

## **EXCITING PERFORMANCE OPPORTUNITY – RICHARD III**

In Spring 2019, Headlong and HOME Manchester will present a production of Richard III, directed by John Haidar.

We are looking to cast four children to perform alongside a professional cast in the production.

There are **two** roles, as follows:

**Prince Edward (male, 12 years old)**

**Richard, Duke of York (male, 9-10 years old)**

We will cast **two** boys for **each** character, who will perform on alternating days.

**Primary Dates:** Rehearsals, Mon 29<sup>th</sup> + Tue 30<sup>th</sup> April 2019  
Performances, on Tue 30<sup>th</sup> April – Saturday 4<sup>th</sup> May

Headlong will provide a licenced chaperone for the children during all rehearsals and performances.

### **Auditions:**

Auditions will be held on **Friday 29<sup>th</sup> March, 10.00am – 1.00pm** at HOME Manchester, 2 Tony Wilson Place, M15 4FN. The audition will be 20 minutes long and the child will be asked to read from Scene III.I.

Please return a complete application form to Tilly at Headlong ([tilly@headlong.co.uk](mailto:tilly@headlong.co.uk)) if you are interested in auditioning. The closing date for applications is Tuesday 26<sup>th</sup> March at 10.00am.

Please note, parents must be present during the initial audition.

There will be a payment of £20 per show towards expenses incurred resulting from being part of the Production.

### **Role Breakdown**

#### **PRINCE EDWARD**

**Playing Age: 12**

**Hair that is not dramatically cut or coloured**

Within the play, Prince Edward is the eldest son of King Edward IV and Queen Elizabeth. He is nephew to Richard, Duke of Gloucester (later Richard III) and George, Duke of Clarence.

Alongside his younger brother, Richard, Duke of York, Prince Edward has been raised within the Yorkist faction and has grown up amidst the bloody civil conflict of the Wars of the Roses. He is especially close to his mother, Elizabeth, and his grandmother, the Duchess of York. His father, Edward, has been seriously ill ever since he became King and this illness is well-known at court. Even so, it is a shock when the young Prince Edward, at only 12 years old, is thrust into the public spotlight to take the Crown after the deaths of both his father and his uncle, Clarence, in quick succession. (In fact, his uncle, Richard, has ordered Clarence's murder and there's no love lost when he hears of King Edward's death, since he has been plotting to usurp the throne.)

Prince Edward is brought to London to be crowned and is installed with his brother at the Tower of London on the instruction of his uncle, Richard, and his close ally, the Duke of Buckingham. Whilst

there, Richard orders the two Princes to be declared illegitimate. Later, he orders their murder. In one of the play's climactic scenes, the ghosts of the Princes return to haunt Richard, terrifying him ahead of the Battle of Bosworth where he is ultimately defeated.

The actor playing Prince Edward appears at three (and possibly four, TBC) moments in the play. N.B. One, and possibly two, of these moments don't currently appear in the latest working draft of the script, since they are silent appearances within scenes. He has a few lines spoken in verse, mainly dialogue with Richard and/or Buckingham. He questions why there are not more members of his household in attendance to welcome him to London and is suspicious of being invited to stay at the Tower. In his final scene, he curses Richard's treachery. Therefore, he should demonstrate a maturity in spite of his years to be able to hold his own with the adult actors on stage and to demonstrate a level of affection and protectiveness towards his younger brother. His performance should not be too 'big' - instead reacting with subtlety and directness. The character is a member of the English royal family and becomes heir apparent to the throne, so he is relatively demanding and wrestles the focus of the scene. This should be confident but not spoilt, with a voice that is audible but not shrill. Some of his time on stage is spent in silence and so a committed level of focus is essential.

As a general rule, the actor needs to be well-behaved and a good listener, who is able to concentrate and respond to instructions - including learning blocking and cues - quickly and easily.

\*\*\*\*\*

## **YORK**

**Playing Age: 9 or 10**

**Hair that is not dramatically cut or coloured**

Within the play, Richard, Duke of York, is the youngest son of King Edward IV and Queen Elizabeth. He is nephew to Richard, Duke of Gloucester (later Richard III) and George, Duke of Clarence.

Alongside his older brother, Prince Edward, York has been raised within the Yorkist faction and has grown up amidst the bloody civil conflict of the Wars of the Roses. He is especially close to his mother, Elizabeth, and his grandmother, the Duchess of York. His father, Edward, has been seriously ill ever since he became King and this illness is well-known at court. Even so, it is a shock when his older brother, the young Prince Edward, at only 12 years old, is thrust into the public spotlight to take the Crown after the deaths of both their father and their uncle, Clarence, in quick succession. (In fact, their uncle, Richard, has ordered Clarence's murder and there's no love lost when he hears of King Edward's death, since he has been plotting to usurp the throne.) York must learn to treat his brother as a King for the first time, debasing himself before him as a subject rather than a brother. In spite of this, he can't resist the opportunity to spar with his uncle, Richard - for instance, exploiting his new-found status as Duke of York over Richard and demanding he give him his sword. This should be playful, with a level of confidence that Richard interprets as naive arrogance. The younger Richard underestimates who he's jesting with.

York is installed with his brother at the Tower of London on the instruction of his uncle and his close ally, the Duke of Buckingham. Whilst there, Richard orders the two Princes to be declared illegitimate. Later, he orders their murder. In one of the play's climactic scenes, the ghosts of the Princes return to haunt Richard, terrifying him ahead of the Battle of Bosworth where he is ultimately defeated.

The actor playing York appears at three (and possibly four, TBC) moments in the play. N.B. One, and possibly two, of these moments don't currently appear in the latest working draft of the script, since they are silent appearances within scenes. He has a few lines spoken in verse, mainly dialogue with Richard and/or Buckingham. He spars playfully with Richard, to the latter's irritation (and, later, repressed rage). In his final scene, he curses Richard's treachery. Therefore, he should demonstrate a maturity in spite of his years to be able to hold his own with the adult actors on stage and to demonstrate a level of chemistry and familiarity with his older brother and his uncle. His performance should not be too 'big' - instead reacting with subtlety and directness. The character is a member of the English royal family, so he is relatively demanding and wrestles the focus of the scene. This should be confident but not spoilt, with a voice that is audible but not shrill. Some of his time on stage is spent in silence and so a committed level of focus is essential.

As a general rule, the actor needs to be well-behaved and a good listener, who is able to concentrate and respond to instructions - including learning blocking and cues - quickly and easily.