

THE KING'S SPEECH

by David Seidler

Director: David Villiers

Production dates: 6th-13th May 2023 (matinees on 7th and 13th May, no show on 8th May)

Auditions: Sunday 5th February – 7pm & Tuesday 7th February 7pm

Rehearsals: TBC (Likely Sundays, Mondays & Thursdays) Commencing 26th March

The story of how King George VI overcame his fear of public speaking through the help of Australian speech therapist Lionel Logue was first researched by David Seidler in the 1970s. He had originally conceived the piece as a stage play, and contacted Valentine Logue, Lionel's son, and was able to gather information about the story. Valentine Logue asked Seidler to contact the Queen Mother and ask her for approval of the story being publicized. The response he received was that she did not want the story told until after she died. The Queen Mother died in 2002, and it wasn't until 2005 that Seidler began working on the story again as a film. The film version of *The King's Speech* was a critical success and won several Oscars including Best Original Screenplay for Seidler. The success of the film encouraged producers to bring the story to the stage as originally intended.

This promises to be an extremely popular production, and as a part of the Fringe should be exciting and draw both potential cast and audiences. Strong performances are required in all roles, no matter how small. This will be a slick and fast paced production with minimal set changes, lots of sound and recording elements. Additional voices may be required for "radio broadcasts"...

BLT actively encourages auditionees from ethnic minority communities and any of the below parts could be played by any race.

Character	Description	Playing age
Bertie	Duke of York. The troubled and tortured future King. Has always stood in his brother's shadow, and struggled with place. His stammer has to be realistic and convincing and never OTT or forced. The relationship with Lionel is key to making the play work. This star role requires a skilled and sensitive performance to ensure Bertie is real and not a caricature. This role requires commanding presence and an ability to hold the stage as he is almost always on stage. English accent required.	35-55
Lionel Logue	The unorthodox speech therapist who helps Bertie find his voice at a vital time. A strong actor is required to bring out all facets of the man, skilled and caring therapist, struggling and wannabe actor, loving	40-60

For more information and audition pieces, please contact director on davidvilliers@hotmail.com – TITLE EMAIL "The King's Speech Auditions" so it doesn't get lost!

	husband and father. He struggles with being away from Australia almost as much as Myrtle but knows he has a calling and his new patient is a turning point in his life. Natural performance required from a skilled actor, able to commend the stage and pair well with the actor playing Bertie. Subtle Australian accent required (thicker when speaking to Myrtle).	
Elizabeth	Duchess of York. Slightly brusque and prickly, but clearly loves her husband. Finds Logue's methods strange, which of course they are, but sees the positive changes and empowerment in Bertie. Strong actress required to convey all facets of this wonderful role. English accent required.	35-55
Myrtle Logue	Lionel's loving wife. More of a vital role than seen in the film. Myrtle misses home and would dearly love to return to Australia, but fully supports her husband on his journey and realises the importance of him supporting his new "patient". A great conscience for him. Australian accent required.	35-55
Cosmo Lang	Archbishop of Canterbury. Weasly presence, apparently focused on the Church and the good of the country, but ensuring his own ends are met along the way. Most frequently appears with Churchill and Baldwin "behind the scenes". English accent required.	55-75
Winston Churchill	Exactly what it says on the tin. Articulate, dry witted and commanding presence. This is the soon to be Prime Minister.	55-75
David	Prince of Wales. Supporting role. Good looking and as Bertie's older brother, next in line for the throne. A bit of a man child, prone to mocking Bertie's stammer and fighting with his father over his love for Wallis. Driven by love of a woman rather than a country. English accent required.	40-55
King George V	The domineering King. A supporting role, but definitely a strong presence. Gruff and ruling manner, must convince that he is the King of England! English accent required.	55-75
Stanley Baldwin	Prime Minister. Supporting role. A somewhat weak and ineffectual man. Almost a Greek chorus with Churchill and Lang, commenting on the action and manipulating the course of events behind the scenes. English accent required.	40-55
Wallis Simpson	Whilst a very small role, Simpson's presence is felt and she is a major point of the play. It is after all David's	40-55

For more information and audition pieces, please contact director on davidvilliers@hotmail.com – TITLE EMAIL "The King's Speech Auditions" so it doesn't get lost!

	love for her that causes his abdication, driving the need for Bertie to step up as King. Looking for a glamorous lady, who will be dressed in beautiful outfits, whenever she is seen. American accent required.	
--	--	--

For more information and audition pieces, please contact director on davidvilliers@hotmail.com – TITLE EMAIL “The King’s Speech Auditions” so it doesn’t get lost!