NW8 8EH

If this date is not possible for you, it may not be crucial but you will need to flag this to the director when you audition and note it on your audition form.

3. Show Dates

The show will be performed five times from Tuesday 02 December till Saturday 06 December 2025 at the Barons Court Theatre in London.

Each performance will start at 7.30pm and you will be called at 6.30pm every day to warm up.

There will be a full day run-through on Saturday 29 November 2025, from 10am to 5pm. Get-in/tech and dress rehearsal will take place on Monday 01 December 2025, and we ask that you be available from 12pm to attend this.

If these dates are impossible for you, it may not be crucial but you will need to flag this to the director when you audition and note it on your audition form.

4. Rehearsals

Rehearsals will take place on Monday and Wednesday evenings from 7-10pm and Saturdays between 10-6pm (usually a shorter block within this time). There may be some rehearsals on other evenings as well, pending finalisation of the rehearsal schedule. There are no rehearsals on Fridays or Sundays.

A rehearsal schedule will be created and circulated as soon as possible, once the cast's availability dates are all accounted for. We will also plan cast and crew socials where we can bring the whole team together for a drink and a chat - and also with the other shows of the season.

5. KDC Subs

Auditions are free and open to all. If you are cast, you will be required to pay a 'subs' fee of £30, which gives you membership of KDC for three seasons (one year). Additionally, you will pay a participation fee of £15-45, depending on your income (self-assessed) for being a part of this show.

KDC Theatre is a charity. Your subs, along with ticket sales, help to cover some of the costs of putting on the show.

6. About the Play

Kill Local is a dark comedic play with lots of technical challenges: visible gun shots, on-stage burials, stunts, and stage effects. It gives actors an opportunity not only to play interesting and unusual characters, but also to work with effects and do stunts.

The play is set in a single location during a single day. There will be handguns, gunshots to the head (yes, multiple!), on stage burials (also multiple!), hacking off of a limb, people tied to pipes and chairs, and someone peeing themselves. And arguments about which fast food chain is better.

The characters are all fun, three-dimensional women - with the exception of the "bad guy", a man who is nothing more than a plot device (or is he? Hint: he is not). Every character gets to

both do stunts and dig deep in the emotional toolbox, and together set up the twists and turns in this pitch-black action comedy.

7. Cast Breakdown (spoilers for the show below)

All ages mentioned are playing ages. Ages are flexible to an extent as all characters are related to at least one other, which needs to fit.

Genders for this show's characters are not flexible but ethnicities are.

Any stunt requirements are mentioned below, please read these carefully to assess if you're willing to learn these things. No experience necessary!

In order of appearance:

- **Todd:** Late twenties to early thirties, male, businessman working in the swanky City district, has done some iffy things to get and stay successful.

Todd spends the first act tied to a pipe in the ceiling, he wets himself with fear, and then gets killed and buried. The actor playing Todd will spend some time underneath a raised stage or tarp at the start of Act 2, so he should not be claustrophobic.

- **Sheila:** Mid to late-thirties, female, assassin for hire. She was raised as an assassin and always enjoyed it, but a recent encounter with an old classmate has left her unsure of her life choices. By necessity, she's been quite closed off and tough, but now she's starting to wonder if that means she's missed out on life.

Sheila fires a gun at close range at someone's head, buries a body, hacks off a limb, and spends some time tied to a chair.

- **Abi:** Late-twenties to early-thirties, Sheila's younger sister. She was also raised into the assassin family business but she handles the work bookings and negotiations instead of being in the field like Sheila. She's empathetic and close to Sheila, but she's not a push-over.

Abi gets shot in the head in Act 2 and dies.

- **Gloria:** In her fifties or sixties, Sheila and Abi's mother. She raised her daughters to be assassins, and is a very pragmatic and tough woman. She loves her daughters, but uses tough love more than tenderness.

Gloria spends some time tied to a chair, bites off two of Ami's fingers, and gets killed in Act 2.

- **Ami:** Late-teens to very early-twenties (she's still in school). Ami is Todd's little sister. She's a typical school kid: not easily impressed, a little sarcastic, and entirely

disillusioned by the world. She is also extremely vengeful and clever enough to figure out where Sheila was holding her brother.

Ami gets two of her fingers bitten off, and kills several people in Act 2.

8. About the Director

Saskia has directed 4 full-length plays for KDC Theatre before and has been showrunner and director for the Full Stack show for the past 5 years. She has also directed 4 full-length plays with her own theatre company, 27th Letter Theatre, and has directed 25+ shorts for Director's Cut Theatre Company.

Saskia is a very collaborative director, building the characters and backstories together with the actors. She has a vision for the show and the technical challenges will determine a lot of what can be done and how, but she wants the actors to be involved in the building of the show as much as possible. Her approach is very open, establishing a safe space for everyone to experiment and make bold choices. She likes the weird and wacky and "other", and is always looking for ways to surprise and delight the audience.

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