

'MADE IN DAGENHAM' 2025 – AUDITION PACK



We are delighted to announce that our next production will be the fabulous 'MADE IN DAGENHAM!', coming to the Chelmsford Theatre in September 2025!

Based on a true story and based on the hit movie, 'Made in Dagenham' is the uplifting musical comedy about friendship, love and the importance of fighting for what is right. It takes us back to 1968 when the sewing machinists at the Ford factory in Dagenham walked out and went on strike demanding 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!! Their protest subsequently became the leading catalyst towards the passing of the Equal Pay Act in 1970.

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

There are also many themes that are highlighted, sometimes uncomfortably, within the production. As well as inequality of the sexes, it reflects on corporal punishment in schools, sexism in the workplace, the expectations of working-class children (especially girls), women in the trade unions, women in government, and the influence of American business in the UK (no change there then!!!!).

THE PRODUCTION

This is a large-scale production with a plenty to do for everyone who is cast. There are plenty of principal roles, some featured smaller roles, featured dancers, and plenty to do for the Company. It has a fantastic inspirational plot, loads of comedy alongside beautiful poignant moments, and is all set within the uplifting and brilliantly crafted score by David Arnold. This somewhat emotional show will make you laugh and cry in equal measure. Funny, full of energy, touching and timeless, 'Made in Dagenham' shows how ordinary people can do extraordinary things when they stand together.

*****Please note – this is a big production that requires commitment to attendance at rehearsals. Please consider this before auditioning and be honest on your form about your planned absences. We will of course attempt to work around any planned absences when planning the Schedule, but you must also provide a stand-in for any absences when Claire is setting – and then learn as much as you can from rehearsal videos prior to any revision to save time.*****

KEY DATES

Wednesday 23 April	'MADE IN DAGENHAM' Launch Evening
Friday 25 April	1 st Pre-Audition Call – Music Call
Wednesday 30 April	2 nd Pre-Audition Call – Dancers Audition, Ensemble Movement & Music
Friday 2 May	Children's Auditions & 3 rd Pre-Audition Call (Music Call & Revision)
Saturday 3 May	Auditions (times tbc)
Wednesday 7 May	1 st Setting Call (tbc)
Friday 9 May	Full Company Music Call
<i>(See Rehearsal Schedule for all dates)</i>	
Saturday 13 September	Preview Morning
Sunday 21 September	Band Call, Get-in & 'Dry Tech' at Theatre (cast required)
Monday 22 September	Tech Rehearsal
Tuesday 23 September	Dress Rehearsal
Wed 24 – Sat 28 September	SHOW WEEK

THE SET

The set is large yet flexible, which allows the creative team opportunity to create fast moving and seamless scene changes. It includes two versatile metal trucks providing a factory feel of upper levels and staircases – these rotate and provide the staging for numerous scenes such as Rita and Eddie's kitchen, the Ford River Plant and the TUC conference for example. Other scenes are created using additional flying cloths for Parliament, the Berni Inn and the TUC, and moveable smaller trucks such as for Hopkin's House, the Hospital, Parliament and the Ford Social Club. Sliders are set amongst the upstage area, and we even have a full scale 'Cortina' car (well the front half of it!) to use in Act 2 for the Showroom number. The cast will be expected to be involved in these scene changes as they happen live on stage and will be set during the rehearsal process. In addition, we will be using a gauze to use as both a front cloth, backdrop and for the opportunity to use projections of the real-life Ford ladies to pay tribute to.

STAGING, VOCALS & CHOREOGRAPHY

Expect big vocals, big performances, some touching emotional moments and a determination for change throughout the show. The audience must come along with us on the journey, so storytelling is at the heart of the show. There are several big, choreographed numbers including 'Pay Day', 'America' and 'Cortina' – so there will be a separate audition for featured dancers. Some other scenes require general 'movement' for all. Everyone will need to undertake a vocal audition.

Please ensure you wear appropriate rehearsal wear and footwear to rehearsals that is suitable to move in at all times.

COSTUMES & WIGS

Costumes are obviously 1960's era, the ladies in dresses or skirts and tops with their Ford working coats over the top. They 'glam up' for the Social Club and will have a few daywear changes throughout the show. The Ford men are in boilersuits, the parliamentary men and Barbara Castle in 60's suits, and some general day wear. Appropriate shoes and accessories will be required for all - of the era of course. The opening of Act 2 is full-out American...with cheerleaders, army soldiers and flag bearers, and the 'Cortina' number brings the glitz and glamour scene to the show of complete showbiz sparkles. A lot of the costumes are being hired, but you may also be asked to provide some additional pieces.

Hair will need to be of the era. If the ladies can style their hair appropriately then great, but if not then we can add some wigs or hairpieces to create the correct look. Men will need to cut and style their hair reflective of the 1960's – no mullets please!!!

THE STORY

Act One. The show sets the scene of the O’Grady household. The house relies on Rita O’Grady, a busy working mother, looking after everything whilst her husband, Eddie barely struggles to remember their anniversary (“Busy Woman”). Their son Graham is being caned at school and their daughter, Sharon, wants to be a doctor though Rita quickly points out women are only nurses. Eddie and Rita work at Ford Ford’s Dagenham River Plant, a large bustling industrial site home to 5,000 men and 200 women (“Made in Dagenham”). The men build the cars, whilst the women work as seamstresses on the upholstery for the seats. The women discover that they’re to be re-graded as unskilled workers, reducing their pay, and raise their objections to their union leaders Connie and Monty (“This is what we want”). Monty is discussing their objections in the union office at the plant when Jeremy Hopkins, the factory manager enters. He pressures Monty to confuse the girls by asking them to register a formal grievance. The girls agree to register a grievance - selecting Rita to represent them (“Wosname”).

Meanwhile, in Westminster, the Prime Minister Harold Wilson is being briefed on the depressing state of the economy and the high rates of industrial unrest (“Always A Problem”). To tackle the problem he selects Barbara Castle, Minister for Transport, to become Secretary of State for Talking to the Unions.

Back in Dagenham it's Friday night in the social club (“Payday”) and tensions are running high as the men confront the girls about not accepting a re-grading. After a confrontation Rita storms out of the pub, as the girls remind Eddie he's forgotten it's their 10th wedding anniversary - sending him running after her (“I’m Sorry I Love You”).

Rita goes into school to confront Mr Buckton about his caning of her son Graham. After a patronising interaction with Mr Buckton, she bumps into Lisa Hopkins in the corridor and the two bond over their hatred of Mr Buckton's caning, with Lisa suggesting they start a petition. Lisa Hopkins is married to Hopkins, the manager of the plant.

As Rita starts to get more involved with union politics, Connie shares her experiences (“Same Old Story”) and urges Rita to go beyond objecting to re-grading and instead asking for equal pay between genders. At a meeting between union leaders and plant management, Rita asks for equal pay - a request that's laughed at. She returns to the plant and the girls vote unanimously for a strike, and Rita finds Eddie, Sharon and Graham as the kids tell her that Eddie only cooked them Chips on Toast (“Everybody Out”).

Act Two Ford America parachutes in their brash and arrogant executive Mr Tooley to resolve the strike (“This is America”). He tells Hopkins to stop the production line and lay all the men off in an attempt to pressure the girls into going back to work (“Storm Clouds”). Lisa tips Rita off that they've offered one of the girls, Sandra, marketing work to try and crack the solidarity of the strike. Rita visits Connie who's been hospitalised with breast cancer. Connie encourages Rita to give the speech she was going to give to the Trade Union Congress. Rita gatecrashes the launch of the Ford Mark II Cortina 1600E to confront Sandra (“Cortina”) where she bumps into Barbara, Minister for Transport, who invites her to a meeting in Westminster.

When she gets home, she's greeted by a letter from Eddie, who's taken the kids away because of the pressure the strike has put on their relationship (“The Letter”). Lisa arrives to encourage Rita and offers to lend her a Biba dress for the TUC speech. The girls meet Barbara in Westminster (“Ideal World”) who passes on Ford's offer of 92% of the male rate, an offer Rita refuses.

Back at the hospital, Connie has died leaving Rita a copy of the speech for the TUC conference. Eddie confronts Rita about the state of their marriage (“We Nearly Had It All”), eventually coming round to supporting Rita's strike despite pressure from his male colleagues to ‘sort her out’.

The action turns to the TUC Conference (“Viva Eastbourne”) where Lisa gives Rita some final words of encouragement before she gives her big speech. Mr Tooley throws a spanner in the works by tearing up the speech and confronting Rita backstage where he tells her that she's just a little girl before stalking off. Rita's friends arrive and give her the confidence to get out onstage and not let Connie down. Rita makes a passionate and heartfelt speech to the conference (“Stand Up”) which successfully persuades the TUC to make equal pay a core policy.

CREATIVE TEAM

Director & Choreographer	Claire Carr
Musical Director	Clare Benson
PA / DC	Frankie Mae Graham
Stage Manager	Wylie Queenan
Deputy Stage Manager	Jill McEvoy
Production Manager	Anver Anderson
Wardrobe Mistress	Caroline Escott
Props Manager	Andrew Wallis

This is going to be very fun, hilarious and heart-warming production, so the Creative Team are very much looking forward to going on this adventure with you!

CHARACTER DESCRIPTIONS & AUDITION PIECES

FEMALE ROLES	Audition pieces
<p>RITA O'GRADY Leading Role, Female, Playing age 30's Rita is an average working-class mum, carrying the whole show. She's a caring mother and wife, working as sewing machinist at the local Ford factory. She is kind and good natured, joining in with the women's banter at the factory. She has a strong sense of right and wrong and is outraged when the women of the factory are re-classified as unskilled workers. Initially content to stay in the sidelines, she has no intention of taking leadership and is somewhat intimidated by authority (and lacks belief in her ability to do so. However, after Connie, the shop steward, asks her to take over the fight for equal pay and working rights, Rita grows in strength to fight for what she knows is right – even though it affects her marriage to Eddie. Though uneducated, she speaks from the heart and goes on a journey of self-discovery where she finds her inner passion, confidence and resolve. Must be an excellent actress and singer, and very likeable. Essex accent.</p>	<p>DIALOGUE: p57-58 & p111-112</p> <p>VOCAL: 12/ Everybody Out – Bars 1-37 18/ Nearly Had It All – Bars 9-52</p>
<p>BERYL Supporting Role, Female, Playing age 40's+ Machinist at the Ford factory. Funny and foul-mouthed, she leads the factory floor 'banter' and is the first to come out with a dirty joke. Ballsy, bolshie and inappropriate, she has a massive heart and is well loved. She is fiercely loyal to the other women and does not take any nonsense. Like the other women, she is incensed when their skill level is downgraded at the factory, and she readily agrees to strike. Excellent actress and singer. Essex accent.</p>	<p>DIALOGUE: p11-12 & p101</p> <p>VOCAL: 12/ Everybody Out – Bars 22-37</p>
<p>CONNIE RILEY Supporting Role, Female, Playing age 40's-50's+ Shop Steward and Machinist. Connie has dedicated her life to the Labour Party and representing the rights of the factory women at Ford. However, she is now tired and disillusioned about what she's been able to achieve in the face of male opposition. Unmarried with strong principals, she has the quiet passion to convince Rita to lead the strike. Connie has cancer but has been keeping her illness a secret. Strong actress & vocalist. Essex accent.</p>	<p>DIALOGUE: p51 & 53, & p87</p> <p>VOCAL: 10/ Same Old Story – Bars 1-53</p>
<p>CLARE Supporting Role, Female, Playing age 20's-40's One of the machinists. She is scatty and featherbrained, giggling as the girls exchange banter with each other. She fancies herself as leader material but, when asked what she would say to the union managers, she is unable to articulate any solid ideas ("Wossname"). She has no great ambition and is content to stay in Dagenham for the rest of her life. Clare is saving up for a deposit on a flat with her boyfriend. Essex accent.</p>	<p>DIALOGUE: p11-12, & p101</p> <p>VOCAL: 5/ Wossname – Bars 1-36</p>
<p>SANDRA BEAUMONT Supporting Role, Female, Playing age 20's One of the machinists. She is young, fun, sexy, and confident. She confidently 'plays the field' but would like to bag a man to keep her in nice things. She supports the strike but when she is strapped for cash in the strike, she takes some modelling work dancing at the Ford Cortina launch. She risks her friendships with the other women to do so but comes back to the cause just in time. Strong actress with excellent dance skills. Essex accent.</p>	<p>DIALOGUE: p12-13, & p95-96</p> <p>VOCAL: 12/ Everybody Out – Bars 22-37</p>
<p>CASS Supporting Role, Female, Playing age late 20's-mid 30's Cass is not content as a sewing machinist at the Ford factory. She is ambitious and wants to be one of the first female pilots. She has set herself the goal of achieving this before she is 35, even though she will be 35 in a few weeks. Despite this, she refuses to let her dream go. She has a sarcastic sense of humour and is very loyal to the other women. *Written for a black actress (with potential for a West Indian accent)</p>	<p>DIALOGUE: p11-12</p> <p>VOCAL: 12/ Everybody Out – Bars 22-37</p>

<p>BARBARA CASTLE Supporting Role, Female, Playing age 40's-50's The Minister for Transport in Harold Wilson's Government. She is a strong woman in a man's world and is therefore thick skinned and straight talking. Self-assured, strong and feisty, yet very likeable with excellent comedy timing. She came into politics to fight for the working classes and does not mince her words. She is torn between her fierce commitment to the working classes (and women's rights) and balancing the countries books at the time of the strikes. A strong Derbyshire accent with an excellent belt is needed and needs to capture the character of this well-known politician.</p>	<p>DIALOGUE: p49-50 & 104-105</p> <p>VOCAL: 17/ Ideal World – Bars 1-41</p>
<p>LISA HOPKINS Supporting Role, Female, Playing age 30's-40's The trophy wife of the Managing Director of Ford. She is Cambridge educated and well-spoken but is bored and frustrated at home – and is expected to be the dutiful wife at home. She supports the women's quest for equality, despite her husband's position at the factory. Lisa becomes friends with Rita during the strike and tells her that she is leaving her husband as he doesn't value her. Eloquent 'RP' accent, intelligent, human and compassionate, stuck in an unhappy marriage.</p>	<p>DIALOGUE: p45-46, & p100</p> <p>VOCAL: 12/ Everybody Out – Bars 22-37</p>
<p>MALE ROLES</p>	<p>Audition pieces</p>
<p>EDDIE O'GRADY Leading Role, Male, Playing age 30's-40's Rita's husband and Ford factory worker. An ordinary, likeable bloke, typical lad's lad, and not very good at showing his feelings. He loves Rita but expects his tea on the table each night. Eddie tries to support Rita in the strike at first but as it goes on, and Rita is away from home more and more, he becomes increasingly angry with his wife – and eventually walks out. He faces pressure from the other men to halt Rita's efforts for reform. However, he is proud when he sees his wife give a rousing speech at the televised Trade Union Conference and admits that he was wrong to doubt her. Excellent actor and vocalist. Essex accent.</p>	<p>DIALOGUE: p39-40, & p88</p> <p>VOCAL: 8/ I'm sorry I love you – Bars 1-27 16/ The Letter – Bars 1-66</p>
<p>MONTY Supporting Role, Male, Playing age 50's+ The union shop steward for the women at the Ford factory. He is a kind man, good-hearted and quietly unassuming. He wants to support the girls but isn't very assertive with the management. He once had a relationship with Connie and asked her to marry him. Although she refused, he still cares for her and is devastated when she dies from cancer. Monty is teased by the other union managers about not being to control the female workers. He is the only male union representative at the factory who is not sexist and condescending. Requires an excellent actor to deliver this sensitive role. Essex accent.</p>	<p>DIALOGUE: p55-56</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>HAROLD WILSON Supporting Role, Male, Playing age 50's Labour Prime Minister. Excellent comic actor and singer, and the ability to capture something of this well-known politician. West-Yorkshire accent. He is plain talking, relies on the advice of his aides and somewhat clueless. Harold is sexist and chauvinistic to women, as he struggles to find a solution to the country's many problems of the time.</p>	<p>DIALOGUE: p49-50</p> <p>VOCAL: 6/ Always A Problem – Bars 1-54</p>
<p>MR HOPKINS Supporting role, Male, Playing age 30's-40's Ford Dagenham Managing Director. Ex-public schoolboy, university educated and well-spoken RP accent. He fails to recognize that his wife is bored and frustrated at home, and is therefore flabbergasted when she supports Rita and the women at the factory. He has no time for the strike and is condescending and patronizing towards the women. When he fails to suppress the strike, he is forced to play second fiddle to his American boss, Mr. Tooley, who flies in to try and sort it out.</p>	<p>DIALOGUE: p45-46</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>

<p>MR TOOLEY Supporting role, Male, Playing age 30's-60's Ford Executive from Texas USA. Confident, powerful, arrogant and insulting – speaking to everyone in a bullish way but can also be subtly sinister. Think of a certain Mr Trump! Expects everyone to jump to his orders and the American way. Strong singer with strong masses of stage presence. American accent. Can double as Ensemble in Act 1.</p>	<p>DIALOGUE: p75-76</p> <p>VOCAL: 13/ This Is America – Bars 1-36</p>
<p>BARRY Supporting Role, Male, Playing age 18-21+ Apprentice Toolmaker at Ford. Young and hard-working, yet naïve, and is mercilessly teased by the women at the factory. He is innocent and does not understand their innuendo. However, he is quick thinking and sometimes makes intelligent retorts back to the women. He is a friend of Eddie O'Grady's, who looks after him. Essex accent.</p>	<p>DIALOGUE: p13-14</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>SID Supporting role, Male, Playing age 20's+ Union Shop Steward. Sid is good friends with Bill and, together, they form a comedy duo. He is rough, sexist, and uncaring about the women's situation at the factory. He lusts after the women, and prefer to be larking about and sharing a laugh about farting and football. Sid and Bill tease Monty that he cannot control the women. He and Bill join forces with Mr. Hopkins, the Managing Director of the factory, to try and suppress the strike. Essex accent.</p>	<p>DIALOGUE: p20-21</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>BILL Supporting Role, Male, Playing age 20's+ Union Steward. Good friends with Sid and, together, they form a comedy duo. Bill lusts after many of the women and is completely sexist. He is particularly lazy, his priority is larking about and sharing a laugh. He teases Monty that he cannot control the women at the factory. Bill and Sid join forces with Mr. Hopkins, the Managing Director of the factory, to attempt to suppress the strike. Essex accent.</p>	<p>DIALOGUE: p20-21</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>'CORTINA' MAN Featured Role, Male, Playing age 20's-30's The 'front man' of the Cortina launch. Cheesy, slightly camp, charming and attractive, the definitive 'car salesman' with the sparkling teeth! Strong singer and dancer. Featured in Act 2 only but can double as Ensemble throughout.</p>	<p>VOCAL ONLY: 15/ Cortina! – Bars 39-end</p>
<p>RON MACER Supporting Role, Male, Playing age 30+ Ford Dagenham Production Manager. Working-class middle management. Unhappily married, dour, he would prefer to be at work than at home. A practical man and sees the strike in black and white, in terms of the impact it will have on the workforce. However, his practical reasoning is no match for Rita's passionate arguments for the reasons behind the strike. Essex accent.</p>	<p>DIALOGUE: p57-59</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>GREGORY HUBBLE Supporting Role, Male, Playing age 40's Personnel Director for the Ford factory. However, he is a complete lech with a one-track mind and lusts after all the women. When meeting with Connie and Rita to discuss their demotion, his main concern is if they are good looking. He constantly makes inappropriate noises and remarks, and is more concerned with cracking jokes than dealing with business. Essex accent.</p>	<p>DIALOGUE: p55-57</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>
<p>PARLIAMENTARY AIDES Featured Roles, Male, Playing ages – any Aides to Harold Wilson. Strong harmony singers with a good aptitude for movement and choreography. Well-spoken. Double as ensemble.</p>	<p>DIALOGUE: p28 & 32 (read all lines)</p> <p>VOCAL: 2/ Made In Dagenham – Bars 10-38</p>

MR BUCKTON Featured role, Male, Playing age 30's-60's Teacher at Graham's school and handy with the cane.	DIALOGUE: p47 VOCAL: 2/ Made In Dagenham – Bars 10-38
CHILDREN	Audition pieces
GRAHAM O'GRADY Featured Role, Playing age 10-11 Rita and Eddie's son who has a scholarship to the local 'posh' school where he gets caned and is struggling. Disorganised and scatty, her gets his sister to do his homework, and is definitely his father's son. Essex accent.	DIALOGUE: p3-5 VOCAL: 1/ Busy Woman - bars 9-16 & 72-79 9/ School Song - bars 72-78
SHARON O'GRADY Featured Role, Playing age 7-8 Rita and Eddie's daughter. Resourceful and confident, and wants to be a doctor, rather than conform to the expectations of girls at the time. Charges her brother for doing his homework.	DIALOGUE: p3-5 VOCAL: 1/ Busy Woman bars 9-16 & 72-79
OTHER MINOR ROLES FOR CONSIDERATION	Audition pieces
Stan – Factory worker Chubby Chuff – non-PC comedian Club singer Reporters / Press (inc Astro) Ronnie – Factory worker Emma – Factory worker Rachel – Factory worker	<i>Please acknowledge if you would like to be considered for</i>
DANCERS & ENSEMBLE	Audition pieces
FEATURED DANCERS Strong technical dance ability to lead the cast and the featured dance sections in 'America', 'Pay Day' and 'Cortina'. ENSEMBLE There is a lot to do for the Ensemble - Factory workers, Berni Inn Waitresses, Social Club staff, American army & flagbearers.... Everyone is required to do a short movement audition.	FEATURED DANCER AUDITION & ENSEMBLE VOCAL ENSEMBLE VOCAL: MEN: 2/ Made In Dagenham – Bars 10-38 WOMEN: 12/ Everybody Out – Bars 22-37

DATE	REHEARSAL SCHEDULE
APRIL	
Wednesday 23 RD April 8pm	Open Evening with Director and MD
Friday 25 th April 7.30-10.00	1 st PRE-AUDITION CALL - MUSIC
Wednesday 30 th April 7.30-10.00	2 nd PRE-AUDITION CALL – Learn Dancer & Ensemble Movement, & Music
MAY	
Friday 2 nd May 7.30-10.00	CHILDREN'S AUDITIONS & 3 rd PRE-AUDITION CALL – MUSIC & REVISION
SATURDAY 3rd May 10.00 onwards	AUDITIONS
Wednesday 7 th May 7.30-10.00	1 st Setting Call (TBC)
Friday 9 th May 7.30-10.00	FULL COMPANY MUSIC CALL
Wednesday 14 th May 7.30-10.00	
Friday 16 th May 7.30-10.00	
SATURDAY 17TH MAY 10.00-5PM	Springfield Parish Hall
Wednesday 21 st May 7.30-10.00	
Friday 23 rd May 7.30-10.00	
Wednesday 28 th May 7.30-10.00	
Friday 30 th May 7.30-10.00	
SATURDAY 31ST MAY 10.00-5PM	
JUNE	
Wednesday 4 th June 7.30-10.00	
Friday 6 th June 7.30-10.00	
Wednesday 11 th June 7.30-10.00	
Friday 13 th June 7.30-10.00	
SATURDAY 14TH JUNE 10.00-5pm	
Wednesday 18 th June 7.30-10.00	
Friday 20 th June 7.30-10.00	
Wednesday 25 th June 7.30-10.00	
Friday 27 th June 7.30-10.00	
JULY	
Wednesday 2 nd July 7.30-10.00pm	
Friday 4 th July 7.30-10.00	
SATURDAY 5TH JULY 10.00-5PM	
Wednesday 9 th July 7.30-10.00	
Friday 11 th July 7.30-10.00	

Wednesday 16 th July 7.30-10.00	
Friday 18 th July 7.30-10.00	
Wednesday 23 rd July 7.30-10.00	
Friday 25 th July 7.30-10.00	
SATURDAY 26th July 10.00-5pm	
Wednesday 30 th July 7.30-10.30	
AUGUST	
Friday 1 st August 7.30-10.00	
Wednesday 6 th August 7.30-10.00	
Friday 8 th August 7.30-10.00	
SATURDAY 9th August 10.00-5.00	
Wednesday 13 th August 7.30-10.	
Friday 15 th August 7.30-10.00	
SATURDAY 16th August 10.00-5.00	
Wednesday 20 th August 7.30-10.00	
Friday 22 nd August 7.30-10.00	
SATURDAY 23rd August 10.00-5.00	
Wednesday 27 th August 7.30-10.00	
Friday 29 th August 7.30-10.00	
SEPTEMBER	
Wednesday 3 rd September 7.30-10.00	
Friday 6 th September 7.30-10.00	
Wednesday 10 th Sept 7.30-10.00	
Friday 12 th September 7.30-10.00	
SATURDAY 13th September 10.00-5.00	Preview Morning for Friends of CAODS & Life Members (Full Company)
Wednesday 17 th September 7.30-10.00	COSTUME COLLECTION
Friday 19 th September 7.30-10.00	RUN SHOW IN COSTUME at HQ
SATURDAY 20th September 10.00-2.00	RUN SHOW IN COSTUME at HQ
SUNDAY 21st September 10-1, and 3pm onwards	BAND CALL 10.00-1.00 at HQ & DRY TECH AT THEATRES – ALL CAST REQUIRED (not children)
Monday 22nd September 7.30-onwards	TECHNICAL REHEARSAL AT THEATRE
Tuesday 23rd September	DRESS REHEARSAL AT THEATRE
Wednesday 24th – 28th September	SHOW WEEK