

made in Dagenham

THE MUSICAL

A black silhouette of a woman in a short, puffy dress, standing with one leg slightly forward, positioned between the words 'Dagen' and 'ham' in the title.

AUDITION PACK

WELCOME TO YORK STAGE...

MADE IN DAGENHAM - THE MUSICAL

WELCOME TO YORK STAGE, AND WELCOME TO OUR AUDITION PACK FOR **MADE IN DAGENHAM THE MUSICAL**, COMING TO THE **GRAND OPERA HOUSE, YORK IN APRIL 2027**. WE ARE ABSOLUTELY THRILLED TO BE BRINGING THIS BRILLIANT, FUNNY, FEISTY AND HUGELY ENTERTAINING MUSICAL TO THE YORK STAGE - AND THIS TIME, WE WANT TO INVITE YOU TO HELP US CREATE SOMETHING A LITTLE DIFFERENT.

MADE IN DAGENHAM TELLS THE STORY OF THE WOMEN OF THE FORD FACTORY IN DAGENHAM AND THEIR FIGHT FOR EQUAL PAY. INSPIRED BY THE REAL-LIFE 1968 SEWING MACHINISTS' STRIKE, IT IS A STORY ABOUT ORDINARY PEOPLE WHO FOUND THE COURAGE TO STAND UP, SPEAK OUT AND CHALLENGE A SYSTEM THAT TOLD THEM THEY SHOULD SIMPLY ACCEPT THEIR PLACE.

BUT THIS ISN'T A MUSICAL THAT NEEDS TO BE PRESENTED BEHIND LAYERS OF SCENERY AND SPECTACLE. FOR OUR PRODUCTION, WE ARE TAKING A **NOD TOWARDS THE SPIRIT AND THEATRICALITY OF JOAN LITTLEWOOD'S THEATRE WORKSHOP AT STRATFORD EAST**. WE'RE INTERESTED IN THEATRE THAT IS IMMEDIATE, ENERGETIC, FUNNY, POLITICAL AND, ABOVE ALL, DRIVEN BY ITS PERFORMERS.

WE WANT THE ACTORS TO CREATE THE WORLD.

THAT MEANS AN **ENSEMBLE-LED PRODUCTION**, WHERE THE COMPANY AREN'T SIMPLY WAITING FOR THEIR NEXT SCENE OR NUMBER. WE WANT PERFORMERS WHO ARE PREPARED TO THROW THEMSELVES INTO THE STORYTELLING, CREATE CHARACTERS, TELL JOKES, SING, MOVE, DANCE, TRANSFORM THE SPACE AND WORK TOGETHER TO MAKE THE WORLD OF DAGENHAM COME ALIVE. OUR STAGING WILL BE DELIBERATELY **ROUGH-EDGED, INDUSTRIAL AND OPENLY THEATRICAL**, WITH A LARGE AMOUNT OF THE ACTION CREATED BY THE COMPANY THEMSELVES. YOU MAY SEE THE MECHANICS OF THE THEATRE. YOU MAY SEE PERFORMERS HELPING TO CREATE THE WORLD AROUND THEM. YOU MAY BE ASKED TO MOVE FROM CHARACTER TO ENSEMBLE, FROM STORYTELLING TO CHOREOGRAPHY, FROM COMEDY TO SOMETHING MUCH MORE HEARTFELT - SOMETIMES WITHIN THE SPACE OF A FEW MOMENTS.

AND THAT'S EXACTLY WHAT EXCITES US.

WE'RE NOT NECESSARILY LOOKING FOR THE MOST POLISHED PERFORMER IN THE ROOM. WE'RE LOOKING FOR **STORYTELLERS**. WE'RE LOOKING FOR ACTORS WHO CAN MAKE US BELIEVE THEM, SINGERS WHO CAN COMMUNICATE SOMETHING, DANCERS AND MOVERS WHO CAN BRING ENERGY AND PERSONALITY TO THE STAGE, COMEDIANS WHO UNDERSTAND CHARACTER, AND PERFORMERS WHO ARE WILLING TO LISTEN, PLAY, TAKE RISKS AND WORK AS PART OF A COMPANY. YOU DON'T HAVE TO HAVE YEARS AND YEARS OF PROFESSIONAL EXPERIENCE TO AUDITION FOR YORK STAGE. WE HAVE ALWAYS BELIEVED THAT EXPERIENCE ISN'T EVERYTHING, AND WE'RE INTERESTED IN FINDING RAW TALENT, NEW FACES AND **PERFORMERS WITH SOMETHING SPECIAL TO OFFER**.

WHAT MATTERS TO US IS WHAT YOU BRING INTO THE ROOM.

THIS IS A SHOW ABOUT ORDINARY PEOPLE DISCOVERING THAT THEY CAN MAKE A DIFFERENCE — AND WE'D LOVE OUR COMPANY TO REFLECT THAT SAME SPIRIT. AT YORK STAGE, WE AIM TO GIVE OUR PERFORMERS A CONCISE AND STRUCTURED REHEARSAL PERIOD WHERE YOUR TIME IS VALUED, ALONGSIDE A CREATIVE ENVIRONMENT THAT IS CHALLENGING, SUPPORTIVE AND, MOST IMPORTANTLY, ENJOYABLE. WE WANT OUR REHEARSAL ROOM TO BE A PLACE WHERE PEOPLE CAN TAKE CHANCES, MAKE MISTAKES, DISCOVER THINGS AND CREATE BRILLIANT WORK TOGETHER.

WE WILL THEN TAKE THAT WORK INTO THE GRAND OPERA HOUSE, YORK, WITH A PROFESSIONAL PRODUCTION TEAM AND HIGH PRODUCTION VALUES TO CREATE A SHOW THAT FEELS EVERY BIT AS EXCITING AND AMBITIOUS AS THE STORY DESERVES. JOINING ME ON THE CREATIVE TEAM FOR THIS PRODUCTION WILL BE JESSICA VINER AS MUSICAL DIRECTOR AND DANIELLE MULLAN HILL AS CHOREOGRAPHER.

WE ARE LOOKING FOR PERFORMERS WHO WANT TO BE PART OF A COMPANY - NOT SIMPLY A COLLECTION OF INDIVIDUAL PERFORMERS. SO WHETHER YOU'RE A SEASONED YORK STAGE PERFORMER, YOU'RE RETURNING AFTER A FEW YEARS AWAY, OR YOU'VE NEVER AUDITIONED FOR US BEFORE, WE'D LOVE TO MEET YOU.

COME PREPARED TO WORK.

COME PREPARED TO PLAY.

COME PREPARED TO MAKE SOME NOISE.

AND MOST IMPORTANTLY, COME PREPARED TO BE PART OF THE COMPANY.

A NOTE REGARDING THE CHILDREN'S ROLES

PLEASE NOTE THAT THE CHILDREN'S ROLES OF SHARON AND GRAHAM WILL NOT FORM PART OF THESE AUDITIONS. THESE ROLES WILL BE CAST THROUGH A SEPARATE AUDITION PROCESS AT A LATER DATE, WITH FURTHER INFORMATION ABOUT THOSE AUDITIONS TO FOLLOW.

PLEASE TAKE THE TIME TO READ THIS AUDITION PACK CAREFULLY. IT CONTAINS EVERYTHING YOU NEED TO KNOW ABOUT THE PRODUCTION, THE CHARACTERS, THE AUDITION PROCESS AND HOW YOU CAN PREPARE. IF YOU'VE GOT A QUESTION THAT ISN'T ANSWERED HERE, PLEASE DO GET IN TOUCH.

WE CAN'T WAIT TO MEET YOU.

GOOD LUCK, HAVE FUN, AND REMEMBER - WE ONLY WANT YOU TO BE YOUR BEST.

BEST WISHES,

Nik Briggs

AUDITION PROCESS...

INITIAL AUDITIONS: 2/9/26

ALL PERFORMERS WILL BE INVITED TO A CALL WHICH WILL TAKE PLACE FROM 7PM ON WEDNESDAY 2ND SEPTEMBER. THIS SESSION WILL TAKE PLACE AT ST AELREDS COMMUNITY CENTRE, FIFTH AVENUE, YO31 0PN. WE WILL EMAIL YOU A MORE DETAILED TIME SLOT CLOSER TO THE DAY.

AT THIS FIRST INITIAL CALL WE WILL SEE ALL THOSE AUDITIONING DO THE FOLLOWING...

- TAKE PART IN A DANCE AUDITION WITH OUR CHOREOGRAPHER. PLEASE COME WEARING CLOTHES AND FOOTWEAR YOU CAN MOVE IN.
- SING PART OF A SONG FROM THE SELECTION PROVIDED IN THE AUDITION PIECES BELOW, PLEASE PICK A CHARACTER YOU FEEL SHOWS YOU OFF (WE RECOMMEND LISTENING TO THE ORIGINAL CAST SOUNDTRACK FOR REFERENCE).

RECALL AUDITIONS - 3/9/26

PEOPLE WILL BE INVITED TO RECALLS FOLLOWING THE FIRST SESSION. AT THIS AUDITION WE WILL BE LOOKING IN MORE DETAIL AT SONGS AND SCENES FROM THE SHOW. ANYTHING ADDITIONAL THAT NEEDS PREPARING BY PERFORMERS IS LISTED IN THE AUDITION PACK AND THE ROLES YOU ARE BEING RECALLED FOR WILL BE COMMUNICATED WHEN THE RECALL INVITATIONS ARE SENT OUT.



CASTING BREAKDOWN...

CHARACTER DESCRIPTIONS

FORD FACTORY WORKERS

RITA O'GRADY

EDDIE'S WIFE; A MACHINIST AT FORD DAGENHAM. RITA IS AN ORDINARY WORKING WOMAN WHO UNEXPECTEDLY FINDS HERSELF AT THE CENTRE OF A MAJOR FIGHT FOR EQUALITY. WARM, FUNNY, DETERMINED AND INCREASINGLY COURAGEOUS, SHE MUST GROW FROM RELUCTANT SPOKESPERSON INTO A POWERFUL LEADER.

PERFORMANCE: A SUBSTANTIAL ACTING ROLE WITH STRONG EMOTIONAL RANGE. EXCELLENT SINGING AND CONFIDENT ENSEMBLE/MOVEMENT SKILLS REQUIRED. RITA CARRIES SIGNIFICANT MUSICAL MATERIAL AND SHOULD BE COMFORTABLE LEADING BOTH INTIMATE AND LARGE ENSEMBLE MOMENTS. PLAYING AGE 30'S.

BERYL

ONE OF RITA'S FELLOW MACHINISTS AND A STRONG PRESENCE WITHIN THE FACTORY WOMEN. FUNNY, EARTHY AND OUTSPOKEN, SHE CONTRIBUTES TO THE CAMARADERIE AND COLLECTIVE SPIRIT OF THE WOMEN.

PERFORMANCE: GOOD CHARACTER ACTING, COMIC TIMING AND ENSEMBLE SINGING REQUIRED. STRONG MOVEMENT/DANCE ABILITY DESIRABLE. PLAYING AGE 35-55.

CONNIE RILEY

SHOP STEWARD. EXPERIENCED, OUTSPOKEN AND POLITICALLY AWARE, CONNIE IS ONE OF THE WOMEN PREPARED TO STAND UP AND BE COUNTED. SHE HAS A STRONG SENSE OF JUSTICE AND IS AN IMPORTANT VOICE WITHIN THE FACTORY COMMUNITY.

PERFORMANCE: STRONG ACTING AND CHARACTER WORK, WITH CONFIDENT SINGING AND ENSEMBLE MOVEMENT. REQUIRES SOMEONE ABLE TO PROJECT AUTHORITY WHILE REMAINING PART OF THE ENSEMBLE. PLAYING AGE 60±.

SANDRA BEAUMONT

A GLAMOROUS AND SPIRITED FACTORY WORKER WHOSE CONFIDENCE AND PERSONALITY MAKE HER STAND OUT AMONGST THE MACHINISTS. SHE BRINGS HUMOUR, ATTITUDE AND ENERGY TO THE WOMEN'S GROUP.

PERFORMANCE: CHARACTER ACTING, COMIC TIMING, STRONG SINGING AND CONFIDENT DANCING/MOVEMENT. PLAYING AGE 16-24.

CLARE

ONE OF THE FORD MACHINISTS AND PART OF RITA'S CLOSE-KNIT COMMUNITY OF WOMEN. SHE IS WARM, LIVELY AND CONTRIBUTES TO THE HUMOUR AND SOLIDARITY OF THE FACTORY FLOOR.

PERFORMANCE: ENSEMBLE-FOCUSED ROLE REQUIRING GOOD ACTING, SINGING AND MOVEMENT/DANCE SKILLS. PLAYING AGE 25-45.

CASS

A MEMBER OF THE MACHINISTS' GROUP WITH PLENTY OF PERSONALITY AND FACTORY-FLOOR SPIRIT. SHE HELPS CREATE THE SENSE OF FRIENDSHIP, HUMOUR AND COLLECTIVE STRENGTH AMONGST THE WOMEN.

PERFORMANCE: STRONG ENSEMBLE PERFORMER WITH GOOD SINGING, CHARACTER ACTING AND DANCE/MOVEMENT ABILITY. PLAYING AGE 25-45.

CASTING BREAKDOWN...

EMMA / SOLO 1

ONE OF THE FACTORY WOMEN AND A FEATURED MEMBER OF THE ENSEMBLE, WITH OPPORTUNITIES TO STEP FORWARD VOCALLY AND THEATRICALY.

PERFORMANCE: STRONG SINGER REQUIRED, ALONGSIDE CONFIDENT ACTING AND ENSEMBLE DANCE/MOVEMENT. A GOOD OPPORTUNITY FOR A PERFORMER WHO ENJOYS FEATURED MOMENTS WITHIN A LARGER ENSEMBLE.

JO / SOLO 2

A FORD MACHINIST AND FEATURED ENSEMBLE PERFORMER. BRINGS PERSONALITY AND ENERGY TO THE FACTORY WOMEN AND CONTRIBUTES TO THE SHOW'S STRONG COLLECTIVE SOUND.

PERFORMANCE: STRONG SINGING REQUIRED, WITH GOOD ACTING, MOVEMENT AND ENSEMBLE SKILLS.

RACHEL / SOLO 3

A FACTORY WORKER AND FEATURED MEMBER OF THE WOMEN'S ENSEMBLE. A LIVELY, COMMITTED PERFORMER WHO HELPS DRIVE THE ENERGY OF THE FACTORY SCENES.

PERFORMANCE: STRONG VOCALIST WITH CONFIDENT ENSEMBLE ACTING AND DANCE/MOVEMENT SKILLS.

EDDIE O'GRADY

RITA'S HUSBAND. A WORKING-CLASS FAMILY MAN WHO LOVES RITA BUT STRUGGLES WITH THE CHANGES HER NEWFOUND INDEPENDENCE BRINGS TO THEIR RELATIONSHIP. EDDIE IS FUNNY, VULNERABLE AND ULTIMATELY SUPPORTIVE.

PERFORMANCE: SIGNIFICANT ACTING ROLE WITH EMOTIONAL DEPTH AND COMIC MATERIAL. STRONG SINGER REQUIRED, WITH GOOD MOVEMENT/ENSEMBLE SKILLS. THE ACTOR NEEDS TO CREATE A BELIEVABLE, COMPLEX RELATIONSHIP WITH RITA. PLAYING AGE 30S.

SID & BILL

UNION SHOP STEWARDS. TWO FACTORY MEN WHO REPRESENT THE MALE WORKFORCE AND THE UNION ENVIRONMENT IN WHICH RITA AND THE WOMEN FIND THEMSELVES FIGHTING FOR RECOGNITION. THEY PROVIDE HUMOUR, CHARACTER AND A SENSE OF THE WIDER FACTORY COMMUNITY.

PERFORMANCE: STRONG CHARACTER ACTORS WITH GOOD COMIC TIMING. SINGING AND ENSEMBLE MOVEMENT REQUIRED; IDEALLY CONFIDENT PERFORMERS WHO CAN CREATE DISTINCT PERSONALITIES. PLAYING AGE 25-55.

STAN

A FORD FACTORY WORKER AND MEMBER OF THE WIDER WORKFORCE. STAN CONTRIBUTES TO THE BUSTLING, ROUGH-AND-READY ATMOSPHERE OF THE FACTORY AND THE WIDER COMMUNITY.

PERFORMANCE: ENSEMBLE ACTING, SINGING AND MOVEMENT/DANCE REQUIRED. STRONG CHARACTERISATION AND COMIC TIMING DESIRABLE. PLAYING AGE 25-55.

CASTING BREAKDOWN...

BARRY

APPRENTICE TOOLMAKER. YOUNG, ENTHUSIASTIC AND SLIGHTLY CHEEKY, BARRY REPRESENTS THE YOUNGER GENERATION OF WORKERS WITHIN THE FACTORY. **PERFORMANCE:** GOOD ACTING AND COMIC TIMING, WITH STRONG SINGING AND ENERGETIC MOVEMENT/DANCE. REQUIRES YOUTHFUL PHYSICALITY AND PLENTY OF ENSEMBLE ENERGY. PLAYING AGE 16-24.

MONTY

NUVB CONVENOR; AN OLDER GENTLEMAN. A TRADITIONAL UNION MAN WHO REPRESENTS THE ESTABLISHED MALE LEADERSHIP OF THE WORKFORCE. HE IS EXPERIENCED, AUTHORITATIVE AND SOMEWHAT SET IN HIS WAYS.

PERFORMANCE: STRONG CHARACTER ACTING AND COMIC TIMING. SINGING REQUIRED, WITH MOVEMENT/ENSEMBLE WORK. THE ROLE BENEFITS FROM A PERFORMER WHO CAN ESTABLISH AUTHORITY WITHOUT LOSING WARMTH OR HUMOUR. PLAYING AGE 55±

FORD FACTORY MANAGEMENT

MR HOPKINS

MANAGING DIRECTOR OF FORD DAGENHAM. A SENIOR EXECUTIVE ACCUSTOMED TO AUTHORITY AND CONTROL. HE IS POLISHED, CONFIDENT AND INITIALLY DISMISSIVE OF THE WOMEN'S DEMANDS.

PERFORMANCE: STRONG ACTING ROLE WITH A COMMANDING STAGE PRESENCE AND GOOD COMIC TIMING. SINGING REQUIRED, WITH SOME MOVEMENT/ENSEMBLE WORK. PLAYING AGE 30S.

MR TOOLEY

FORD U.S. EXECUTIVE. AN AMERICAN CORPORATE EXECUTIVE WHO REPRESENTS THE POWER AND PRIORITIES OF FORD'S INTERNATIONAL MANAGEMENT. SLICK, CONFIDENT AND SOMEWHAT BEWILDERED BY THE BRITISH INDUSTRIAL DISPUTE.

PERFORMANCE: STRONG CHARACTER/COMEDIC ACTING. CONFIDENT SINGING AND MOVEMENT REQUIRED. AN AUTHENTIC OR CONVINCING AMERICAN ACCENT IS ESSENTIAL. PLAYING AGE 30-50.

RON MACER

PRODUCTION MANAGER. A PRACTICAL FACTORY MAN CAUGHT BETWEEN MANAGEMENT AND THE WORKFORCE. HE UNDERSTANDS THE FACTORY FLOOR BUT ULTIMATELY SERVES THE INTERESTS OF FORD MANAGEMENT.

PERFORMANCE: CHARACTER ACTING WITH GOOD COMIC TIMING AND AUTHORITY. SINGING AND ENSEMBLE MOVEMENT REQUIRED. PLAYING AGE 35-55.

GREGORY HUBBLE

PERSONNEL DIRECTOR. POLISHED, CORPORATE AND POLITICALLY MINDED, HUBBLE REPRESENTS THE MORE CALCULATED SIDE OF FORD MANAGEMENT. HE IS CONCERNED WITH KEEPING CONTROL OF THE SITUATION AND PROTECTING THE COMPANY'S INTERESTS.

PERFORMANCE: STRONG CHARACTER ACTOR WITH EXCELLENT COMIC TIMING AND STAGE PRESENCE. GOOD SINGING AND MOVEMENT SKILLS REQUIRED. PLAYING AGE 35-55.

CASTING BREAKDOWN...

OTHERS

HAROLD WILSON

PRIME MINISTER. THE LABOUR PRIME MINISTER DURING THE DISPUTE. A CHARISMATIC POLITICAL FIGURE WHO FINDS HIMSELF CAUGHT BETWEEN THE UNIONS, GOVERNMENT AND FORD.

PERFORMANCE: STRONG CHARACTER/COMEDIC ACTING ROLE. REQUIRES A CONFIDENT PERFORMER CAPABLE OF CAPTURING THE PUBLIC PERSONA AND MANNERISMS OF WILSON. SINGING AND ENSEMBLE MOVEMENT REQUIRED.

BARBARA CASTLE

MINISTER OF TRANSPORT. A FORMIDABLE, INTELLIGENT AND POLITICALLY ASTUTE WOMAN WHO BECOMES AN IMPORTANT ALLY IN THE STRUGGLE. SHE HAS AUTHORITY, WIT AND A STRONG PRESENCE.

PERFORMANCE: EXCELLENT ACTING AND COMIC TIMING REQUIRED. A STRONG CHARACTER PERFORMER WITH GOOD SINGING AND MOVEMENT SKILLS.

3 CIVIL SERVANTS

A TRIO OF GOVERNMENT AIDES WHO ASSIST THE PRIME MINISTER AND BARBARA CASTLE. THEY PROVIDE COMIC COMMENTARY AND HELP CREATE THE HEIGHTENED POLITICAL WORLD OF THE SHOW.

PERFORMANCE: STRONG COMIC ENSEMBLE PERFORMERS WITH EXCELLENT TIMING. SINGING, MOVEMENT AND PHYSICAL COMEDY REQUIRED. IDEALLY THE THREE PERFORMERS SHOULD WORK WELL AS A TIGHT COMIC UNIT.

LISA HOPKINS

WIFE OF MR HOPKINS. ELEGANT, SOCIALLY CONFIDENT AND SOMEWHAT REMOVED FROM THE REALITIES OF THE FACTORY WORKERS' LIVES. SHE PROVIDES AN INSIGHT INTO THE PRIVILEGED WORLD SURROUNDING FORD MANAGEMENT.

PERFORMANCE: CHARACTER ACTING AND COMIC TIMING, WITH SINGING AND ENSEMBLE MOVEMENT REQUIRED.

GRAHAM O'GRADY / SHARON O'GRADY

RITA AND EDDIE'S SON AND DAUGHTER. THE O'GRADY CHILDREN PROVIDE A GLIMPSE INTO RITA AND EDDIE'S FAMILY LIFE AND THE PERSONAL CONSEQUENCES OF THE INDUSTRIAL DISPUTE.

PERFORMANCE: STRONG YOUNG PERFORMERS WITH NATURAL ACTING ABILITY, GOOD SINGING AND CONFIDENT ENSEMBLE/MOVEMENT SKILLS. DEPENDING ON PRODUCTION AND CASTING, THE ROLES MAY REQUIRE PERFORMERS COMFORTABLE WITH PERIOD CHARACTER WORK. PLAYING AGE, GRAHAM 12 AND SHARON 6.

MR BUCKTON

SCHOOL TEACHER. A CHARACTER ROLE CONNECTED TO THE O'GRADY FAMILY AND THE LOCAL COMMUNITY.

PERFORMANCE: CHARACTER ACTING AND COMIC TIMING, WITH SINGING AND ENSEMBLE PARTICIPATION REQUIRED.

CASTING BREAKDOWN...

CHUBBY CHUFF

COMEDIAN/ENTERTAINER. A LARGER-THAN-LIFE PERFORMER WHO BRINGS A TOUCH OF VARIETY-SHOW ENTERTAINMENT TO THE WORLD OF THE MUSICAL. **PERFORMANCE:** STRONG COMIC PERFORMER WITH EXCELLENT AUDIENCE INTERACTION, STAGE PRESENCE AND TIMING. SINGING AND MOVEMENT SKILLS REQUIRED; CONFIDENCE WITH PERIOD ENTERTAINMENT STYLES IS DESIRABLE.

MC

MASTER OF CEREMONIES

CORTINA MAN

A FEATURED SINGER/PERFORMER ASSOCIATED WITH THE WORLD OF FORD AND THE ICONIC CORTINA. A FUN, PRESENTATIONAL ROLE WITH A STRONG THEATRICAL QUALITY.

PERFORMANCE: EXCELLENT SINGER WITH STRONG STAGE PRESENCE. MOVEMENT/DANCE AND COMIC PERFORMANCE SKILLS DESIRABLE.

CLUB SINGER

A FEATURED NIGHTCLUB/ENTERTAINMENT PERFORMER WHO BRINGS GLAMOUR AND A DIFFERENT MUSICAL STYLE TO THE PRODUCTION.

PERFORMANCE: STRONG VOCALIST AND CONFIDENT PERFORMER WITH EXCELLENT STAGE PRESENCE. DANCE/MOVEMENT ABILITY DESIRABLE.

ADAMS

A CHARACTER WITHIN THE WIDER WORLD OF THE PRODUCTION, CONTRIBUTING TO THE FACTORY/COMMUNITY ENSEMBLE.

PERFORMANCE: STRONG ENSEMBLE ACTOR WITH SINGING AND MOVEMENT/DANCE SKILLS.

PRESS REPORTERS

JOURNALISTS COVERING THE DISPUTE AND HELPING ESTABLISH THE GROWING NATIONAL PROFILE OF THE WOMEN'S CAMPAIGN.

PERFORMANCE: CONFIDENT CHARACTER ACTORS WITH GOOD COMIC TIMING, ENSEMBLE SINGING AND MOVEMENT SKILLS. OPPORTUNITIES FOR PHYSICAL COMEDY AND STRONG GROUP WORK.

PHOTOGRAPHERS

MEMBERS OF THE PRESS CORPS DOCUMENTING THE STRIKE AND ITS GROWING IMPORTANCE.

PERFORMANCE: ENSEMBLE PERFORMERS WITH STRONG PHYSICAL/COMEDIC INSTINCTS. SINGING AND MOVEMENT REQUIRED.

ENSEMBLE FACTORY WORKERS

THE WIDER FORD WORKFORCE - MEN AND WOMEN WHO POPULATE THE FACTORY, UNION MEETINGS, DEMONSTRATIONS AND COMMUNITY SCENES. THEY CREATE THE SCALE, ENERGY AND AUTHENTICITY OF THE WORLD OF DAGENHAM.

PERFORMANCE: VERY STRONG ENSEMBLE PERFORMERS REQUIRED. SINGING AND DANCE/MOVEMENT ARE A MAJOR PART OF THE ROLE, ALONGSIDE CHARACTER ACTING AND PHYSICAL STORYTELLING. PERFORMERS SHOULD BE COMFORTABLE MOVING QUICKLY BETWEEN DIFFERENT CHARACTERS, GROUPS AND LOCATIONS AND CONTRIBUTING TO A HIGHLY ENERGETIC ENSEMBLE.

GENERAL CAST NOTE...

MADE IN DAGENHAM IS A HIGHLY ENSEMBLE-DRIVEN MUSICAL. ACROSS THE COMPANY, PERFORMERS SHOULD EXPECT TO CONTRIBUTE NOT ONLY TO THEIR NAMED CHARACTER BUT ALSO TO THE WIDER WORLD OF THE FACTORY, UNION, COMMUNITY AND POLITICAL SCENES. STRONG SINGING, ACTING, MOVEMENT AND ENSEMBLE SKILLS ARE THEREFORE VALUED THROUGHOUT THE COMPANY. WE ARE LOOKING FOR A COMPANY OF 26 ACTORS AND TWO CHILDREN (TO BE AUDITIONED AT A LATER DATE)

PARTICULAR EMPHASIS WILL BE PLACED ON CHARACTER, COMIC TIMING, STORYTELLING, VOCAL ABILITY AND PHYSICAL COMMITMENT. DANCE EXPERIENCE IS ALSO WELCOME - CONFIDENCE WITH MOVEMENT, RHYTHM AND PHYSICAL STORYTELLING IS PARTICULARLY IMPORTANT.

AUDITION PIECES...

AUDITION PIECES

CHARACTER	INITIAL PIECES	RECALL PIECES
RITA O'GRADY	MUSIC: Nearly Had It All Or Everybody Out (Bar 1-37)	MUSIC: Nearly Had It All (Full Song) and Everybody Out (Bar 1-37)/ SCRIPT: P77-78, 86-88 and 118-120
BERYL	MUSIC: What We Want (Bar 1-42)	MUSIC: What We Want (Bar 1-42)/ SCRIPT: P10-15
CONNIE RILEY	MUSIC: Same Old Story (Bar 24-End)	MUSIC: Same Old Story (Bar 24-End)/ SCRIPT: P10-15 and 53-54
SANDRA BEAUMONT	MUSIC: What We Want (Bar 1-42)	MUSIC: What We Want (Bar 1-42)/ SCRIPT: P10-15
CLARE	MUSIC: Wossaname (Bar 37-End)	MUSIC: Wossaname (Bar 37-End/ SCRIPT: P10-15

AUDITION PIECES...

CASS	MUSIC: What We Want (Bar 1-42)	MUSIC: What We Want (Bar 1-42)/ SCRIPT: P10-15
EMMA	MUSIC: What We Want (Bar 1-42)	MUSIC: Everybody Out (Bar 232-End Vocal Riff Line)
JO	MUSIC: What We Want (Bar 1-42)	MUSIC: What We Want (Bar 1-42)
RACHEL	MUSIC: What We Want (Bar 1-42)	MUSIC: Everybody Out (Bar 232-End Vocal Riff Line)
BARBARA CASTLE	MUSIC: Ideal World (Bar 76-End)	MUSIC: Ideal World (Bar 76-End)/ SCRIPT: P33-34 and 104-105
LISA HOPKINS	MUSIC: Nearly Had It All or Everybody Out (Bar 1-37)	SCRIPT: P45-46 and 77-78
FEMALE ENSEMBLE X 3	MUSIC: What We Want (Bar 1-42)	No Recall Pieces
EDDIE O'GRADY	MUSIC: Letter (Bar 50-100)	MUSIC: Letter (Full Song) SCRIPT: P86-88
SID	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End) SCRIPT P20-23	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End) SCRIPT P20-23
BILL	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End) SCRIPT P20-23
STAN	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End) SCRIPT P20-23
BARRY	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End) SCRIPT P13-14
MONTY	MUSIC: Made In Dagenham (Bar 10-38)	SCRIPT: P20-23 and 109-109
MR HOPKINS	MUSIC: Made In Dagenham (Bar 10-38)	SCRIPT: P20-23 and P45
TOOLEY	MUSIC: America (Bar 120-End)	MUSIC: America (Bar 120-End)/ SCRIPT: P75-76 and 118-119
MACER	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	SCRIPT: P55-59
HUBBLE	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	SCRIPT: P55-59
HAROLD WILSON	MUSIC: Always a Problem (Bar 1-54)	MUSIC: Always a Problem (Bar 1-54)/ SCRIPT: P33-34
MALE ENSEMBLE X 1	MUSIC: Made In Dagenham (Bar 10-38) or Cortina (Bar 65-End)	No Recall Pieces
SHARON O'GRADY	MUSIC: Busy Woman (Bar 9-16)/ SCRIPT: P3-5 and 111	No Recall Pieces
GRAHAM O'GRADY	MUSIC: School Song (Bar 10-18)/ SCRIPT: P3-5 and 111	No Recall Pieces

YOUR COMMITMENTS...

REHEARSALS

FOR THOSE SUCCESSFUL IN BEING CAST, WE WILL START REHEARSALS TOWARDS THE END OF JANUARY 2026. REHEARSALS WILL TAKE PLACE IN YORK ON A SUNDAY MOSTLY IN THE AFTERNOON/EVENING, THEN ONE/TWO WEEKDAY EVENINGS FROM 7PM, WHICH WILL BE SET BY THE CREATIVE TEAM DEPENDING ON AVAILABILITY OF CAST MEMBERS.

FOR YOUR CONVENIENCE, WE WILL ISSUE A FULL REHEARSAL SCHEDULE AHEAD OF THE FIRST REHEARSAL AS NOT EVERYONE WILL BE CALLED TO EVERY REHEARSAL.

IT IS ENCOURAGED THAT IF YOU ACCEPT A PLACE IN THE MADE IN DAGENHAM COMPANY YOU DO NOT AUDITION OR ACCEPT ROLES IN PRODUCTIONS THAT REHEARSE AROUND THE SAME TIME. WHILST WE UNDERSTAND THERE WILL BE OCCASIONS YOU MAY NOT BE AVAILABLE FOR REHEARSALS IT IS NOT ACCEPTED BY THE CREATIVE TEAM FOR REHEARSALS TO BE MISSED BECAUSE OF ATTENDANCE AT REHEARSALS FOR ANY OTHER SHOWS. PLEASE LET THE TEAM KNOW AT AUDITIONS IF THERE ARE ANY OTHER SHOWS YOU ARE INVOLVED IN SO WE CAN ASSESS THE VIABILITY OF YOU TAKING PART IN BOTH, AGAIN IT MUST BE STRESSED IT WILL BE EXPECTED REHEARSALS FOR MADE IN DAGENHAM WILL BE GIVEN PRIORITY OVER OTHER REHEARSALS IN ALL INSTANCES.

PERFORMANCES

PERFORMANCES WILL TAKE PLACE AT THE GRAND OPERA HOUSE YORK, FROM THE 9-17TH APRIL 2027.

PLEASE NOTE THERE WILL BE MATINEE PERFORMANCES AT 2:30PM ON SATURDAY 10TH AND SATURDAY 17TH. THERE WILL BE A 4PM SHOW ON SUNDAY 11TH AND NO SHOW ON THE MONDAY.

CAST WILL BE REQUIRED FOR TECHNICAL AND DRESS REHEARSALS ON THE EVENINGS OF THE 6TH, 7TH AND 8TH APRIL.

FEES

THERE WILL BE A SHOW FEE OF £150 FOR ANY PERFORMER'S WHO HAVE NOT YET TAKEN GCSE'S TO TAKE PART IN THIS PRODUCTION. TO HELP COVER CHAPERONE COSTS.

WE DO NOT CHARGE ADDITIONAL SUBS, MEMBERSHIP FEES OR ANY OTHER LEVY'S HOWEVER WE DO EXPECT ALL CAST MEMBERS TO FEATURE ACROSS ALL OF OUR SOCIAL MEDIA CONTENT WHICH HELPS TO DRIVE TICKET SALES.

Good Luck!
WE CAN'T WAIT TO MEET YOU

