

**made in** THE MUSICAL  
**Dagenham**



A PRESENTATION TO **BROS TC**  
for  
HAMPTON HILL THEATRE  
OCTOBER 2017

from  
WESLEY HENDERSON ROE  
ARTEMIS REED  
&  
SUSI PINK

## 1: OUTLINE

**Made In Dagenham** tells the true story of the 187 upholstery machinists at Ford's Dagenham plant who came out on strike in the late 60s for equal pay. In doing so they took on the full might of Ford USA, the British Government, the TUC, public opinion and initially their own colleagues. And WON!

The piece is based on the film of the same name and is licensed through [Weinbergers](http://www.josef-weinberger.com/musicals/musical/made-in-dagenham.html) via MTI. <http://www.josef-weinberger.com/musicals/musical/made-in-dagenham.html>

The story revolves around an ordinary housewife and machinist **Rita O'Grady** who inadvertently becomes the spokeswoman for the ladies and in doing so risks the stability of her home and marriage to fight for something she passionately believes in.

The piece also highlights and reminds us, sometimes uncomfortably, about other issues of the day as well as equality of the sexes, namely; corporal punishment in schools, sexism in the workplace, the expectations of working class children especially girls, the expectations of degree educated women in society, women in the trade unions, women in government, non pc comedians, and American business influence in UK and European affairs.

And all this is done with a pithy sense of humour throughout.

**It makes you laugh, and it makes you think.**

## 2: SYNOPSIS

### ACT ONE

The piece opens in **Rita's** home and introduces us to her and her husband **Eddie** and two children **George** 12 and **Sharon** 9. Rita is the fulcrum around whom all home life revolves – *Busy Woman* – we also see the other working mums and older women as the chorus behind her.

*Made in Dagenham* is the theme tune for the Ford works where the **men** are introduced clocking in and preparing for another boring day. In doing so they set up the machine shop with the sewing machines the girls use to create seat covers for the new Cortina cars, and the scene ends with a rousing double chorus.

Self appointed voice of their workplace **Beryl** welcomes the girls as they arrive, with questions about their sex lives! We meet **Cass** (ethnic or regional) who wants to be an airline pilot, 'wosname' **Cathy** who cannot remember the names of people or things, **Sandra** the swinging sixties dolly bird, and the **other machinists**. **Barry** an apprentice tool fitter arrives to service the machines and 'potty mouth' Beryl embarrasses him with sexual innuendo. He is followed by **Connie** the women's representative for the factory and **Monty** the shop steward representing the machinists to discuss the new pay rates on offer. Connie has devoted her life to the trade union movement, never marrying or having a family. Monty is rather put upon but very well meaning. The girls complain about the heat in their 'shed' and sing *This Is What We Want*.

In the Union Convenor's office Monty is bullied by **Sid & Bill** who look down on him for representing the women. **Mr Hopkins** the General Manager of Ford UK arrives to discuss the problem of the women not accepting the new pay structure and exhorts Monty to sort them out.

Back in the machine room there is outrage when the full details are revealed and the women try to choose a representative to go with Connie to the Board. Cathy offers and sings her comic number – *Wosname* – proving she would be less than effective. Rita is persuaded to go with the promise of a day off and lunch at a Berni Inn!

Meanwhile in Downing Street Prime Minister **Harold Wilson** is lamenting Britain's trade position in the world with 3 bowler hatted & pinstripe suited **civil servants**. He sings his comic number – *Always A Problem* – until someone suggests **Barbara Castle** to take on the unions. She arrives singing a *Busy Woman* reprise and agrees to her new role.

At the same time in the Ford social club men & women sing – *Pay Day* – while Rita finds Connie sitting in a corner trying to write her speech for the upcoming TUC conference. In the background a terrible comic called **Chubby** takes to the podium with awful jokes before Beryl physically removes him and takes over. Beryl also prompts Eddie that today is a special day so he tries to sing Happy Birthday to Rita who storms out because he has forgotten its their wedding anniversary. A **club singer** begins a song called *Moon Over Dagenham* as the scene shifts outside where Eddie tries to placate Rita with his song *I'm Sorry, I Love You*. The men join in with the *'He's Just a Man'* chorus before Eddie & Rita fall asleep together on a park bench.

Next morning it is breakfast time in the upmarket Hopkins household where we meet **Lisa Hopkins**, dutiful but bored intelligent wife of the Ford GM. He reads and eats while she tries in vain to engage him in conversation referencing her life and the fact that their son is being caned at school. He leaves without hearing a word.

We segue into the minor public school while the men sing *School Song* and Rita arrives to have it out with the sadistic **Mr. Buckton** who is the one caning her scholarship son George. She is fobbed off and vents at the arriving Lisa whom she mistakes for a member of staff. The ladies bond over Lisa's *Biba* dress.

Back at Downing Street in Barbara's new office Harold is bemoaning his lot over tea and biscuits before trying to exit via a cupboard.

At the Berni Inn Rita & Connie are preparing to order. Connie takes a small pill. Rita quizzes her about a rumoured relationship with Monty who we see sitting behind and paying his bill before leaving. Connie sings – *Same Old Story* – about her life in the labour movement during which dancer waitresses clear the tables and chairs.

*Union Song* is reprised as the management office is created where Hopkins introduces Monty to **Hubble & Macer** while Rita & Connie wait outside in the corridor. Hubble is a wonderfully comic serial sexual harrasser while Macer is clearly hen-pecked. The meeting convenes and the ladies are introduced. By accident rather than design Rita gradually takes control and decides to fight for equal pay rather than just an increase.

Back at the machine shop she calls for the support of all the women which she gets and begins the song - *Everybody Out*.

From this point to the end of act one scenelets play out one on top of the other in a rolling montage featuring all the characters so far seen plus **news reporters** and then **Tooley** the head man at Ford USA – a gun totin' southern redneck who takes no truck from critters or women! - and builds to a full ensemble climax.

## ACT TWO

Begins with the helicoptered (sound only) arrival of Tooley accompanied by **CIA minder** and **entourage**, to sort out the mess. He leads the anthemic - *This Is America* – a full on production number aimed at showing the world that the USA is in charge. Tooley plays dirty and decides that the easiest way to end the strike is to shut down the line forcing the men out of work who he expects to then force the women back.

Back at home Rita now fielding phone calls from the press gets a surprise visit from Lisa pledging her support and offering counsel and advise. As she gives out the meagre strike pay we hear the first notes of – *Storm Clouds* – as the production line falls silent and the shocked men appear through the ladies picket line.

A second montage sequence takes us from picket line to Hopkins office to Downing Street to Hopkins home where Lisa makes her feelings towards Tooley extremely clear. She finds out Tooley is offering Sandra paid work on the new Cortina launch to help break the strike. Lisa goes straight to Rita to warn her.

At this moment Rita gets word that Connie is in hospital as a result of the breast cancer she's been hiding, and goes to see her. Connie asks Rita to read her speech to the TUC and Rita has to break this to Eddie who is angry because that's the day of George's big concert at school. They argue and Rita storms off.

Redbridge Ford dealership is hosting the launch of the new Cortina Mk.2 with Barbara Castle, Tooley & Hopkins in attendance (*staging issue here could be overcome with projected archive footage*).

**Dancing girls** as sales models cavort while **Cortina Man** sings - *Cortina!* - selling the new car. Rita pulls Sandra away to remonstrate with her and they escape outside. Sandra is not convinced and leaves as Barbara comes out. Rita switches her attack to Barbara who understands and offers to meet a delegation of strikers in her office.

Rita returns home and calls out to everyone before finding the note that Eddie has left her – *The Letter* – which he sings as Rita reads, having taken the children to live with his mum for a while. Rita is clearly wavering, but Lisa arrives and helps focus her back on the (temporary) task in hand.

Outside Parliament the girls convene below the statue of Cromwell who Clare thinks is a woman because of his knee boots. They are photographed by the press and when all ready go in to meet Barbara. Barbara shows her underlying solidarity with their cause by singing her torch song – *Ideal World* – but is pragmatic about the reality of their task. They part on good terms knowing they will meet again soon at the TUC conference.

Rita returns to the hospital to find Monty alone in an empty cubicle. Connie has died and left him her speech to give to Rita.

Outside in a park Eddie is ribbed by his workmates **Barry & Stan**. Rita comes out just as the children appear. They don't want to go back to Gran's because she licks her plates!

Rita sings - *We Nearly Had It All* – as Eddie takes the kids away again.

*Viva Eastbourne* is an outrageous upbeat full production number, think candy floss, kiss me quick hats, fun fair, etc sung as all the delegates and members convene for the TUC conference. Everyone is in holiday mood.

Inside we hear Barbara making her speech before the Prime Minister takes the stand. Rita is backstage, nervous as a kitten, clutching the speech. Monty arrives to give support as we hear the TUC boo the PM. As he goes Lisa arrives offering her Biba dress for Rita to wear and telling her she'll be terrific. As Rita goes in to change Tooley arrives and finds the speech. He tears it up in front of the re-emerging Rita and exits with a parting shot as Beryl & the girls arrive, but by then Rita's name has been called and she has to go on.

The final scene has Rita beginning hesitantly but gaining in confidence as the words flow, interspersed with the song – *Stand Up* – which builds as first the women, then the men stand in support. Eddie is there and he and Rita are reunited before the finale ends in a final rowing full company sing.

### 3: CHARACTER THUMBNAILS

(Female / Male / Children)

Playing

Age

#### Rita O'Grady – 30s

Housewife / machinist at Fords / 2 kids / Husband works on the line. Key role / An everywoman juggling home work & family / takes on the role of spokesperson by default / natural public orator

<b>Eddie O'Grady – 30s</b>	Husband / relatively unassuming one of the lads / loves his bike / supports & loves his wife /
<b>Graham O'Grady -12/13</b>	Son / scholarship pupil at minor public school / subject to abuse by staff member /
<b>Sharon O'Grady – 8/9</b>	Daughter / has aspirations of being a doctor /
<b>Beryl - 40s/50s</b>	Potty mouthed self appointed spokesperson on the shop floor / has cracking one-liners so needs excellent comic timing & delivery /
<b>Connie Riley - 50s/60s</b>	Senior shop steward & representative / has devoted her life to the labour movement and improving the workplace for women / has never married / dies of cancer /
<b>Monty – 50s/60s</b>	Long suffering union rep for the girls / single / had a fling with Connie years ago / looked down on by the other union reps / takes his role seriously / solid character /
<b>Sandra Beaumont -20s</b>	Dolly bird machinist / swinging sixties girl / is inveigled by management into breaking the strike by taking cash promo work /
<b>Clare - 20s/40s</b>	Machinist / dippy / struggles with words / the others prompt or fill in for her / has a great comedy song in which she says nothing
<b>Cass - 35</b>	Machinist / wannaby airline pilot / ethnicity or regionality required
<b>Harold Wilson - 60</b>	Prime Minister / needs confident mimic / comedy song
<b>Barbara Castle – 50s</b>	Minister for Transport / powerful role / needs confident mimic / strong song /
<b>Mr Hopkins – 40s</b>	General Manager at Ford UK / public school & oxbridge upbringing / unenlightened / weak personality but key role /
<b>Lisa Hopkins – 30s</b>	His wife & mother to their only son who is also being bullied at the same school as Graham / well educated and double graduate of Cambridge expected to be the dutiful stay at home wife / becomes Rita's ally /
<b>Mr Tooley - 50s</b>	CEO of Ford Worldwide / American redneck / will break the strike at all costs / thinks US is centre of Universe /
<b>Mr Buckton - 40s/50s</b>	Sadistic schoolmaster / doubles from ensemble
<b>Gregory Hubble – 40s</b>	Ford board member / serial sexual predator / doubles ensemble /needs good comic timing /

**Ron Macer - Any** Ford board member / doubles ensemble /

**Sid Bill Stan Barry - Any** 4 work mates of Eddie / double other roles

**Other Machinists - Any** 6 work mates of Rita / double other roles inc dancers

**Aides - Any** 3 aides to Harold Wilson / double other roles

**Chubby Chaff - Any** Horrendously non PC comedian

**Cortina Man - Any** Singer promoting the new Cortina / could be a single role

**Club Singer - Any** Small singing role doubled from ensemble

## TOTALS

8 named female plus 6 ensemble/dancers = 14 **female**

8 named male (doubling) plus 4-6 ensemble/movers = 12 to 14 **male**

2 children (could double cast these).

Cast of 26 -28 adults plus 2 children

## **EXAMPLE DIALOGUES:**

Machine shop girls:

Cass In an ideal world where would you like to get married, Clare?  
 Clare Er.....Woodford Registry office.  
 Cass C'mon girl, I said an ideal world.  
 Clare I've always wanted to get married in the countryside.  
 Beryl Woodford ain't the countryside!  
 Clare But it's near Chigwell.....  
 Beryl Yeah, and Chigwell ain't the Serren-fuckin-geti!

Downing Street:

Harold I'll create a new cabinet post. Secretary of State for Taking on the Unions. Candidates?  
 Aide 1 Michael Foot?  
 Harold Communist. He won't be happy until we're eating pickled beetroot, drinking petrol and shagging our sisters.  
 Aide 3 Barbara Castle!  
 Aide 2 But she's Minister of Transport.  
 Harold Is she busy?  
 Aide 1 She's learning to drive.  
 Harold Get her in here.  
 Aide 2 She's a woman.  
 Harold Good! She can do her own typing.

Hopkins household:

Lisa Mr. Buckton caned Perry yesterday  
 Hopkins What had he done?  
 Lisa He farted. In Latin.  
 Hopkins Impressive! Most people can't even speak Latin.  
 Lisa So you're quite happy for your son to be physically abused by a sadist?  
 Hopkins It's an expensive public school. I'd be disappointed if he wasn't getting abused. Now, what are you doing today darling? Tupperware party?  
 Lisa I thought I'd wash up, do the ironing, polish off a couple of bottles of vodka and then set fire to the Women's Institute.  
 Hopkins Sorry darling, I've got to rush.....

## 4: CHOREOGRAPHY IDEAS

The movement and choreography throughout **Made in Dagenham** really offers something for everyone. For example, *Ask A Busy Women* will bring clever use of movement and timing to show how Rita (and the other women) are ahead of the game and anticipate all their families' needs. Ensemble numbers such as *Made In Dagenham, This Is What We Want* and *Everybody Out* will encompass all abilities of movement. *Pay Day, This Is America* and *Via Eastbourne* will be able to have some more complex dance sections for experienced dancers, *Cortina!* will be a full on glamorous dance number, and the men can have some fun with more comedic movement and dance sections in numbers such as *Always A Problem* and *I'm Sorry I love You*.

Movement themes from late 1960s will be important to set the scene, describe the era and illuminate the sexual politics of that time. Where appropriate signature, character moves will be used and developed for specific characters or groups of characters.

Choreography and movement will be critical to bring energy, pace, humour and dynamism to scenes and to give important contrast with the more emotional, tender and thoughtful scenes that are vital to telling the story of **Made in Dagenham**.

ACT ONE:

**Music 1: *Busy Woman*** Starts with Rita centre front inside a triangle made up of an ironing board to her right, table to her left, and shelf unit behind. Basket of laundry under ironing board. Kettle, toaster & lunch boxes on shelf unit. Cereals on shelves, milk in jug, bread & fillings on table. Ditto schoolwork, bus pass etc.

She is the fulcrum around which her husband and children revolve. She is prepared for all requests and whilst finishing the ironing and making packed lunches she hands out whatever they can't find by dint of prior knowledge & preparedness. (Think Radar in M.A.S.H.)

Children appear at pace from either side demanding stuff, exit and reappear. Eddie is voice off then appears down stairs stage right, exits, reappears. They are a whirlwind round her while she effortlessly completes all tasks.

Women appear all over set in similar domestic guise/poses.

After "Bus Pass!" add in choreography to big pose finish?

**Music 2: *Made in Dagenham*** Men appear from all over and queue to clock in. They carry lunch & tool boxes, bike helmets, bicycle clips etc.

Choreography could be a stacato march with gestures as if mimicing the production line and their movements on it?

Once clocked in they begin to set up the machine shop for the women, and interact with them as they appear.

**Music 3: *This Is What We Want*** Choreography revolves around Monty with clip board, & Connie who do not need to be actively involved? It's a string of grievences perhaps with much finger wagging/pointing?

**Music 4: *Union Song*** Scene change cover only.

**Music 5: *Wossname*** Solo song with girls at machines behind. Perhaps only hand gestures or body pop ups?

**Music 6: *Always A Problem*** Needs a weave or them & us routine? Opportunity for silly moves for Harold? No need for choreography for

Barbara?

<b>Music 7: <i>Pay Day</i></b>	Opportunity for dance routine to cover Bar set up.
<b>Music 8: <i>I'm Sorry, I Love You</i></b>	First section sung only but when men come in chance for some contrived comic choreography?
<b>Music 9: <i>School Song</i></b>	Scene setting only
<b>Music 10: <i>Same Old Story</i></b>	Sung only
<b>Music 11: <i>Union Song</i></b>	Scene setting only
<b>Music 12: <i>Everybody Out</i></b>	WHR to place these segments but might need input in longer sections? Possibly choreograph final section for big finish to the act?

ACT TWO:

<b>Music 13: <i>This Is America</i></b>	Big production number, no holds barred!
<b>Music 14: <i>Storm Clouds</i></b>	WHR to place these segments but might need input in final part.
<b>Music 15: <i>Cortina!</i></b>	60s choreography homage? Loads of cheese?
<b>Music 16: <i>The Letter</i></b>	Sung only
<b>Music 17: <i>Ideal World</i></b>	Torch song. May need input in staging? Girls behind?
<b>Music 18: <i>We Nearly Had It All</i></b>	Sung only
<b>Music 19: <i>Viva Eastbourne</i></b>	Big production number. Candy floss, <i>Kiss Me Quick</i> hats, knotted hankies on heads, etc. Perhaps include a Busby Berkley synchronised swimming routine?
<b>Music 20: <i>Stand Up</i></b>	Sung only

**Music 21: Bows**

## **5: STAGING IDEAS**

Composite set remains throughout.

Band area upstage right screened by back lit factory windows. Storage & access under.

Generic office area upstage left with stair access from stage & wing. Ford logo prominent.

Double doors between these two raised areas for rear factory entrances

Small thrust to apron to pull intimate front scenes into the auditorium more.

All other places represented by furniture and simple adornment.

Home: represented by staircase end visible mid stage right.

Machine Shop: created by mobile cut outs of sewing machines moved by cast.

Hopkins Home: created by small breakfast bar truck.

Downing Street: uses the apron and stage run immediately behind, plus furniture.

Bar: created upstage right with small podium truck upstage centre.

Berni Inn: tables & chairs only.

Hospital: created by bed and screen only.

Park: bench only

Picket Line: brazier only  
 Redbridge: projection screen and podium only  
 TUC: Banners & podium only

**The key to successfully staging this piece, as is often the case, is swift scene changes driven by cast and choreographed into the action to segue seamlessly.**

## 6: SCENES

### Act One

	Overture		
Scene 1	The O'Grady Home	<i>Busy Woman</i>	Rita Eddie Kids Women
Scene 2	Ford's Dagenham	<i>Made In Dagenham</i>	Company
Scene 3	Union Convener's Office	<i>Union Song</i>	Monty & Men
Scene 4	Machine Shop	<i>Wosname</i>	Clare & Women
Scene 5	Parliament	<i>Always A Problem</i> <i>Busy Woman</i>	Harold Wilson & Aides Barbara Castle
Scene 6	Ford Social Club	<i>Pay Day</i>	Company
Scene 7	Outside the Club	<i>I'm Sorry, I Love You</i>	Eddie Rita & Men
Scene 8	The Hopkins House		Lisa & Mr Hopkins
Scene 9	The school	<i>School Song</i>	Staff & Graham
Scene 10	Parliament		Harold & Barbara
Scene 11	Berni Inn	<i>Same Old Story</i>	Connie
Scene 12	Management Office		Hopkins Hubble Macer Monty
Scene 13	Montage of Places	<i>Everybody Out</i>	Rita Connie Rita & Company

### Act Two

Scene 1	Ford's Dagenham	<i>This Is America</i>	Tooley & Company
Scene 2	The O'Grady Home	<i>Storm Clouds</i>	Rita & Girls
Scene 3	Picket Line and Elsewhere	<i>Storm Clouds</i>	Company
Scene 4	Hospital		Rita, Eddie, Connie
Scene 5	Redbridge Showroom	<i>Cortina!</i>	Cortina Man & Girls
Scene 6	The O'Grady Home	<i>The Letter</i>	Eddie
Scene 7/8	Parliament	<i>Ideal World</i>	Barbara
Scene 9	Hospital		Rita, Monty
Scene 10	The Park	<i>We Nearly Had It All</i>	Rita & Eddie
Scene 11	Eastbourne	<i>Viva Eastbourne</i>	Company
Scene 12	TUC Conferemce	<i>Stand Up</i> <i>Bows</i>	Rita & Company

## 7: Creative Team

## DIRECTOR

### **Wesley Henderson Roe**

Wesley began directing in 1976 but only worked out how to do it properly after joining BROS as a Stage Manager in 1989.

Directing credits:

For **BROS TC** - Hampton – *Curtains* (3 Swan Awards), *Oh, Kay!*

Minack – *Mack & Mabel*, *Evita!*, *Man of La Mancha*, *Kiss Me, Kate!*, *Half A Sixpence*

Parkshott Studio – *A Slice of Saturday Night* (Swan Award best musical).

For **TTC** – *Dick Barton Special Agent* (Swan Nomination) *My Boy Jack* (3 Swan Awards), *A Different Way Home* (Studio – Best Actor Swan Award), *Something's Afoot* (4 Swan awards).

For **1000 Day Productions** – *Trial By Music* (1 Swan Award), *Transport of Delight* (3 Swan Awards including best musical), *Lovely Lady*, and *Kennedy the 1000 Days*, and most recently *When Strawberries Are Not Enough*.

Wesley also has a wealth of experience across both professional and amateur theatre as a Set Designer, Producer, and Stage or Technical Manager, and was awarded the Accolade by Arts Richmond in 2014 for services to local theatre.

## MUSICAL DIRECTOR

### **Artemis (Artie) Reed**

Artemis started playing piano aged 10 and immediately found his passion for jazz and musical theatre through a combination of serendipity and parental exposure to many different styles (from Country to Big band, through to musical shows). Since then, he has MD'd many different shows for both amateur and semi-pro productions ranging from *Into The Woods* to *Return to the Forbidden Planet* (not that I'm saying one is better than the other of course...). He now finds himself graduating from his music degree at King's College London whereupon he hopes to continue boldly into his md'ing career, charting a path through the treacherous waters of self-employment!

Artie recently played keys for the BROS production of *How To Succeed in Business*.

## CHOREOGRAPHER

### **Susi Pink**

Susi Pink has been a member of BROS since 2013 as a dancer and choreographer.

In that time he has worked on a contrasting range of shows; Choreographer for *Love and Promises* - a studio show, with a small cast staged at the OSO and Assistant

Choreographer for *Carousel*, with a large cast of adults and children performed at The Minack. Susi took over as Choreographer during the last six weeks of *Carousel*, and was responsible for leading the dance rehearsals and managing the transition of choreography from rehearsal hall to Minack stage.

Prior to BROS, Susi taught dance and exercise classes, launched and choreographed for a university entertainment team, performed with The Chelmsford Ballet Company, and with The Westoners in cabaret and pantomime.

Susi is an experienced dancer with an extensive vocabulary of dance styles from tap to classical ballet, and has recently created the choreography for a TV commercial.

## **8: TECHNICAL TEAM**

The following have been approached to be involved as listed.

SET DESIGN	WHR
LIGHTING	Ed Pagett
SOUND	Stuart Vaughan
STAGE MANAGER	Richard Coveney
PROPERTIES	Jacqui Withal
COSTUME	Zoe Harvey-Lee
HAIR & MAKE-UP	Junis Ormscheid
BOX OFFICE	TBC
FOH & SOCIAL	CHR

Notes:

Lighting will play a key role in establishing place both physically and in mood.

Costumes will be horribly period (orange/brown/large pattern/crimplene/etc) but sexed up, and much is envisaged as being created in house with sewing bees!

Sound will add that background sense of workplace/seaside etc.

## **9: THE PITCH**

### **WHY THIS SHOW?**

Because it's new, yet will have appeal as a well known story.

Because it works for an ensemble company, yet has sparkling lead roles.

Because it's great for women, yet has strong males roles.

Because it has a message that is still relevant today.

Because the team identify with it personally and are passionate to create it.

OTHER REFERENCES.

[https://en.wikipedia.org/wiki/Made\\_in\\_Dagenham](https://en.wikipedia.org/wiki/Made_in_Dagenham)

<http://www.madeindagenhamthemusical.com/>

<http://www.josef-weinberger.com/musicals/musical/made-in-dagenham.html>

# BROS

THEATRE COMPANY

[www.brotheatrecompany.org](http://www.brotheatrecompany.org)

AUDITION FORM  
for

## ***MADE IN DAGENHAM***

Please attach a recent photo. All sections of the form must be completed.

<b>Name</b>						
<b>Address</b>						
<b>Mobile</b>						
<b>Email address</b>						
<b>Roles auditioning (in order of preference)</b>	1.					
	2.					
	3.					
<small>NB the panel reserves the right not to call you for a third role</small>						
<b>Happy to be considered for other roles? Yes/ no</b>	Which/ any?					
<b>Happy to be considered for ensemble?</b>	Yes/ no					
<b>Prior experience</b>						
<b>Voice type</b>	Soprano	Mezzo Alto	Tenor	Baritone	Bass	Don't know
<b>Dance standard</b>	Dancer		Mover		Beginner	
<b>Musical instrument and grade</b>						

<b>Shoe size</b>					
<b>Shirt / Dress size</b>					
<b>If unsuccessful in auditioning, are you willing to help out in some other capacity?</b>					
Stage crew	Costume	Make up/ hair	Properties	Social Media	Other
<b>Prior experience</b>					
Is there anything else you wish to add that you believe may help the audition panel? Please include any potential problems that are likely to affect rehearsal attendance.					
<b><u>PLEASE READ AND NOTE:</u></b>					
1. Auditionees not currently fully paid members will be required to pay a non-refundable £5 audition fee. If successful this £5 will be put towards the Show Fee.					
2. Auditionees must agree to become a fully paid up Member of BROS TC prior to the first rehearsal if successful. Annual Membership is currently £35; or £20 if paid by Direct Debit/Standing Order?					
3. The show fee for this show is £85. This must be paid by <u>ALL</u> successful auditionees. At least half of the fee must be paid at or before the first rehearsal, and this is non-refundable. If you need to pay by instalments please contact the production manager.					
<b>All monies must be paid at least one month in advance of the first night performance.</b>					
4. All successful auditionees are expected to assist with publicity to a reasonable degree. <b>This is highly likely to include publicity related photographs and video that will be shared on social media. Your signature below confirms that you are happy to participate in these promotional efforts. If this is not the case please inform the Production Manager that you do not wish to participate.</b>					
5. <b>The Production Team reserves the right to re-apportion roles during rehearsals if you are unable to attend when called or if you are regularly late or if you fail to achieve the desired standard of performance.</b>					
<b>Your signature below indicates acceptance of all the above.</b>					
<b>Signed:</b>		<b>Date:</b>			
Once all sections are completed this form should be returned to Wesley HR in hard copy or emailed to <a href="mailto:mid@brostc.org">mid@brostc.org</a> no later than Thursday 11 June 2017					

If anyone has any problems please do not hesitate to contact the team by sending an email to [mid@brostc.org](mailto:mid@brostc.org)

## ***Made in Dagenham* Potential Availability Sheet**

We have deliberately designed this schedule of dates to allow for a full summer break in August and we have spaced our Sunday calls over the period in a way which we feel is fair.

We'd be very grateful if you would indicate when you think you may NOT be available.

We fully accept people will occasionally have last minute work and other issues with attendance.

Non-availability will not influence casting unless it is protracted or covers many Sundays, and it will help us with scheduling around your known absences if you are cast.

Tuesdays & Thursdays will usually be at St Michael's from 7.45-10pm

Sundays will usually be at The Barn Church Hall from 11am-4pm

Please tick / cross / as appropriate.

<b>TUESDAY</b>		<b>THURSDAY</b>		<b>SUNDAY</b>	
20 <sup>th</sup> June		22 <sup>nd</sup> June			
27 <sup>th</sup> June		29 <sup>th</sup> June			
4 <sup>th</sup> July		6 <sup>th</sup> July		9 <sup>th</sup> July	
11 <sup>th</sup> July		13 <sup>th</sup> July		16 <sup>th</sup> July	
18 <sup>th</sup> July		20 <sup>th</sup> July			
25 <sup>th</sup> July		27 <sup>th</sup> July		30 <sup>th</sup> July	
Summer	Break	No Rehearsals			
5 <sup>th</sup> Sept		7 <sup>th</sup> Sept		10 <sup>th</sup> Sept	
12 <sup>th</sup> Sept		14 <sup>th</sup> Sept			
19 <sup>th</sup> Sept		21 <sup>st</sup> Sept		24 <sup>th</sup> Sept	
26 <sup>th</sup> Sept		28 <sup>th</sup> Sept			
3 <sup>rd</sup> Oct		5 <sup>th</sup> Oct		8 <sup>th</sup> Oct	
10 <sup>th</sup> Oct		12 <sup>th</sup> Oct		15 <sup>th</sup> Oct	
17 <sup>th</sup> Oct		19 <sup>th</sup> Oct		22 <sup>nd</sup> Oct	
24 <sup>th</sup> Oct		26 <sup>th</sup> Oct			
29 <sup>th</sup> Oct		Get-in / Band call / Tech run	HHT	From noon	
30 <sup>th</sup> Oct		Dress Run		7.45pm	
31 <sup>st</sup> Oct		Opening Night		7.45pm	
1 <sup>st</sup> - 4 <sup>th</sup> Nov		Performances		7.45pm	
4 <sup>th</sup> Nov		Matinee TBC Get-out & Party			

## MID RITA DIALOGUE AUDITION PIECE:

So yeah we went on strike because you know, you gotta do something, ain't ya. What Connie woulda said was we are the working classes, men and women and we women have been earning less, sometimes, half – what you men earn, doing the same job, side by side. And that ain't fair, is it?

And none of us are working for pin money, I got enough pins, thank you very much. We women are working to pay the rent, and to feed and clothe our kids. We're not from out of space, you know. We're your wives, your sisters, your daughters, in some cases your mothers, still working at sixty, sixty five. I saw a woman, she must've been seventy, waiting on tables at the Wimpy bar up the road here. Broke my heart, it did. Look, it started off with C grade, that's all we wanted, but it turned into Equal Pay. We deserve that, and we're not ashamed to ask for it. I'm not perfect. Me own daughter, I bought her a nurse's uniform and laughed at her when she said she wanted to be a doctor. That nurse's uniform is the only thing in her wardrobe that ain't pink. What's that all about? Why can't she be a bloody doctor?

In the war women worked as doctors, bus drivers, land girls. Ergo, we won that war together and yet women are still being asked to make do, to wait until tomorrow. Well when is tomorrow? Ten years? Twenty years? Fifty years?

We women have always supported you men, every time you needed us we've been there and you never had to ask. So we've come here to today because we need you to vote for this Equal Pay Amendment.

We're a family, the TUC, Brothers and Sisters, Comrades, everyone. Them's your words not mine. You men, are you happy that your daughters will grow up to be second class citizens? Your daughters. You can change this, you can, cos nothing changes if it isn't challenged. So stand up for women's rights because, you know, if not now, when?

MID EDDIE DIALOGUE AUDITION:

Rita I'm sorry I'm late.

Eddie I knew you'd be late.

Rita Where are the kids? I'll take them.

Eddie They're coming back to Mum's.

Rita The arrangement was that I'd pick them up from here.

Eddie Yeah, but being a mother to my kids ain't enough for you, is it? Saving the world –

Rita – Eddie, I've got to do this. I've got a lot on my plate at the moment, but that won't last forever. I've got to do this.

Eddie Kids need looking after, feeding, washing, I dunno.

Rita No, I know you, Eddie, it's cos you didn't have a clean shirt. Ironed the way your mother does.

Eddie Don't blame me, you done this.

Rita You stole my kids away in the middle of the night!

Eddie It wasn't the middle of the night. It was the middle of the night when you got home and first noticed them missing

Rita (to Sharon) Hiya m'love.

Eddie We're going back to Gran's.

Sharon I don't want to go. Grandma licks her plate!

Eddie If you'd been through the war, you'd lick your plate.

Eddie It's broken.

Rita What's broken?

Eddie Our marriage.

Rita You walked out.

Eddie I didn't walk out, you did.

## MID HAROLD DIALOGUE AUDITION:

- Harold            Don't stand, I wouldn't stand for you. I won't stay because I realise that having a handsome powerful man sucking suggestively on a pipe might be a distraction! Westminster is a boys' club, I'm afraid, the ladies' loos are in Clapham. But you can use the gents' if you don't mind standing up. I was breast fed and I like women, I've known several intimately, and my mother was a woman, though I never slept with her after puberty, because that's not normal, not yet, anyway. But I've also met countless women on the stairs during my lifetime up and down the length and great breasts of this nation. Welcome, and I hope you have a good girly bitch about everything.
- Harold            So Barbara, you've had those lovely legs of yours under the desk for a week now. Who do you blame for this country's pitiful record of industrial productivity?
- Barbara           The problem as I see it is we have to get our people to go to work and stay there. We need a no-strike agreement with the TUC.
- Harold            Are you mad, woman? I told you the Labour Party is dependent on the TUC.
- Barbara           This is not easy for me either, it's tearing me apart. This is my draft white paper, 'In Place of Strife'. We have to ban strikes.
- Harold            We can't ban strikes! The TUC have six million block votes at the Labour Party conference. They bought me this pipe. They pay for my holidays in the Scilly Isles. They underlay in my bathroom!
- Barbara           But Harold . . .
- Harold            No, Barbara, you've got this all wrong. I'm going. And I'm not coming back until you've got a solution.
- Barbara           Dockers, miners, train drivers, dinner ladies. I don't mind the TUC striking when the Tories are in, but we're Labour, they're pissing on their own doorstep!
- Harold            What about management? They have to take responsibility. It takes two to tango.
- Barbara           Don't try and bamboozle me with choreography! I don't care that you're Prime Minister, Prime Minister. You've given me this job, you have to let me do it my way, or I'll turn on you, and you don't want that because I'm like a she-lion. And have you ever seen a she-lion drag down a wildebeest?
- Harold            I'm from Huddersfield.
- Barbara           Get out.
- Harold            I would if I could.

MID BARBARA DIALOGUE AUDITION:

Barbara        What is it Prime Minister? Spit it out! I'm a busy woman.

Harold (Audience aside.)        FIERY! LIKE HER HAIR! Barbara, you know when you've lent your lawn mower to a friend because you can see that the neighbourhood would be improved if he mowed his lawn. (Barbara looks quizzically at the audience.) He forgets to return it. He starts to think it's his. He goes around mowing other people's lawns, he's out of control. Field mice and voles lose their habitats. Every green shoot is mowed down, until finally, a once green and pleasant land is brown and lifeless.

Barbara        If you want to talk about the union's abuse of power, don't use silly metaphors. I don't beat around the bush.

Harold        The Labour Party is dependent on the trade union movement.

Barbara        You can't tell me anything about the trades unions. I paid my first union dues when they were still on the tit!

Harold        Barbara, Barbara! It's easy being the opposition, it's just a lot of eating and drinking, but we're the Government now.

Barbara        I came into politics to improve the lot of the working classes.

Harold        Rome wasn't built in a day. This is a crisis! Secretary of State for Taking on the Unions, have you got the balls for it?

Barbara        I know I have.

Harold        I've never seen them.

Barbara        I've been hiding them under a bushel.

Harold        Barbara, you're the right man for the job, don't let me down.

Barbara        Right! You! Jump to it! I want a working lunch with the TUC, in here, today. Let's see, what'll we need? We'll need six pork pies, twelve scotch eggs and a party can of Watneys Red Barrel. Good. And I'll have a cup of tea and a chocolate finger.

MID BERYL DIALOGUE AUDITION:

Beryl            Alright Rita? Are you getting any?

Rita             Sex or loving?

Beryl            Oh! There's a difference, is there? (Enter Cass.)

Beryl            Alright Cass? Are you getting any?

Cass             Lord Jesus, Beryl!

Beryl            Hello Clare! Are you getting any?

Clare (Giggles.) Stop it!

Rita             Gonna be hot in this shed today.

Clare            Yeah, and I got two hours whatsaname tonight.

Beryl            Overtime.

Cass             What are you saving up for, Clare?

Clare            A you know –

Beryl            Deposit.

Clare – on a –

Beryl            – flat.

Clare            I gotta save a bit up first.

Beryl            Bollocks, you've been giving it away!

Cass             In an ideal world where would you like to get married, Clare?

Clare            Er . . . Woodford Registry office. I've always wanted to get married in the  
countrySide.

Beryl            Woodford ain't the countrySide!

Clare            But it's near Chigwell . . .

Beryl            Yeah, and Chigwell ain't the Seren-fuckin'-geti!

Beryl            Alright Sandra, are you getting any?

Sandra (Sung.) YEAH, YEAH, YEAH, YEAH, YEAAAAAAH.

Beryl            Dirty cow. You wanna try sleeping at nights, girl!

Rita             Who's this one then, Sandra?

Sandra          Richard.

Cass             What's he do?

Beryl            Everything by the sounds of it!

Sandra         He's a driving instructor. At British School of Motoring.

Beryl            No! He's not that British School of Motoring's Richard?

Sandra         Yeah. What about him?

Beryl            I've had him!  
(Cheers. Enter Barry, a young apprentice.)

Beryl            Alright, Barry. Are you getting any?

Barry            Please don't talk to me.

Beryl            Barry! My tension discs are rubbing together. They're getting hot. What's your job title, Barry?

Barry            I'm an apprentice toolmaker.

Beryl            Does that involve a lot of grinding?

Barry            Yeah. If you want to make the tools hard.

Beryl            He's alright is Barry. I'd take me teeth out for him. (Enter Connie and Monty, the NUVB, River Plant, Convenor.)

Beryl            Are we getting a pay rise or not?

Monty            To cut a long story short you ladies have been evaluated as grade B unskilled.  
Beryl            Unskilled? / We're skilled! / That ain't right / Who else has signed up to this?  
Monty            All the men. The TGWU, AEU, AUEW.

Beryl            I don't care if the RAC, the IOU and the PMT have signed, we're not signing! I ain't working unskilled in this shitheap.

Connie          In my book this is indefensible.

Beryl            Why did you agree to it then!?

Connie          I was outvoted, by the men.

Monty            Look girls, I know what you want –

Rita             – no you don't. We want templates for this leatherette.

Beryl            And new machines! I'm not saying this machine's old, but the manual's in fucking Latin.

MID CONNIE DIALOGUE AUDITION:

*(Rita moves on to the ward and finds Connie, who is in a bed with a typewriter on her lap, tapping away painfully slowly. Rita shows the flowers, triumphantly.)*

Rita Da, da!

Connie They'll take them away. There's bacteria in flower water.

Rita Don't drink it then!

Connie I feel alright now, but they won't let me out.

Rita You're in no fit state to go nowhere.

Connie I was going to Redbridge. They've got to Sandra. She's been offered marketing work.

Rita I was gonna tell you that.

Connie Ford dealership Redbridge, today, three o'clock. Talk her out of it, Rita. I know solidarity sounds like a slogan. But it's all we've got.

Rita Oh no. Today is not a good day.

Connie Sandra doing cash work for Ford is not solidarity.

Rita Alright, alright, leave it with me.

Connie You can get a 145 –

Rita – Eddie's here with the bike.

Connie And The TUC conference. Saturday.

Rita You can forget about that.

Connie I want you to give my speech.

Rita Piss off! The TUC?! I can't. Saturday is Graham's school concert, he's singing.  
Connie There'll be other concerts.

Rita You're not a mother, Connie, you don't understand!

Connie The reason women don't have their rights is 'cos they always put the children first.  
(Connie types slowly.)  
This is the speech. I'll have it finished by 1971 at this rate.

Rita You're a bully, Connie Riley, but I love you. I'll pick it up in the morning.

MID LISA/JEREMY HOPKINS DIALOGUE AUDITION:

Hopkins                    Snuggles?

Lisa                        Yes, darling.

Hopkins                    These eggs taste funny.

Lisa                        They're duck eggs.

Hopkins                    Why am I eating duck eggs? I'm not Albanian.

Lisa                        For a change, I've started buying whatever is one to the left of what I usually buy. That's why we've got no coffee but lots of Domestos.

Hopkins                    Let's go out for dinner tonight and we can talk then. I'm sorry, I have to go. I'm at head office today.

Lisa                        Mr. Buckton caned Perry yesterday. He can hardly sit down.

Hopkins                    What had he done?

Lisa                        He'd farted. In Latin.

Hopkins                    Impressive! Most people can't even speak Latin.

Lisa                        So you're quite happy for your son to be physically abused by a sadist?

Hopkins                    It's an expensive public school. I'd be disappointed if he wasn't getting abused. I remember one time we were playing Rugby at Rugby in Rugby. We lost seventy-three nil. To be honest, we were lucky to get nil. We were all given six of the best on the hand. On the hand. Now that does hurt. Bottoms are for girls. Now what have you got today darling? Tupperware Party?

Lisa                        I thought I'd wash up, do the ironing, polish off a couple of bottles of vodka and then set fire to the Women's Institute.

Hopkins                    Sorry darling, I've got to rush.

Lisa                        You weren't listening, were you?!

Hopkins                    Oh look, Snuggles, I'm sorry –

Lisa                        I just want to know what I'm supposed to do all day long in the middle of the Essex countryside.

Hopkins                    Don't start. Not now.

Lisa                        When is a good time to start?

Hopkins                    Look! I bought you a horse.

Lisa                        It doesn't like me!

Hopkins                    Listen, I'm under a lot of pressure at the moment. And I need you to stand by me. Got to go! "Trouble at mill".