

made in Dagenham

THE MUSICAL



CHOREOGRAPHER
EMILY GARNER

MUSICAL DIRECTOR
ANDREW TAYLOR

DIRECTOR
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23-27 APRIL 2024

Information & Audition Pack

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Dates for your diary:

Wednesday 8th November	AUDITIONS	7.00pm - 10.00pm	Romsey Mill
Friday 10th November	AUDITIONS	7.00pm - 10.00pm	Romsey Mill
Saturday 11th November	AUDITIONS	10.00am - 5.00pm	Mill Road Community Centre
Friday 17th November	RECALLS	7.00pm - 10.00pm	Romsey Mill
Wednesday 17 January 2024	Read through and introductions	7.00pm - 10.00pm	TBA - Central Cambridge
Friday 19th January	Rehearsals start	7.00pm - 10.00pm	TBA - Central Cambridge
Sunday Rehearsals	28/1, 11/2, 3/3, 24/3, 7/4	1:30pm - 6:30pm	TBA - Central Cambridge
Sunday 21st April	Sitzprobe & Tech Rehearsal	TBC	TBC/ ADC Theatre
Monday 22nd April	Dress Rehearsal	TBC	ADC Theatre
Tuesday 23 April - Saturday 27 April	Shows, INC. Sat Matinee	TBC	ADC Theatre

Rehearsals

Rehearsals predominantly take place on Wednesday and Friday evenings, with some Sundays. We will try to keep children's rehearsals to Fridays and Sundays.

**** N.B. Principal roles may be required for extra rehearsals on alternative days – this will be agreed with cast and creative team throughout the process.**

Please note this is the Adult audition pack.

We will be looking to cast 4 children (dual casting), Sharon - playing age 8, height max 120cm; Graham - playing age 10, height max 140cm. These are likely to take place Wednesday 29th November. Further information on the children's auditions and roles will be released in due course.

A word from the Director

I am thrilled to be working on *Made in Dagenham* with the Pied Pipers, a show as relevant today as it was at its inception. Based on a true story, the show opened in the West End in 2014, securing 2 Oliver award nominations. *Made in Dagenham* follows the Ford strikes of 1968 which triggered the passing of the Equal Pay Act of 1970.

I am looking for a diverse cast and with many named characters spanning a wide age range for both male and female presenting performers of all ethnicities, there really is something for everyone. My vision for the show is to highlight the disparity between the genders throughout the show using gender stereotypes and levels to portray hierarchy. I am looking to stay true to the script which does contain frequent swearing and also contains subjects some may find distressing, for example cancer. It also allows for some wonderful moments and character development such as the relationship between Eddie and Rita. If anyone has any concerns about any elements of the script, I encourage them to speak to me.

The journey will be an uplifting one of hope and unity for cast and audiences alike and I can't wait to get started.

Megan

Synopsis

Essex 1968. Like millions of other working-class women, each morning Rita O'Grady is just trying to get her husband (Eddie) out of bed, get the kids (Sharon & Graham) off to school and get to work at the factory on time ('BUSY WOMAN'). Graham has a scholarship to the local private school and has been getting caned. Eddie doesn't see this as a problem, and he has also forgotten it's their 10th wedding anniversary. It is another day at the factory in the sewing room and on the car assembly line ('MADE IN DAGENHAM'). The girls banter and intimidate the apprentice, Barry, when he calls. He retaliates by insulting them about their 'unskilled work'. Connie and Monty confirm that the men voted to regrade the women to Unskilled B Grade wages. The girls are furious and sing about the improvements they need ('THIS IS WHAT WE WANT').

In the office, Bill and Sid ridicule Monty that his women are delaying signing up to the deal. Hopkins puts pressure on them to get a resolution, and they decide to offer arbitration' to pacify the women and fudge the issue till it goes away. Back in the machine room, Monty reassures the women that he and Connie will represent them at a meeting at head office. Needing another attendee, Clare tries to convince them she is up to the job ('WOSSNAME') but instead demonstrates how incompetent she would be in speaking up. The women suggest Rita, who somewhat reluctantly accepts, swayed by the promise of a day off and a meal at the Berni Inn.

In London, Harold Wilson is in a flap about the trade deficit and the frequency of strike action in the country. His aides offer advice ('THERES ALWAYS A PROBLEM') and decide that Barbara Castle should be made Secretary of State for Taking on the Unions.

At the Ford Social Club, the workers let their hair down ("PAY DAY") and the men and women continue their argument about skilled work. Beryl shouts down the sexist comedian and Rita leaves when Eddie makes it clear he has no idea it is their anniversary. Outside, Eddie gives his version of an apology ('I'M SORRY I LOVE YOU') backed up by some of the men, and he makes up with Rita. At Hopkins' house it is clear his wife, Lisa, is unhappy with the boredom of her housewife role and that their son has been caned at school. He dismisses her and goes to work. At the school, Rita is unsuccessful in standing up to the teacher who is caning Graham. She bumps into Lisa who convinces her to sign her petition against corporal punishment.

Back at Parliament, Barbara bulldozes Harold into agreeing to ban striking. Rita discovers Connie had a fling with Monty years ago. Connie is deflated about her lack of power at the factory throughout her career ('SAME OLD STORY') and her passion about women's rights convinces Rita that their fight is a bigger one, about equal pay. At the arbitration meeting, Rita is initially intimidated and promises to keep quiet, but ultimately argues the women's case and, against Monty's wishes, rejects the grievance procedure and walks out with Connie.

At the factory, Rita rallies the women to vote for a strike ('EVERYBODY OUT'). All the characters get drawn into the event in various ways: Ford management get in a flap and call Tooley to come across from America; Barbara and Harold argue; Eddie is trying to pick up the domestic tasks; the press interview the women (and Sandra gets interest for her good looks); the women travel to the Liverpool factory and get their girls there to join the cause. The strike gets into full flow.

ACT 2

Tooley arrives with an entourage and demands action ('THIS IS AMERICA'). He intimidates the management and calls for the factory men to be laid off, so the lack of income in the Grady household will force Rita back to work. Lisa visits Rita with her petition, confesses who her husband is, and offers to help the women's cause. The women get their measly strike pay and Sandra is shocked by how little it is. The production line is halted, and the men blame the women's strike.

All start to feel the pressure and argue amongst themselves ('STORM CLOUDS').

Tooley pressures Monty into identifying Sandra as a weak point and hatches a plan to entice her off strike with a modelling contract at the Cortina launch. Rita & Eddie's marriage comes under increasing financial and emotional pressure, and Lisa loses patience with her husband. Connie is hospitalised with breast cancer and convinces Rita to present her speech at the forthcoming TUC conference.

In agreeing to this, Rita has to renege on her promise to attend Graham's concert, causing Eddie to lose all patience with her. At the Cortina launch ('CORTINA') arguments between Rita and Ford management disrupt events and Sandra is convinced to pull out of the floor show and rejoin the strike. Barbara confesses she is torn between supporting equal pay, and the government, and suggests she and Rita meet the other women at Westminster.

Returning home, Rita finds a note from Eddie explaining he has left with the children ('THE LETTER'). She is heartbroken but Lisa calls in, rallies her round and offers her a smart dress to wear at the TUC. Arriving at Parliament, the women reconcile with Sandra. Barbara tries to convince them to go back to work ('IDEAL WORLD') but the women refuse.

At the hospital, Rita discovers Connie has died. Monty hands over Connie's speech and confesses he loved her and feels he has let her and all the women down. Rita has to be the one to take the cause forward. In the park, Eddie's colleagues rib him for no longer wearing the trousers in the house. Rita arrives to collect the children, but she and Eddie argue about where her commitment lies and he leaves with the children. Fearing her marriage might be over, she is torn between her family and the strike ('WE NEARLY HAD IT ALL').

Everyone travels to the TUC Conference ('VIVA EASTBOURNE'). First Monty, and then Lisa (who is now working for The Spectator) try to reassure Rita about the speech but Tooley intimidates her when they are alone together, and he tears it up. The women rally round and Rita has no choice but to speak from the heart. After a nervous start, she gives a passionate speech that results in the vote for equal pay being carried ('STAND UP'). Eddie is awestruck by what she has achieved, and they rekindle their relationship.

Character List

Rita O'Grady

A working-class mum in her 30's. Married to Eddie for 10 years. Mother to 10-year-old Graham and 8-year-old Sharon. She's a machinist at Dagenham Ford Factory. Likeable with a good sense of humour. Initially content to stay in the sidelines, she has no intention of taking on a leadership role, is intimidated by authority and lacks belief in her ability to perform such a role. Though uneducated, she speaks from the heart and goes on a journey of self-discovery where she finds an inner passion, confidence and resolve that drives her to fight for a cause she believes in.

Eddie O'Grady

Rita's husband is in his 30's. An unskilled factory worker at Ford. An ordinary, likeable, working--class man. Happy-go-lucky and a bit of a joker. Loves Rita, but is 'one of the lads' and would expect his 'tea on the table'. However, he is a decent guy and tries his best to be supportive when the strike starts by helping, in his incompetent way, around the house. Under stress, he turns against Rita and walks out with the kids, before a final change of heart when he stands by her side.

Barbara Castle

Able to capture something of the quality of this real-life politician. West Yorkshire accent (brought up in Pontefract and Bradford). Age late 50's. Self-assured, feisty, strong. Likeable, but does not mince her words or flinch at holding her own against the men. Torn between her fierce commitment to the working classes (and women's rights) and balancing the country's books at the time of the strikes.

Harold Wilson - Prime Minister

Able to capture something of the quality of this well--known politician. West Yorkshire accent (born Huddersfield). Is played as something of a comic buffoon in the show. Age early 50's. He is as chauvinistic as the time would suggest and slightly clueless. He is struggling to find a solution to the country's many problems at the time.

Connie Riley

Has dedicated her life to the Labour Party and representing the rights of the factory women but is tired and disillusioned about what she's been able to achieve in the face of male opposition. Unmarried mid 50's. Strong-principled, she has the quiet passion to convince Rita to lead the strike. During the show she is diagnosed with breast cancer and dies.

Monty

UVB conveyor (National Union of Vehicle Builders). Working-class factory worker and union steward who represents the girls at Dagenham. Good-hearted and quietly unassuming in his 50's. He wants to support the girls as he believes in their cause, but isn't very assertive with the management and doesn't want to swim against the tide. Had a fling with Connie in the past and secretly still holds a torch for her. Broken-hearted when she dies and feels he's let everyone down.

Beryl

Funny, foul-mouthed, factory worker aged between 30 and 50. Leads the machinists' factory floor 'banter' and would be the first to come out with a dirty joke. Bally, bolshie and inappropriate, she has a massive heart and is very well-loved with her self-deprecating humour (when she's not pissing everyone off).

Sandra Beaumont

Mid 20's. She confidently 'plays the field' but would like to bag a man who could keep her in nice things. When strapped for cash in the strike she takes some modelling work dancing at the Cortina launch, but the girls convince her to rejoin their side.

Clare	Low in ambition, she is saving up to get a flat and marry Ken. Not the smartest tool in the box, she enjoys a giggle at the rude jokes bandied about. Is well meaning but totally inarticulate (comically, can never find the right words).
Cass	This role is written for a black actor but we're casting with an open mind. Ambitious and the most sensible and down to earth of the girls. Is frustrated in her work and yearns to be an airline pilot.
Mr Tooley	Ford Executive from Texas, USA. Good singer with a strong presence. American accent. Confident, powerful, arrogant, insulting. Speaks over everyone in a bullish way but can also be subtly sinister. Doesn't get the British sensitivity and expects everyone to and jump to his orders and the American way.
Jeremy Hopkins	Ford Dagenham's managing director. Ex-public school, university educated and well-spoken. A conformer who wants an easy life and a wife who will support him in his corporate career.
Lisa Hopkins	Cambridge graduate; well-spoken. Intelligent, compassionate and unhappy in her marriage where she is caught in the role of dinner party hosting wife. Longs for a career and intellectual stimulation, she is passionate about women's rights, starts a petition to stop caning in her son's school and befriends Rita.
Sid	Factory worker and union steward. One of the factory workers on the shop floor who represents the 'fitters' and spouts half-hearted Marxist banter. But his priority is larking about and sharing laughs about farting and football. He is a 'double act' with Bill. Age 30 - 50.
Bill	Factory worker and union steward. One of the factory workers on the shop floor who represents the 'engineers' but, like Sid, is more likely to be larking about and sharing sexist jokes. A 'double act' with Sid. Age 30 -50
Cortina Man	Front man for the Cortina launch. He should be a very, VERY cheesy, charming and insincere promotions singer. The definitive 'car salesman'. Thinks he is a real catch, fancies himself as a ladies man.
Ron Macer	Working-class middle management. Sings as part of male ensemble. Unhappily married, he prefers to be at work than to go home.
Gregory Hubble	Ford Dagenham's personnel director. Working-class middle management. Sees himself as a bit of a comedian and is more likely to be cracking an inane joke in meetings rather than dealing with business.

Audition Process

Your audition should last no more than 20 minutes. This will take the form of a solo singing/acting audition and a group dance audition. All audition material should be prepared/learnt in advance. You may use sheet music and scripts during the audition.

Acting

Accents - The show is set in Dagenham. Most characters speak with an Essex accent - don't think TOWIE, the show is more of an Essex/London hybrid. There are excerpts of the show on YouTube if you are unsure and would like guidance. There are additional accents required for certain characters (Yorkshire, American etc.) please use the character synopsis to determine any that may be relevant.

For the initial audition we would like you to prepare a segment of script based on the character you are most interested in. If you are auditioning for the ensemble or there is not a specific script section for your character you may choose what script you would like use. Please note, we may ask you to complete the script more than once and you may be asked to try it in a different accent to help us formulate our casting choices. The script can be found here: https://drive.google.com/drive/folders/1yQXIfARfWxKwEINYi8fjSqGd-_96NwvJ?usp=share_link

Singing

For the initial audition, we would like you to sing a **song of your own choice**, no longer than 2-3 minutes, of a style similar to that of the show, but **not one of the songs from *Made in Dagenham***.

You should bring the sheet music of the piano accompaniment: no backing tracks or unaccompanied songs, please.

You may also be asked to sing scales or other vocal exercises so that we can check your range and voice quality.

Dance

Please learn one of the pieces which can be found via the following link: https://drive.google.com/drive/folders/1nOlfx9cZTpg1kqDRKieR7YWzDJz4MRcx?usp=share_link