

THE SOUTH DEVON PLAYERS THEATRE & FILM COMPANY

Audition information pack – William Shakespeare's Henry V



www.southdevonplayers.com





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Company Contact Details

SECURITY NOTICE:

Please be aware that any correspondence received from a contact address/ name other than those below (or that is not on headed paper and signed by hand, by a company director as registered with Companies House), should be disregarded and treated as unauthorised impersonation.

Email:

Please send all messages to the company owner, Miss Laura Jury on: southdevonplayers@gmail.com (emails checked twice daily). All messages for other persons in the company, will be acknowledged, and then forwarded to them directly.

Phone:

Call Laura Jury directly, on: 07855 090589 (If no reply please make sure to leave a text message or answerphone message).
If calling from outside the UK, the country code is +44.

Post:

Non-urgent postal mail to our rehearsal venue: c/o Chestnut Community Centre, 1- 3 Poplar Close, Brixham, Devon TQ5 0SA (mail to this address is collected weekly usually at rehearsals. If you need to send something urgently or with more security, please email or phone us directly for a home postal address)

Website and main social media newsfeeds:

Website: www.southdevonplayers.com

Facebook: www.facebook.com/sdevonplayers

Twitter: www.twitter.com/sdevonplayers

Contracts, and agreements in all matters, must be filled out and returned in person or via email (southdevonplayers@gmail.com) to a company director as registered on Companies House, who are the only persons authorised to countersign a contract and make agreements/ reports on a contractual, employment, copyright, financial, legal or employment basis for the company. No other person may recruit/hire/fire, make agreements or sign contracts on behalf of the South Devon Players.

*The South Devon Players Theatre & Film Company, is the trading name of The South Devon Players Limited;
Registered at Companies House as a company limited by guarantee: Company number [11569166](#)*

Welcome to the South Devon Players Theatre & Film Company

“The power of the final scene was such that the audience sat transfixed in silence, barely able to comprehend the beauty of what they’d just witnessed ”

Rick Stone – Audience member, 2019.

The South Devon Players Theatre & Film Company, offers a new approach to theatre-making. Involving people of all levels of experience, from beginners to seasoned professionals, the Players create full scale dramatic productions primarily focussing on historical events and classical texts, which have attracted national awards and international nominations, as well as glowing audience feedback both online and in person, for the productions performed at a variety of venues centering on, but not limited to, the region of South Devon, in the United Kingdom.

The South Devon Players Theatre & Film Company, offers a truly unique experience; taking a pride in creating excellent productions working to the strength of the venues, with painstaking research and attention to detail in perfecting costumes, props and performance, the shows often have a strong interactive element, making the audience feel part of the action.

Based in the beautiful setting of South Devon, showcasing the diverse and considerable talents of local people, our creative use of performance space allows us to create breathtaking, world-class theatre, with our own unique style, while not compromising the production itself. We bring together talented performers, writers, technicians and costume makers, from the Southwest, with enthusiastic, loyal audiences and together, we create magic.

We invite you to be part of the magic. Read on to find out more.



What We Do



At the The South Devon Players Theatre & Film Company, we make theatre from some of the world's most powerful history, legends and classical texts; stories that help us see the world in new and unexpected ways, while revisiting both much loved classical texts and known historical events, coupled with also exploring commonly overlooked historical events which are invaluable insights into pivotal events which made our community, and world, as it is now.

With a rehearsal base at Chestnut Community Centre, on the edge of our hometown of Brixham, on the southwest coast of England, we seek to tour our shows out to a variety of exciting performance spaces, mostly to local theatres, but also to museum spaces, churches, and even open-air venues, facilitating accessible, approachable opportunities for people to experience theatre.

Our team members are welcomed regardless of initial experience, sexuality, religion or national origin. What we look for is the desire to create powerful new theatre productions in line with our fundamental values of excellence in performance, alongside personal empowerment; mutual respect between team members and the public; learning and improving new skills; and collaboration with other organisations.

Over the course of a typical year, we produce two to four productions, as well as also collaborating with other theatre & film production companies to help our team members find further work in the area, in the creative industries. We also take our community responsibilities very seriously and support external community events, amateur groups, historical and cultural events with our skills, wherever feasible through time and our team members availability. As we are able to build funds and the organisation, the number of productions and collaborations will be able to increase.

We also seek to build an educational, training arm to facilitate accessible training to local people, of a wide range of diverse backgrounds, enabling them to develop strong performance skills to seek employment in the creative industries, and alongside that, develop excellence in transferable skills in communication, self-presentation, self-confidence, teamwork, literacy, and technical skills.

Our productions have won national and regional awards including the all-England Epic Award 2017, the Torbay Together: Creativity In The Community Award 2014, with national and international film festival nominations for our film and video projects, including the Los Angeles Cinefest, Miami Epic Trailer Film Festival, UK Screen One International Film Festival. We are also nominated for an international theatre award in New York.

We are passionate and determined to create high-quality theatre featuring local and regional performers, proving that local people can put on world-class performance.

“Consistently high-quality shows and films created by a powerhouse of up and coming local talent ”

Gerard Christiaans - 5 star Google page rating

“It was educational, and entertaining in equal measure ” Simon Parks – 5 Star Google page rating



Our Audiences & Marketing Reach

Awards:

Our productions have won international, national and regional awards including the Theatre Partner Award at the Long Island Theatre Awards New York in 2019, the BrixAward for community contribution in 2019, the All-England Epic Award in 2017, the Torbay Together: Creativity In The Community Award in 2014, with national and international film festival nominations for our film and video projects, including the Los Angeles Cinefest, Miami Epic Trailer Film Festival, and the UK Screen One International Film Festival.

Audience Figures for The South Devon Players Theatre & Film Company are growing:

- Between June 2018 and Oct 2019, our physical audiences increased by 490%.
- Online followers on social media increased to over 22,000 from 44 countries.
- Audiences grew with both many new attendees, and a high retention of returning audiences from previous shows.
- Audiences are also building abroad with those who cannot attend our shows in person, viewing our stage productions online. These include private individuals, and schools, primarily in the Americas, Middle East, and Asia.

Marketing Reach:

- Online newsletters and social media posts reach over 23,000 people internationally, directly, and many more with shared posts and forwarded messages.
- Printed theatre programmes for each show reach all audiences, around 63% of audience members purchase one. They are often shared when people make group bookings.
- Online sales have increased year on year although box office sales “in person” remain popular.

Audience Profile:

- We have a local physical audience based on regional demographics.
- The average local age is 44, with a higher number of retired people
- An average of 91% of residents are UK born, however in the summer we see an increased footfall from people on holiday due to being a high-tourist area.
- We have a large international following, who follow our shows online using such tools as YouTube or social media feeds. Our current social media following is over 22,080, before counting an organic reach.

Location & physical footfall:

While our rehearsal venue is a small community centre out-of-town, we ensure that our performances take place at central locations in towns and cities, close to public transport as well as parking.

Show / project advertising in physical locations is centred on, though not in any way limited to, the town centres & city-centre locations where the shows are taking place. Current shows typically tour South Devon, and then go on to Bristol. We are hoping to expand further as funding and venues permit.

Our work during Covid-19 & looking to the future

During the Covid-19 pandemic, we have continued to work, moving our productions online, using digital broadcast software and Zoom to create exciting new forms of theatre and performance, to ticketed “online” streamed events and projects.

As a result during the pandemic, working from our home studios, we have created, and continue to create, a high number of our own online productions on a profit share basis (equal shares of ticket sales), as well as additional fully funded pieces that our team were commissioned to create, continuing to create paid work for actors and crew, even during the most challenging time that the theatre industry could face.

This is also allowing us to look ahead to the future, and explore technologies, where, increasing potential accessibility as for those who cannot visit venues in person, and audience numbers by reaching people on a global basis, we are looking towards being able to provide (paid) streaming access to our future shows when we can return to theatre stages.

When we are able to return safely to the stage, we have 18 months of exciting stage shows planned, and many more under consideration.

We will be looking to expand on our production teams, crew and actors, in the South Devon area when this pandemic is abating.

"I've just watched the production, and really enjoyed it, well done! I didn't realise virtual theatre would be so fantastic.

"- S

"What an ingeniously devised and wonderfully performed piece. It really made our Halloween. Looking forward to the next one. "- I.K"

Where it all began: Brief history & Background of the South Devon Players

We were founded during the winter of 2005-2006, by four local actors. Struggling to find opportunities beyond those offered by annual amateur musicals, we decided to start our own.

We started with very little; one of us, who owned a car, was recruited to transport as much as the rest of us could “clear out” at home to a car-boot sale. This gave us starting funds of £80. In the meantime, we also found a small rehearsal space at the local Royal British Legion social club. Researching local history and discovering the court records of a 17th Century scandal in the nearby town of Totnes, provided material for our first script. And thus we began our journey.

Over the years we have encountered many challenges. Despite good reviews for our work, we found it very difficult, as a new organisation, for many years, to find good venues, and were heavily limited by public perceptions of what the quality of a show in a church hall would be like, thus finding ourselves usually performing to audiences of around 10 or 12 people, and unable to attract the programme managers of actual theatres so that they could see our work.

The first big change came in 2013, when we first performed our production of Les Miserables; The Memoirs of Jean Valjean; a script we wrote ourselves, based on Victor Hugo's novel. During our tour to local church halls, a producer from London came to see our show. Within 24 hours, he had emailed us, telling us how impressed he was with the show and how more people should see it. He paid for us to take the show to the Palace Theatre in Paignton. We reprised the show, to excellent full-house audiences, who now willingly came, now that they could see us in a theatre instead of a church hall.

The glass ceiling of finding venues was broken. We were slowly able to move away from church halls, and into theatres. More and better venues began to accept us, although some continued to avoid us until more recently, due to our small beginnings, and we continued to slowly grow.

While we have never been able to successfully obtain grant funding to expand as we would have liked, we have survived and managed to grow with scrimping and saving from having stands of plants & bric-a-brac at table top sales, sponsored activities, etc, and learning how to recycle and repurpose clothing and items obtained from charity shops and on websites such as Freecycle.

We have worked on films, creating our own Arthurian feature film centring on the “dark knight” Mordred, which is now in post-production, and have now completed our production of William Shakespeare's Macbeth, to unfailingly strong reviews, some likening the quality of our productions to those at the Globe Theatre.

We have won national awards such as the All- England Epic Award winner in 2017, a national award which celebrates innovation in grassroots arts, as well as local awards like Torbay Together's Creativity In The Community award.

We have worked with a number of other local organisations, providing actors, historical recreations, photographers, voiceovers, and anything that we could help with, towards a shared goal of increasing participation and opportunity in the local arts.

The ultimate aim is to continue to grow into a successful self - sustaining regional theatre company which is not only providing work for local creatives, but also provides a significant contribution to the creative community of our home region. We welcome anyone who would like to join us on this journey.

What to expect when working with us

We are committed to following best practice guidelines; you are able to read our inhouse policies, as well as union (Equity/ BECTU) guidance which we follow and regularly review, on our website, in the Policies section.

Our senior staff members regularly familiarise themselves with the latest guidance in best practice. Ultimately, we are a safe, supported space where we expect all of our team to feel safe mentally & physically, and when we are working with outside companies, venues, productions, etc, for them to have the very best collaborative experience possible.

Our cast and crew (everyone working with the company, on a regular or one-off basis), are required to have the ability (and desire!) to work seamlessly in a professional, calm, and supportive team, where everyone is respected regardless of their previous production experience, age, gender identity, sexual orientation, racial background, religion, political beliefs, or disability.

There is very little day to day hierarchy in the team; we work under the belief that whether you are making the tea, directing, rigging the lights, playing the lead role, or in one crowd scene at the back, you are equally critical to the show's success and quality, and equally important. Equally, the actions of each person in the team, reflect upon the company as a whole.

When we work in a space, whether that is in our rented rehearsal hall, or touring to a performance venue, or on a promotional event, we take care that the venue, and venue staff, the space and all items in the space are treated with the same respect as we afford our own team and belongings.

We do operate a series of contracts (samples of our in-house contracts are available on our website), for actors, crew, and when touring to venues, agreeing all pertinent details of the project. We are very open about financial (payment/ "in kind"/ expenses) details for our cast and crew, as detailed on our website in the auditions and crewing sections, and downloadable audition packs.

As a condition of involvement, all actors, crew and other staff are required to fill out and return a contract per project, as well as being encouraged to retain a copy for their own records (as well as supplying to any agent, trade union or other body relevant). Those not returning a completed contract within two weeks of a role or work offer, for any reason, will be deemed to be no longer interested, and the role may be automatically re-advertised.

Communication is critical in our team. For each project, we have a Facebook-based locked "project group" where work, resources, information, research, questions can all be put on one central place. We require that cast and crew remain familiar at all times with the contents of these groups, and that nobody involved in a production is barred or made to feel "pushed out". Company directors/owners must also have unrestricted access for oversight.

“Every single one of us working on this project is entitled to work in a safe space: a space free of fear, a space free of bullying and harassment of any kind. We will work together honouring our differences and celebrating the gifts we each bring to the table. We will treat one another with politeness and respect at all times and, if we are subjected to or witness bullying and harassment, we will speak out knowing that our voices will be heard and we will be taken seriously. Together we can create a Safe Space.”

(above) Taken from Equity's "Safe Spaces" policy, which we follow.

People working with us are expected to keep regular notes on their scripts/ work/ roles, work to deadlines/ required expectations of work quality, be fully aware of safety and other production laws, be actively involved in the work, and be pleasant, and respectful of others at all times.

In cases where things have gone wrong, and someone feels bullied, attacked, abused, or that there has been impropriety they are asked to contact the company owners as a matter of urgency, with any evidence available, for investigation, advice, signposting, and if necessary, action to be taken. If unable to deal "in-house" with the issue for any reason, the company owners reserve the right to seek union advice/intervention, (and to contact law enforcement authorities if someone is in danger) to resolve the problem and protect the wellbeing of the team.

While we do not cast or crew from resumes or Cvs, we are likely to request a copy of yours, as in applying for production grants (to improve wages to cast and crew) , external funders may request a CV from each person involved as a condition of funding, to understand more about the people involved.

We expect excellent timekeeping (arriving on time for rehearsals and performances, attendance being at least 75% of the agreed total for your role), excellent adherence to the norms of positive social behaviour, clear communication between cast and crew, excellent reliability, and the care & return of any props/costumes/equipment loaned to you.

The show synopsis & background

This play is working with Shakespeare's original text. Due to the text being extremely long, some cuts have been made to the script, in order to bring it to a running time more suitable for modern audiences. It will be working with a minimal set, where the focus is upon the actors and the storyline. While the live shows will be in a medieval setting, we may, for the ease of working from home, create a post-apocalyptic styling for the digital performances.

The plot is as follows.

The political situation in England is tense: King Henry IV has died, and his son, the young King Henry V, has just assumed the throne. Several bitter civil wars have left the people of England restless and dissatisfied. Furthermore, in order to gain the respect of the English people and the court, Henry must live down his wild adolescent past, when he used to consort with thieves and drunkards at the Boar's Head Tavern on the seedy side of London.

Henry lays claim to certain parts of France, based on his distant roots in the French royal family and on a very technical interpretation of ancient land laws. When the young prince, or Dauphin, of France sends Henry an insulting message in response to these claims, Henry decides to invade France. Supported by the English noblemen and clergy, Henry gathers his troops for war.

Henry's decision to invade France trickles down to affect the common people he rules. In the Boar's Head Tavern in Eastcheap, some of the king's former friends—whom he rejected when he rose to the throne—prepare to leave their homes and families. Bardolph, Pistol, and Nim are common lowlifes and part-time criminals, on the opposite end of the social spectrum from their royal former companion. As they prepare for the war, they remark on the death of Falstaff, an elderly knight who was once King Henry's closest friend.

Just before his fleet sets sail, King Henry learns of a conspiracy against his life. The three traitors working for the French beg for mercy, but Henry denies their request. He orders that the trio, which includes a former friend named Scrope, be executed. The English sail for France, where they fight their way across the country. Against incredible odds, they continue to win after conquering the town of Harfleur, where Henry gives an impassioned speech to motivate his soldiers to victory. Among the officers in King Henry's army are men from all parts of Britain, such as Fluellen, a Welsh captain. As the English advance, Nim and Bardolph are caught looting and are hanged at King Henry's command.

The climax of the war comes at the famous Battle of Agincourt, at which the English are outnumbered by the French five to one. The night before the battle, King Henry disguises himself as a common soldier and talks to many of the soldiers in his camp, learning who they are and what they think of the great battle in which they have been swept up. When he is by himself, he laments his ever-present responsibilities as king. In the morning, he prays to God and gives a powerful, inspiring speech to his soldiers. Miraculously, the English win the battle, and the proud French must surrender at last. Some time later, peace negotiations are finally worked out: Henry will marry Catherine, the daughter of the French king. Henry's son will be the king of France, and the marriage will unite the two kingdoms.

The show rehearsal, technical schedules and performance dates. (And how our tours work)

Covid notes for physical shows

At the moment, due to Covid, there is considerable uncertainty as to the dates. At the time of writing (January 2021), it is commonly previewed that adults within the UK will receive their vaccinations by September 2021.

Until the pandemic eases, it is too unsafe (and depending on lockdown regulations, illegal) to meet for our usual rehearsals in person. Until we have been able to rehearse fully together in person, we will be unable to tour our shows in person.

While we are not legally able to require that everyone in the cast is vaccinated at the time of our return to physical rehearsals, it needs to be at a time when the vast majority of adults have had the vaccination offered to them. Additional safety/ hygiene measures are likely to still be in place, and we will need these to be followed by everyone in our team.

While we have “placeholder” performance dates in August and September, pencilled with our key venues in Brixham, Torquay, Bristol and Plymouth, these potentially may get extended later by discussion with the team and venues. It is also important that we can welcome a full capacity of audiences, as our actors and crew are reliant on ticket sales for their profit-shares from the ticket sales. (unless funding for full wages is obtained)

We are also booking into Bristol Shakespeare Festival in July, however this performance is highly likely to be a digital performance.

During the pandemic, we are working digitally:

During Covid, we have been continuing to meet, rehearse and create full-scale streamed theatre shows from home, using Zoom as a rehearsal and performance platform, and streaming the performances through Open Broadcast System, via a ticketed link (ticket sales allow for our actors and crew to each earn an equal share of whatever is made. Actors working on Henry V, will be asked to do the same; to rehearse and work together online. It is likely that there will be an initial performance online in July 2021.

For this reason we currently require that all actors have the ability to access and use Zoom competently including the ability to change digital backdrops, use a greenscreen & turn the camera on or off. After the digital performance, we will hold the show until such time as we can re-convene physically to rehearse for a viable “in-person” tour.

Rehearsal dates & locations

We rehearse as a company on Sunday afternoons (12.30pm – 4.30/5pm) and Wednesday evenings (6.30pm – 9.30pm). Our rehearsal base, in normal times, is Chestnut Community Centre, 1-3 Poplar Close, Brixham, Devon TQ5 0SA.

During the pandemic, the times remain the same but of course we all work from home over Zoom.

Rehearsals (online) for Henry V, will run primarily on the Sundays, commencing March 7th 2021 with a full cast readthrough. When we come to physical shows, we are likely to also use the Wednesdays.

A detailed schedule will be drawn up after casting, based on availabilities provided by cast. We do require that cast are available for, and arrive/l log-in on time, for at least 75% of agreed rehearsals.

Digital performance date

We will be looking for a performance date for our digital show, in line with Bristol Shakespeare Festival, looking at the middle of July, on a Saturday or Sunday.

Physical touring dates

At the moment dates for the physical tour are not known, due to the uncertainty around Covid. The description herein, therefore, is of how one of our standard tours works. Dates for touring performances will be communicated as soon as they are known, and will be subject to confirming full venue, cast & crew availability at the time.

We begin most of our tours in our hometown at Brixham Theatre, a medium size Victorian theatre in Brixham town centre. This involves an on-stage rehearsal on the Wednesday evening and the Thursday evening (daytimes being used for the crew to set up the stage).

We then perform on the Friday night, and then as a Saturday matinee and a Saturday evening. We pack down and leave by the close of the Sunday.

Our subsequent performances (commonly in Plymouth, Torquay and Bristol), are one-day affairs on either a Friday or Saturday, where we arrive by midday, setup in the afternoon, perform in the evening and packdown and depart the same night. Because that is quite a hefty day, we only do one of these per week.

For events outside Torbay, we often share cars or hire a minibus; any cast using public transport usually travel together for safety and to be certain of getting to the the right place especially if a town or city is unfamiliar. It should be noted that post-covid these may change or expand with week-runs being looked into in other parts of the UK, if funding for these can be secured.

Casting information

It should be noted that our casting attempts to be as flexible as possible. While we mark ideal age ranges, we are happy to see auditions from outside that age range. Age is a general guide. In cases where characters are in a family group in the show, the age differences will be cast to reflect, as closely as possible, that range.

As a company based in Torbay, South Devon, we prioritise casting from the South Devon region. This is because actors will be expected to attend rehearsals in Brixham once or twice a week (depending on rehearsal schedule), and also because we are a company primarily formed to create professional work for actors and creatives in South Devon. We have been known to cast further afield, including internationally, but our priority is the people of the South Devon area.

Diverse casting

We welcome auditions from people of all backgrounds, ethnicities, and demographics; and those auditions will be weighted equally. All castings are in line with Equity's Manifesto for Casting. Nobody need provide information that they do not wish to.

Gender blind casting

We are big advocates for gender blind casting; especially in projects like Shakespeare and adaptations of classical literature where the character list may be very "male heavy".

While this does not mean that all roles are cast gender blind, and we may feel that some roles need to be very specifically male or female presenting, we like as many roles as possible to be open to both male and female presenting actors. Roles therefore will state whether they are male, female, or genderblind. Character breakdowns will usually refer to the character by their pronouns given in the original text, with the understanding that these can be altered.

Child actors

It should be noted that we tend not to have many child actors in our shows, unless specifically required for a role. Any child in a show, and their parents/ chaperone, must abide by the company policies, and the law, with regard to child actors and their care. This show does not require child actors.

Doubling

In many shows with large character lists, actors who play characters who only appear for part of the story, may also be asked to take up one or more additional roles in other parts of the play. In most of our shows, this is the majority of a cast.

Accessibility

If you have specific access requirements to attend the audition/ castings (or rehearsals and performances, should you be selected), or any questions about same, please contact us to confidentially discuss either before or after auditions.

southdevonplayers@gmail.com / 07855 090589.

To audition (via self-tape due to Covid)

Please read through the list of characters below, and decide which characters you would like to audition for (you are encouraged to audition for more than one). Please email us on southdevonplayers@gmail.com for character sides and an audition form. You may request sides for up to four characters.

You will be asked to record a self-tape of a page or thereabouts of the script, where you perform as the character you are applying for. Any lines by other characters can either be spoken by someone off-camera, or if you do not have someone to read with, just react to an imaginary person off camera as if they were saying doing those things.

The deadline to return self-tapes is Feb 28th 2021.

- Self-tapes should be sent as an “unlisted” Youtube link, to our company email at southdevonplayers@gmail.com, with your attached audition form. Please title the email “Henry V Audition Tape” so that we can find it easily.
- We have decided not to accept we-transfer any more, as sometimes Google email filters the notifications out, and therefore the email may get missed.
- Videos will then be reviewed, and we aim to have everyone contacted by Wednesday March 3rd 2021.
- If you have not heard, please email us on southdevonplayers@gmail.com.

It should be noted that we cast very much on the raw talent we seen in front of us, and that we set very little store by name-dropping, resumes and showreels, unless there is a demonstration of a specialist skill required for a role. This allows people at all stages of their career to be seen and treated equally. It is very common for us to cast a complete range of people from complete beginners, through to experienced professionals with decades of experience, to work side by side. New actors to our company are very welcome.

Because this is highly likely to become a physical tour requiring physical rehearsals in Brixham, and performances at venues in Devon and Bristol, we do require that you are based in the Devon area.

We specifically look for

- pleasant teamwork and friendliness
- a skilled performance in the audition (good characterisation, energy, projection etc. It doesn't have to second guess the director)
- ability to demonstrate any specialist skills required for the role (or willingness to train with us).
- Good preparation for your audition.
- treating the casting as a professional workspace. (adhering to the norms of acceptable calm social behaviour in a workspace)

We usually do not operate a system of call-backs, unless in specific circumstances. With the digital auditions, if we have any additional questions, you will be contacted for a quick Zoom chat at mutual convenience.

We aim to let everyone know the results of their audition, within 48 hours of the audition day. Occasionally this may be delayed while we make, and await response from role offers, so the final castings may not be publicly announced for a few days. If we have not received a response to a role offer within 48 hours of the offer being made, we will need to assume that the role is not of interest, and return to our shortlist to offer the role to someone else. This turn-around ensures that everyone's efforts are confirmed as soon as possible.

We do not expect you to have learned the audition sides for the casting day, but we do strongly suggest familiarising with them ahead of time so that you are also able to look up and away from it at times.

Payments etc

Payments for being involved in our shows can take one of two forms. We always offer an equal profit-share, as the basic guaranteed format. This is an equal share of the profits from ticket sales (less performance venue hire but no other deductions, as rehearsal space, costumes/props/equipment, insurances etc are covered by our market book stall/ ebay shop).

Nobody connected to the production (or to the company as a whole) earns more or less than any other person under this model, because everyone is equally important to the show.

In these cases, full screenshots of the ticket sales reports are made available to the cast and crew as well, because we believe in being completely open.

We do however always aim to exceed this. Project funding via grants or sponsorship for each project is sought, inclusive of a union-rate wage as minimum, and should it be secured, everyone is automatically upgraded to that wage.

At the current time (June 2020 – January 2021), profit share and fully waged projects are equally around 50% each of our project output.

Occasionally we may receive a private donation or tip to the company for the actors and crew, and if it does not equate to enough for full wages, it is included in the profit share alongside the ticket sales, so that it is shared equally among the cast and crew.

We also make character photos, and final performance video clips available for actors and crew to use in their personal portfolios. We do ask that the photographer is credited for photos and that the company is credited with any video clips. Copies of show posters and any press articles featuring the name of any of the cast or crew are also made available to those cast and crew members.

Profit-share payments are made via bank transfer to the cast and crew within 7 days of the final payments from ticket sales coming through to the company bank account.

Character list

(Note that for this snow, no nudity; or semi-nudity- or intimate scenes - are required for any character).

The vast majority of roles will be played by actors “doubling” up. The only role not expected to involve doubling, is Henry V himself.

We are aiming for a cast of 13-14. While we keep the original pronouns in the breakdown, for simplicity, please note that the roles which are marked as “ either gender “ can be cast as any gender identity.

For the French characters, we are not so worried about accent, but where the French characters speak French, we will be looking for correct pronunciation. Where English characters speak French lines, the pronunciation does not need to be good.

Most characters will need to appear as competent soldiers. For the “live” performances, this choreography/ weapon handling will be part of the show rehearsals. On our digital shows, much less is seen.

Role Doubling

Previewed role doubling will be as follows:

Actor 1: Chorus, Duke of York, Sir Thomas Erpingham, Jamy, French Soldier, French Court Attendant

Actor 2: King Henry V

Actor 3: Humphrey of Gloucester, Sir Thomas Grey

Actor 4: John of Bedford, Williams, Duke of Britain, Duke of Berri

Actor 5: Thomas of Clarence, Dauphin

Actor 6: Duke of Exeter, Rambures

Actor 7: Earl of Westmorland, Fluellen,

Actor 8: Earl of Warwick, Bates, Bardolph, Constable of France

Actor 9: Archbishop of Canterbury, Richard of Cambridge, Macmorris, King Charles of France, Duke of Bourbon, Grandpré

Actor 10: Earl of Salisbury, Bishop of Ely, Lord Scroop, Gower

Actor 11: Pistol, Ambassador of France, English Herald, Duke of Orleance

Actor 12: Williams, Nym, Duke of Brugundy, Governor of Harfleur, Montjoy

Actor 13: Boy, French Messenger

Women (to be combined with females playing some of the roles above):

Actor 1: Alice, Hostess

Actor 2: Katherine

Individual characters

King Henry the Fifth (male)

He is a young man who when he was heir to the throne pretended to be dissolute so that he would impress his subjects by becoming a good man the moment he took power. A brilliant orator, who is capable of strong fearless leadership. This role is not doubled with any other roles.

Humphrey, Duke of Gloucester (any gender)

Humphrey, Duke of Gloucester is King Henry's brother. Nobleman and soldier

John, Duke of Bedford (any gender)

John, Duke of Bedford is King Henry's brother. Nobleman and soldier

Thomas, Duke of Clarence (any gender)

Thomas, Duke of Clarence is King Henry's brother

Duke of Exeter (any gender)

The Duke of Exeter is King Henry's uncle and one of his chief supporters and closest advisors, as well as a trusted messenger.

Duke of York (any gender)

The Duke of York is the King's cousin, killed at Agincourt

Earl of Salisbury (any gender)

The Earl of Salisbury is one of King Henry's noblemen, in charge of one section of the English army.

Earl of Westmorland (any gender)

The Earl of Westmorland is one of King Henry's noblemen, who helps to incite him to war against France. He despises traitors.

Earl of Warwick (any gender)

The Earl of Warwick is the King's cousin, whom Henry involves in his prank on Fluellen and Williams.

Archbishop of Canterbury (male)

The Archbishop of Canterbury incites King Henry to war against France, mostly to get the Church out of having to lose most of its revenue.

Bishop of Ely (male)

The Bishop of Ely is worried that the Church will lose most of its revenue, and works with the Archbishop of Canterbury to avoid this by convincing Henry to go to war against France.

Richard, Earl of Cambridge (any gender)

Richard, Earl of Cambridge is a traitor against King Henry, hired by the French to murder the King with the help of Grey and Scroop.

Lord Scrope (any gender)

Henry, Lord Scroop of Masham is a traitor against King Henry, hired by the French to murder the King with the help of Cambridge and Grey.

Sir Thomas Grey (any gender)

Sir Thomas Grey is a traitor against King Henry, hired by the French to murder the King with the help of Cambridge and Scroop. He insists that he is glad to have been found out.

Sir Thomas Erpingham (any gender)

Sir Thomas Erpingham is an old, white-haired soldier in the English army, well-respected by the men. He summons the King's war council, and lends Henry his cloak.

Gower (any gender)

Captain Gower is an officer in the English army who is friendly with Fluellen, if somewhat overwhelmed by the Welshman's know-it-all-ness.

Fluellen (any gender)

Captain Fluellen is a Welsh officer in the English army who is obsessed with military history and deeply proud of his nationality. This character has a strong Welsh accent.

Macmorris (any gender)

Captain Macmorris is an Irish officer in the English army, in charge of digging the mines at the walls of Harfleur. This character has an Irish accent.

Jamy (any gender)

Captain Jamy is a Scottish officer in the English army who enjoys listening to a good dispute over the proper way to fight a war. This character has a Scottish accent.

Bates (any gender)

John Bates is a soldier in the English army who rather wishes he wasn't in France.

Court (any gender)

Alexander Court is a soldier in the English army, a friend to John Bates and Michael Williams.

Williams (any gender)

Michael Williams is a soldier in the English army, a friend of Alexander of Court and John Bates.

Pistol (male)

formerly one of Falstaff's companions and now a soldier in Henry's army, with the rank of Ancient (Ensign).

Nym (any gender)

Nym is a corporal in the army, and one of Falstaff's former companions.

Bardolph (any gender)

Bardolph is one of Falstaff's old companions and now a soldier. A thief and a coward who gets into trouble for looting.

Boy (any gender)

Boy is in the service of Pistol, Nim, and Bardolph, and was once Falstaff's page

English Herald (any gender)

English Herald joins Montjoy to make an agreed-upon list of the dead after the battle, and reports these back to the King.

Charles the Sixth (male)

Charles VI is the King of France, whose claim to the throne King Henry does not recognize.

The Dauphin (male)

The Dauphin is the son of King Charles of France, and heir to the throne (Dauphin).

Duke of Burgundy (any gender)

The Duke of Burgundy is a neutral party in the war, as loyal to England as to France, and therefore serves as negotiator between the two parties after the Battle of Agincourt.

Duke of Orleans (any gender)

Duke of Orleans (Orléans) is a French nobleman and war leader who thinks better of the Dauphin than most.

Duke of Bourbon (any gender)

The Duke of Bourbon is a French nobleman and war leader.

Duke of Britain (any gender)

The Duke of Britain is a French nobleman sent by King Charles to raise an army and prepare France for defense against King Henry.

Duke of Berri (any gender)

The Duke of Berri [mute role] is a French nobleman sent by King Charles to raise an army and prepare France for defense against King Henry.

Constable of France (any gender)

The Constable of France (Charles Delabret) is a high-ranking French nobleman, one of the more cautious of the French war leaders.

Rambures (any gender)

Lord Rambures is a French nobleman and soldier with absolutely no doubt of victory over the English.

Grandpré (any gender)

Lord Grandpré is a French nobleman and soldier who leads the first line of Frenchmen at Agincourt and therefore has a lot of leisure to study the English before the battle begins.

Governor of Harfleur (any gender)

Governor of Harfleur holds the city for the King of France, and holds off King Henry's siege for as long as he can.

Montjoy (any gender)

Montjoy is the Herald of the French King, Charles's official mouthpiece; his word can be considered that of the King himself.

Ambassador of France (any gender)

The Ambassador of France bears the Dauphin's insulting present and message to King Henry. He has sense enough to be slightly scared of delivering it, and makes it very clear that he is only the messenger.

Katherine (female)

Katherine is the daughter of Charles VI of France. This character speaks both English and French in the play.

Alice (female)

Alice is Catherine's waiting-woman. This character speaks both English and French in the play.

Hostess (female)

Tavern/brothel owner. Despite having become engaged to Nim, she has recently married Pistol.

French Soldier (any gender)

French Soldier (Monsieur le Fer) is captured by Pistol on the battlefield.

French Court Attendant (any gender)

The French Court Attendant announces the arrival of the Duke of Exeter to the French King.

French Messenger (any gender)

The French Messenger comes to tell the French leaders that the English have prepared for battle.

The South Devon Players Theatre & Film Company Artistic Policy

The South Devon Players Theatre & Film Company team members are in a continual process of studying, researching and improving the work. We believe that it is only by maintaining continuous professional development, that we can maintain excellent quality of our shows.

Based in the historic Devon fishing port of Brixham, on the Southwest coast of England, we have always felt and explored the value of historical and classical narratives as directly affecting our understanding of the current world.

Brixham is one of the three towns of the area of Torbay, which is ranked among the top 20% of most deprived areas in England, and the most deprived area in the Southwest region.

The South Devon Players Theatre & Film Company, since the organisation's founding in 2005, have sought to create opportunities for artistic engagement in the Torbay area, as well as allowing a number of local creatives to embark upon, develop and expand professional paid opportunities in the arts, thereby increasing local skills and aspirations.

While classical and historical dramas, or the works of Shakespeare may, at first glance, seem far removed from the modern world and modern relevance, in reality, we strongly believe that many of the issues examined within the stories, both as explorations of the human condition, and as bringing to life events and culture which have shaped the society and world in which we now live, from language, through to buildings, culture, societal conventions, politics and economy.

As such, we consider these stories timeless, and with the historical settings of “another time”; as providing engaging drama separate from the “day to day” world outside, in line with “escapism”; a popular reason for arts engagement, in our audience surveys.

All of our audience research and feedback has also showed that audiences especially in our home area, feel most confident visiting theatre events where they have a reasonable idea of “what to expect” in terms of narrative content.

Working with historical events, classical literature and Shakespeare, provides that familiarity to engage the audiences, thus serving to reach as wide an audience as possible.

We also ensure that we keep our ticket prices as low as possible, to allow as many people as possible to access our work.

While working with these traditional stories, we also explore new ways of telling these stories, which often include, but are not limited to, creative & adventurous new ways of using the space; theming the audience spaces with décor and actors, use of immersive sound effects/ digital projection or video effects, audience interaction; as relevant to the show itself.

We strongly believe that consumption of artistic content should be able to be both participatory, and a full experience, as opposed to an act of passive consumption, should the audience member wish, and our project designs facilitate exploration of this.

In fostering innovation and pushing the boundaries of creative theatre development, The South Devon Players Theatre & Film Company is committed to :

Develop and present high- quality touring and local professional theatre work from actors and other creatives based in the Devon area, centring on the genres of heavily researched historical events, classical stories re-imagined for the stage, and unabridged Shakespeare.

Develop work of international significance with the potential to tour widely in the UK, and stream work to viewers beyond our borders, using internet/ digital technology

Prioritise the development and presentation of work made by creatives based in the South Devon area, regardless of gender identity, racial heritage, religion, sexuality, disability, in line with our Equal Opportunities Policy.

Work with other established companies and artists who are keen to experiment and develop new approaches to their work; in so doing creating wider opportunities for our team members.

Actively seek to develop new, surprising and engaging performances between artists from different disciplines to engage and delight audiences, both new and existing.

Explore opportunities for artists to experiment with digital and new technology in theatre performances

Create projects that develop new and exciting opportunities for audiences of diverse backgrounds, to experience and/or help create groundbreaking theatre projects, regardless of socio-economic background, gender identity, race, disability; in line with our Equal Opportunities policy.

Continually seek to improve internal experiences for those working with us on short or long term projects, and to improve the artistic output and engagement with wide audiences and participants of all demographics, by listening to and studying feedback, critiques, and input; as well as actively seeking out learning / training for our team in an ongoing process.

Continually work to increase the audience and participant reach of our projects by using a wide range of advertising and points of contact including (but not limited to) our own website and social media profiles on major platforms, reaching out on forums, social media chat groups, events websites, opportunities websites, local press, posters and flyers in local businesses and community spaces, inclusive of outlets with specialist interests for the specific projects.

Promote the highest standards of professionalism, and excellence in our produced work, while recognising that there is always space to develop and improve.

Promote a safe and pleasant working environment for all our team members.

Encourage dialogue and engagement with new and future audiences.

Employ our skills as theatre makers to support ongoing and existing work of under-represented groups.

Use professional actors, technicians and creatives to create our shows, including mentoring people who wish to embark on a professional career in the arts, as equal members of the team, wherever possible, promoting fair treatment and recognition in a fair wage to those persons.

Advance education for the public benefit by the encouragement of the arts, including, without limitation, the arts of drama, mime, dance, singing and music.

Work with all levels of experience, disabilities, ethnicity or racial origin, gender identification.

Selection of shows

Shows are selected by a number of criteria, in discussion with the senior production team, to fit a range of criteria. These primarily include:

- Theme (content and setting to fit with the genres and style of show that our company is known for.)
- Marketability (it is important for our shows to be easily marketable to a wide range of audiences of different ages and demographics; in line with our researched audience preferences, eg “knowing what to expect”, “escapism”, “a safe option for spending on tickets” “education” & “suitable for family & friendship groups of different ages”, coupled with an adventurous approach allowing for engaging new audiences.
- Creative expression (A show allowing for creative staging, performance and production, leading to an engaging, memorable, and exciting experience for both audience and participants.)
- Increasing engagement (Looking at shows, which we feel from our research, will build participation, as well as engaging both regular theatre-goers, and attract new audiences)
- Accuracy and research. (We expect our historical and classical dramas to be well researched , including historical/ cultural/ scientific research as required. Shakespeare and shows based on classical literature must be produced with an in-depth knowledge of the text and surrounding circumstances to it's setting.)
- Castability and crewability (allowing for actors and crew to be able to participate regardless of gender identity, race, previous experience, religion, disability, etc; without being excluded from the project. We take into account local population demographics, as well as actively reaching out to groups of people who less commonly feel able to participate in theatre due to age, race, socio-economic background, disability.)
- Sensitive content (While many of our shows have strong or dark themes, violence/ action scenes, and mentions of racism, strong language & sex, we tend to keep the strong language and graphic sexual scenes to a strict minimum, with the aim of our shows being suitable for teens and adults; an equivalent to a PG to 12 rating. We do not perform shows where the primary theme or subject of the show is sexual. Detailed guidance as to specific show content is given on our website and show posters. In shows where one or more characters express discriminatory or outdated opinions /actions, these must be depicted as a negative character trait, and clearly challenged within the story. We will not select or create a story which glorifies or promotes discrimination.)

- Impartiality (While our shows will often depict characters of specific religious, political or social-economic affiliations, or explore wider themes involving these aspects, our company remains a safe space for people of all religions, political affiliations, and backgrounds, and does not promote, as an organisation, any specific bias. Our programming is therefore impartial. Shows which are for the specific purpose of promoting a bias, will not be selected.)

